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music week

Waiting game over impact of war

by Joanna Jones

The music industry was holding its breath last week, as it attempted to anticipate the growing impact of the war in Iraq.

In contrast to the Gulf conflict 12 years ago, when many music companies immediately cancelled artist and executive trips over fears of terrorist attacks, companies appeared to be adopting a more cautious approach as events in Iraq unfolded.

The onset of war began to have its first impact on touring and promotional schedules last Friday, as Epic rock duo Tenacious D cut short their European promo, Atlantic scheduled Matchbox 20's European tour dates later in the year and Elektra cancelled international European tour dates for Blindside.

Universal Music also confirmed that 20 of the 29 Asian staff and media who were due to travel to London this week to see a series of UK artist showcases pulled out as a result of travel fears, forcing a scaling-down of the event.

But many highlighted the relatively restrained initial reaction, predicting that the full picture of the impact on the industry would become clearer over the coming days. EMI Recorded Music UK & Ireland international marketing senior vice president Mike Allen says, while a question mark hung over his act Blue's forthcoming tour dates in Asia, it was otherwise "business as usual" for the major.



British troops in Iraq: conflict has sparked travel fears for artists

"Right now very little has changed as yet, but in 10 minutes that could change," says Allen. "Our position is that we wait to hear from our artists as to how they feel - so far there have been no cancellations of European or US activity by our artists."

BMG UK international vice president Dave Shack adds, "If an artist was concerned we would, of course, take that into account, but at the moment no manager or artist has come to me and said they want to cancel plans. I think people just get used to it and people accommodate the conditions around them."

Many US artists were defying travel fears. Sony UK reported last Friday that they were still expecting

UK promotional trips to go ahead in the next 14 days for Macy Gray, Good Charlotte and Kelly Rowland, while Arista's Avril Lavigne flew in last Wednesday for a string of gigs around the UK.

Warner UK international director Hassan Choudhury says, "We will monitor the situation on a daily basis - we would never risk any of our artists' health and safety, but at the moment they are all continuing with their tours."

Music radio stations have also been carefully monitoring their playlists to avoid airing inappropriate tracks. While a spokesman for Radio One says none to date has needed to be removed, he adds that the situation is being monitored daily as news events unfold.

MORE ARTISTS JOIN WAR RELIEF CD

As Allied tanks, planes and troops in the Gulf moved into Iraq last Wednesday, five more acts came forward to lend their support to the music industry's humanitarian record Hope.

Basement Jaxx, Blue with Mis-Teq, The Charlatans, Ronan Keating and Spiritualized are donating tracks to the War Child release, which WEA London has confirmed will be released on April 14.

Already George Michael, David Bowie, Moby and New Order have signed up for the project and several artists, including Michael, Billy Bragg and Yusuf Islam (pictured) - formerly Cat Stevens - have already delivered their tracks to the charity's offices.

War Child's James Topham says Basement Jaxx are recording a new song, Love Is The Answer featuring Yellowman,



Yusuf Islam

for the charity album. Spiritualized are recording Hold On; Ronan Keating is recording a version of In The Ghetto; Blue and Mis-Teq are collaborating on the new song Stand Up As People; and The Charlatans were expected to record a new track last weekend.

The tracks will be cut at London's Sony Music Studios tomorrow (Tuesday) and WEA London managing director John Reid is currently negotiating retail support for the release. He has drafted in Jason Guy, who left his position as Sony UK's repertoire division marketing director earlier this month, to oversee marketing for the project.

The album will be available at full price, but Reid is hoping that retailers will provide free marketing support by offering high-profile window displays and visible racking.

The BBC station also last Friday

switched Pete Tong's Winter Music Conference programme from a party location to a studio in Miami, as it did not think it right to broadcast from a party venue at a time of war.

Radio 20's executive producer for music Colin Martin notes the

byword is "sensitivity". "We don't operate a banned list," he says. "At Radio 20, like a lot of stations, we've lived through a lot of different times such as the death of Princess Diana and the previous Gulf conflict, so we almost have a gut instinct what we should and shouldn't do."

Mercury wins Metallica album race

Mercury Records UK is gearing up for the release of Metallica's first new studio album in six years, after fighting off competition to secure a new deal with the rock band.

The new agreement, further extending the group's 15-year relationship with the UK label, covers new material and back catalogue for the world excluding North America and Japan. It comes ahead of the release of new album St Anger on June 9.

Mercury joint managing director Greg Castello describes Metallica as "the leaders" of rock and believes the timing for them is great given the genre's recent resurgence. "They're such a ground-breaking rock act and they've got such a long history with Mercury that everybody's naturally very excited," he says. "I've heard rough mixes of



Metallica: 15 years with Mercury seven tracks off the album and they're absolutely fantastic."

St Anger, their first studio set since 1997's Reload which entered at number one in 12 territories and has sold more than 12m copies worldwide, will be the first since Robert Trujillo was brought in on bass as replacement for Jason Newsted. It will be backed by a European festival tour beginning at Rock Im Park in Nurnberg, Germany on June 6.

Former Catatonia frontwoman Cerys Matthews (pictured) is to unveil a new, country/folk-tinged sound with her debut solo album, Cockahoop.

The long-player was recorded near Nashville, Tennessee, with many of the city's top session musicians and with Bucky Baxter, the side guitarist in Bob Dylan's band, as producer. The late Joe Strummer also cowrote a track on the album called Gypsy Song with Matthews, together with Martin Slatery. The album is due for release through Blanco Y Negro/WEA London on May 15, with no plans for an advance single release.



news file

RADIO TWO HOURS KEITH

Radio Two controller Jim Moll has paid tribute to Alan Keith (pictured), founder and presenter of his station's Sunday evening programme *Two Hundred Best Tunes*, who died last week aged 94. Keith, who had been due to announce his retirement to listeners on the March 23 programme, spent 70 years at the BBC, starting *Two Hundred Best Tunes* in 1959. Moll says Keith "will have an honoured place in broadcasting history".

CHRYSALIS CUES UP GLASGOW LICENCE BID

Chrysalis Radio has unveiled plans to apply for the large-scale Glasgow FM licence with its rock brand *The Arrow*. Already a digital radio service, *The Arrow* targets 40 to 59-year-old listeners with veteran artists such as The Rolling Stones and Steely Dan and newer acts including Ryan Adams and Starsailor.

EVANS COURT CASE CONTINUES

Chris Evans' High Court battle with his former bosses at Virgin Radio will continue this week after his claim for £3.6m worth of share options started last Wednesday. Evans is suing Virgin over a Scottish Media Group for withholding the cash from him following his acrimonious departure from the station two years ago. SMG is counter-suing for breach of contract.

EMAP RETURNS SMASH HITS

EMAP is marking the 25th anniversary of *Smash Hits* with a revamp of its pop title. The April 2 issue (pictured) of the fortnightly magazine will mark the introduction of what Emap says will be a "fresher, brighter, more fun" design. The songwriters section will become a separate booklet within the magazine, while each edition will include a poster book of acts.

IMD FASTRAX TRIALS VIDEO SERVICE

Media distribution company IMD Fastrax is set to launch a service offering broadcast-quality music videos to UK media, starting with a series of trials in the summer with major music channels. The trial, due to go live in June, follows the launch of the company's review service, which sent VHS-quality videos to TV companies. IMD Fastrax hopes to launch a full service in the autumn.

DEMON LINKS WITH SONY FOR SECOND LABEL RELEASE

Demon's recently-launched label DMGTV is following its debut release, Daniel O'Donnell's *Daniel In Blue Jeans*, which was yesterday (Sunday) challenging to reach the Top three in its second chart week, with a joint-venture album with Sony TV. The April 14-issued *Let's Groove* double album contains 40 Seventies and Eighties dance classics.

CLEAR CHANNEL AND INITIAL BAC PRINCE'S TRUST

Clear Channel and Initial are teaming up for Fashion Rocks, an October 15 event at London's Royal Albert Hall bring together music acts and leading designers in aid of the Prince's Trust. The show, which will be broadcast on Channel 4, will include design house names such as Chanel, Versace and Stella McCartney.

STARS JOIN CLASSICAL BRITS LINE-UP

Andrea Bocelli and Bryn Terfel are among the first acts confirmed to appear at this year's Classical Brits Awards. The May 22 event at London's Royal Albert Hall will mark Bocelli's first UK concert outing of the year, while it will be Terfel's debut. Classical Brits appearance. It will be televised by ITV1 on June 1.

m w playlist



BLUR - *Out of Time* (Parlophone) In the same vein as *Tender* from their last album, Damon gets reflective on one of the standouts from Blur's diverse *Think Tank* album track. May 5

YUSUF ISLAM - *Peace Train* (Jama) Recorded in South Africa with the incoherent Voices, it is hard to not be affected by this emotional version of a Cat Stevens classic from the man now known as Yusuf from *Wer Child* album. Hope. April 7

FERRI WALKER - *Oh My God* (Lover) (You Still) Def Soul UK's great hope comes stronger than ever on her second full single, with a tough mix from James Yarde (single, May 5)

CERYL MATTHEWS - *Caught In The Middle* (Blanco Y Negro/WEA) This upbeat swinger is one of a series of superb, self-written numbers on Matthews' impressive debut solo album *Backspace* (album track, May 10)

MARTINA TOPEBY BIRD - *Quotient* (Independents) One-time Tricky collaborator finally unveils her classy solo material - original moody blues (album sampler, tbc)

ANDREA DORIA - *Bucci Bag* (Southern Fried) This dirty slice of Italian electro-his was won fans from Erol Akten to Patsy Tong. The *Playgroup* mix rocks in all the right places (single, April 23)

LUCINDA WILLIAMS - *Mineapolis* (Lost Highway/Mercy) Towering miserably highlight from Williams' otherwise relatively loose-limbed offering *World Without Tears* (album track, April 7)

WAYNE WONDER - *No Letting Go* (VP/Antenne) This version of the classic rhythm from one of Jamaica's best vocalists has been an anthem in the clubs for months (single, tbc)

RISHI RIC PROJECT FEAT. JAY SEAN AND JUGG D - *Nachna Tere Naal* (Dance FM) (Zpnots) Hot debut from London-based Asian R&B vocalist which is already winning strong specialist radio support (white label, tbc)

Access Radio poised to push new talent

A new tier of radio broadcasting could provide an alternative route for breaking acts and give new talent a valuable voice in their local community.

Access Radio, which was given positive backing last Wednesday with the publication of Professor Anthony Everitt's report on the workings of the Radio Authority's year-long pilot scheme, is being pushed as a significant vehicle to showcase new musical talent.

Speaking at the launch of his New Voices report, which examines how 15 pilot Access

Radio stations could be licensed, regulated and funded, Everitt says the music industry and talent can be well served by the stations which are run by people from local communities for the local community.

"They give a voice to music that may not be heard elsewhere," he says, adding that Access Radio - as given the go-ahead by the then Communications Bill and then licensed by Ofcom - "could be the most important cultural development in years".

Similarly, Phil Korbel, director of

Radio Regen, which is running two Access Radio pilots, says, "Pluggers are coming to us to get acts on air because they know we go against the orthodoxy of adhering to playlists. And the vibe from the local musicians is brilliant."

Loi Geller, of east London's Sound Radio, suggests Access Radio can be a hotbed of new talent and air because they know we go against the orthodoxy of adhering to playlists. And the vibe from the local musicians is brilliant."

The pilot period for Access Radio has been extended to the end of December.

Findlay moves up to take over Capital FM's playlist

by Paul Williams

The Capital Radio group is bringing new focus to the music strategy of its flagship London station with the creation of a head of music post.

The first incumbent is Mark Findlay, programme controller at Capital-owned Beat 106, who will oversee playlisting for eight stations in the Capital FM Network, with particular emphasis on London.

The network's programme director John O'Hara says London is being prioritised among Findlay's responsibilities, as it is felt the station needed a full-time music scheduler. "In the past, we didn't have one person devoted entirely to London," says O'Hara. "In hindsight, we say that's probably not the wisest thing to do."

Findlay, who will maintain his Beat 106 role in Scotland until his new role is found, will work closely with Capital FM's programme controller Ric Bissill on the London station's music output, while O'Hara promises a greater voice for artists elsewhere in the network as well as played.

"We're very keen that all of our programme controllers have more of a say in the music their stations play than they've had in the past. Particularly here in London, Ric Bissill is very passionate about



Findlay: taking newly-created post

music and we have some very senior presenters on our team who are equally capable," says O'Hara.

The London station, which once dominant market position has been eroded by rivals such as Emap's Kiss and ChrisRadio's Heart, has this year introduced new elements to its music programming line-up, including new albums chart and rock shows.

Findlay's newly-created position follows the departure from Capital in January of Jeff Smith, whose previous post of Capital FM Network head of music and programming strategy has been axed. Under Findlay are two music schedulers, Leyton Bracegirdle and Rachel Seagrave, and artist liaison manager Sheena Mason.

Meanwhile, Capital Radio product director Bob Corbett was unveiled

last week as the first managing director of the consortium of Capital, Chrysalis, GWR and Scottish Radio Holdings taking last year to oversee the Hit 40 UK chart show.

Corlett says the consortium is discussing three or four other ideas relating to ways that the groups could work together on programming, while "a number of parties" have already approached the groups about transferring Hit 40 UK to television.

The extension of the brand is seen as a key to increasing the number of radio stations taking the chart programme. Four stations in the Lincs FM group have just signed up, taking the number of outlets broadcasting the Neil Fox-fronted show to 95 stations.

Meanwhile, *Woodwoorbs* and *MVC* have a commercial film *Batcheelor* is reporting a huge in-store response to album and DVD titles that have been advertised in *Woolies*' weekly slots on Hit 40 UK. Among releases featured so far have been Kelly Rowland's *Simply Deep* and Ani Lavigne's *Let Go*. "We've seen titles being advertised gaining absolutely phenomenal market share growth," he says. "We've seen two to three times the expected share on a number of titles."

Aim and Bard link for retail conference

Aim and Bard are hoping to help increase the diversity of product in stores, by organising their first talking shop for retail and distributors.

Aim's monthly Big Wednesday event is being turned over to a retail get-together in May; it is expected to be one of the independent group's hottest tickets since it started its regular gatherings last year.

Aim product manager Remi Harris says she hopes the event will help retailers and distributors to understand each other's needs and ambitions better. Part of the May 8 event is expected to concentrate on playbacks and product presentations to update retail on future projects.

"The idea is to focus on increasing the diversity of product at retail," says Harris. "HMV and Virtual Music Stores have expressed an interest in *Woodwoorbs* which has expressed an interest in stocking material from small indies, but it is not always



Fuller: replacing Helen Smith

easy because of shelf space. We will try to find out how this can be achieved.

"There may be a sales conference element and we will provide time for retailers to pair off with distributors on a one-to-one basis."

Multiple, specialists and online stores are now being invited to the event, while Amazon, HMV and Virtual Music Stores have expressed an interest in *Woodwoorbs*.

Meanwhile, has lined up Michael Fuller to replace Helen Smith as its head of business and

legal affairs following her departure to work for Impala's *Woolies*.

Fuller, who qualified as a New York attorney, has more than 14 years of legal and commercial experience in the music industry working for a number of artists and independent labels in addition to Island.

He has also worked at Aim as a consultant since 2001 and was an integral part of several Aim initiatives, including the internet trial and the Napster deal. Fuller says it is an exciting time to join the Aim staff because there is so much happening in the indie sector. "It's a great opportunity and a real challenge to help Aim develop creative solutions with the independents during some exciting and pivotal times for the industry," he says.

Aim chief executive Alison Wenham says Fuller is ideal for the role, as his past involvement means that he already understands the issues.

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HMV unveils talent search to open doors for unsigned acts

by Paul Williams

HMV is taking the hunt for new artists into its own hands by fronting a talent search across its chain of UK and Irish stores.

Dave Bates' label db Records, Modest! Management and five music magazines *The Fly* have all been secured as partners for the HMV New Music Search, which will provide a new route for up-and-coming acts to reach some of the industry's most experienced ears.

HMV marketing director John Taylor believes it is the first time a major retailer has played such an active role in trying to uncover new artists. The initiative follows the launch 14 months ago of the chain's monthly Playlist CD, which showcases acts recommended new acts.

"It's an extension of us getting behind new artists as much as humanly possible," says Taylor.

Backing from Radio One and other stations has convinced BMG to commercially release a remix of the Run DMG (pictured) track *Ticky*, as part of the campaign for the forthcoming best of BMG commercial head of marketing Darren Henderson says the Jackie Lee reworking of the 1987 hit had originally been scheduled as a radio-only promo, ahead of the release of *Greatest Hits* on April 14. However, after its success in securing record of the week status on both Jo Wiley and Sara Cox's Radio One shows, plus support from the likes of Capital FM and Xfm, it will now come out in its own right the week before. "It's just one of those tracks that's captured the public's imagination," says Henderson, who adds that the career-spanning best of album will be backed in its first week by more than £100,000 worth of marketing activity.

"Working on this project, we've found we can reach not only people who were into Run DMG the first time round, but 15- and 17-year-olds who consider them the gods of rap," he says.

Shares decline 17% at Boosey & Hawkes

Boosey & Hawkes' share price crashed by nearly 17% last Thursday – the same day bids for the publishing group were expected to be tabled.

The 22.5p decline from 135p at the start of the day followed a media report that EMI, one of three potential buyers, was poised to pull out of the three-way bid for the music company. Last year, shares were trading at more than 200p. No one from Boosey would comment and an EMI spokesman declined to comment.

EMI, *Hig Capital* – which is being supported by former PolyGram Music chief David Hockman – and Music Sales have been expected to table deals around the £50m mark last week, although a Boosey spokesman would not confirm this timetable.

Only last month, Boosey finally offloaded the instrument division for £33.3m to Rutland Fund Management.

A source says, "With the instrument division deal done, Boosey were determined to crack on with this deal."

FOPP JOINS WITH XFM TO SUPPORT UNSIGNED ACTS

Fopp is backing the music of 60 development acts in a scheme to sell unsigned artists' CDs in store.

India retailer Fopp has launched Network in conjunction with London-based Xfm in mid-February, giving acts the chance to have their music distributed in the chain's stores and supported on the radio station.

Initially, Fopp approached 40 acts featured in Xfm's quarterly *Unsigned*

"We're not trying to judge them ourselves. We don't want to pretend HMV is an A&R department. It is to uncover artists for people like Dave Bates to listen to."

All 164 of HMV's UK and Ireland stores will be involved in the April 26 launch initiative, providing hopefuls with entry kits which then need to be returned – complete with a demo CD – to their local store. The demos will be forwarded to db

competition, while 20 other bands approached Fopp themselves to have their CDs stocked by the retailer. The bands signed a basic contract with the retailer and are paid the cost price of the CDs sold on a monthly basis.

"We are providing a stepping stone for people to go on and sign deals and provide opportunities to promote new music," says Fopp managing director Peter Ellen.

Records, which will make the final decision on which acts will be recorded and possibly signed. The initiative will also put an emphasis on alternative artists up to 23, although the partners promise every demo will be heard.

The acts submitting demos will be considered for possible inclusion on HMV's Playlist CD. And the promotion will be the subject of a significant in-store push by HMV.

while *The Fly* will also promote it within its pages.

Darren Bates says demos are the "lifeline" of db, with the emphasis on uncovering and developing long-term talent. "For me, we've only ever been interested in developing artists with real values and real artistry and imagination, commitment and dedication," he says. "I don't want to work with artists who do it as an alternative to working in a bank or on a checkout. I want someone who lives for writing and playing."

Artists discovered will also be passed on for consideration to Modest! Management. Its founder Richard Griffiths says that his involvement with Fame Academy highlighted there is "enormous talent" out there, but the problem is finding and getting to it. "We're all music fans and we want to find some great new artists," he adds.

Lemar album due as link dries on Sony deal

The first solo material from Fame Academy contestant Lemar is expected for the second half of this year, after Sony's Nick Raphael signed the North London singer to an album deal last week.

Sony Music UK vice president Nick Raphael says, "I signed Lemar because he is the best singer from all the TV shows and because he is one of the best British soul voices I have heard for a long time."

Mercury, which had first option on Fame Academy artists, released Lemar from his deal two weeks before the Sony deal was signed.

Sony will start to work recording an album with Lemar from the end of April, when his commitments to the Fame Academy tour comes to an end.

VidZone tests water for move into mobiles

Music video on-demand website VidZone is taking part in two 3G mobile phone trials next month, as it aims to branch out into on-demand music video on mobile.

VidZone CEO Adrian Workman says, "In the same way that MTV is synonymous with music video on TV, we are making VidZone the destination for watching music video via websites. The next stage is making it the destination point for mobile."

The company is also in discussion with European ISPs regarding the possible roll-out of the subscription service on a pan-European basis. Potential subscribers are currently being offered a three-day free trial to the service before signing up to the £2.99 monthly fee for unlimited online access to new releases and back catalogue videos.

Workman says VidZone is now a "legitimate mass-market proposition" after the company sealed the latest of eight distribution deals with UK broadband portals. The agreements make the service available via Blueyonder, BT Broadband, BT Openworld, dtm, Freeserve, BT Broadband, NTLWorld, RealOne and Tiscali broadband.

HMV comment IN WARTIME, IT IS RIGHT TO REFLECT



At a time when the media is filled with images of cities and towns in flames, and the blood-stained, mangled remains of war, it is not easy to concentrate on business.

It is certainly not easy to justify travelling many miles across the world on promotional trips which feel vaguely irrelevant, take artists away from loved ones and prompt terrorist-fueled anxiety.

For many companies, with marketing plans and touring schedules long since confirmed, such problems can feel frustrating. But they are inevitable part of life in such extraordinary circumstances, when no-one should impose their attitudes on others.

In extreme conditions, every individual will react differently. Some artists and executives will simply venture nowhere near an aircraft, others will avoid travelling to their local shopping centre in fear of a terrorist attack. And some will refuse to stop living their daily lives and carry on as normal.

It says a lot for the resolute attitude of the music business that, by the end of last week, few tours or events had been cancelled or abandoned. But to assume that this will remain the case over the coming weeks and – hopefully not – months is to perhaps be a little optimistic.

As the time passes, artists, managers and labels are sure to err further on the side of caution.

To what extent they do so, none of us yet know. But extraordinary times demand extraordinary degrees of understanding.

After a couple of years dominated by the explosion in reality TV pop searches, it is perhaps appropriate that the oft-fashionable, authentic search search is coming back into vogue.

The initiative launched by HMV this week forms part of a wider move towards the creation of searches aimed at uncovering traditional talent – Fopp's attempt to offer unsigned acts access to the retail market is, while different in application, driven by a similar instinct.

It is, perhaps, an inevitable development. There is a growing view within the business that reality TV is not the way to launch long-term, career-building acts. Gareth, Will and Darus have done decent trade in the past year, business which would leave the singles market in particular looking even more troubled than it currently is.

But the jury is still out on whether such talent will still be dominating charts in 10 years time. For what it is worth, I believe that some of these acts will endure; talent should not be overlooked just because it has emerged from a reality TV series. It should be judged on its merits, not on its source.

But, there is a very real danger that a preoccupation with such content could obscure the merits of other sources of talent. That would never be healthy for the music industry.

Martin Talbot

martin@musicweek.com



Haywood steps up to take Universal commercial role

Universal's long-serving Nigel Haywood has been promoted to become the major's new commercial director, with a brief to help fight piracy and instigate pan-European sales initiatives.

The role, which has been vacant since Steve Gallant left last year to become HMV's product director, will change under Haywood, who will initially also continue in his previous position of sales director until a replacement is found.

Haywood – who has been a key player in the company's sales and commercials divisions for nearly 24 years – says the "fundamental difference" between his new job and that occupied by Gallant is that the TV division under Brian Berg will no longer report to commercial.

Other responsibilities have been added to the role. As well as covering Ireland, in addition to the UK, the role will see Haywood overseeing anti-piracy initiatives within Universal, while he has also been instructed to increase the number of campaigns running across Europe in areas such as back catalogue.

"We may not be in the Euro yet,



Haywood: 'absolutely thrilled'

but it's important from a European sales perspective that we look at sales initiatives which are more wide-ranging," he says.

Haywood, the major's sales director since 1990, will also look after Universal's distribution sales and examine new ways of utilising its assets.

"I'm absolutely thrilled about this job," he says. "It's the right time in my career for new challenges. I couldn't have asked for a better opportunity. I like a challenge and I've never been afraid of hard work."

SXSW Q & A

ANDREW PHILLIPS, **KFI**

Performance of SXSW: "British bands did us proud but the standout was The Darkness — simply great rock'n'roll."
Biggest hype: "There was so much hype. People would say, 'they are the new Strokes' etc. and you would run down and see them and go 'what are you talking about.'"
SXSW discovery: "I heard an unsigned act from New York who were brilliant, a four-piece band who mixed everything together and entertained superbly. Someone should sign them, but they had the worst name ever, 'Stratostimus.'"
Band most likely to "do a Strokes/White Stripes": "Hot Hot Hot are set for world domination."

HOEK ROBINSON, **BH**

Performance: "Spain."
Hype: "The not-so-secret Blur gig."
Discovery: "Hello Sequence."
Band most likely to "The Stills or The Rapture": "The Rapture."

NEIL MCCORMACK, **DAILY TELEGRAPH**

Performance: "Blur. They were assured, dynamic, well-paced, adventurous, meaningful and put all those bright young things to shame."
Hype: "The Rapture. Dance music for white men who can't dance. Songs that went nowhere. A singer who sounded like he was giving himself hernia."
Discovery: "The Everyothers — four-piece band from New York playing instrumentally-accomplished garage rock with the swagger of early Bowie. Good-looking, self-assured. The Strokes-meets-Ziggy Stardust."
Band most likely to: "I saw a lot of exciting bands, but none rose so far above the herd that they could galvanise the music scene for longer than 15 minutes."

NEIL WATT, **METROPOLIS**

Performance: "The Fever."
Hype: "Synchron."
Discovery: "The Fever."
Band most likely to: "Bligh Myer & The Jack Herin Band."

CHARLIE ZAKS, **INDEPENDENT**

Performance: "Kinies. I'm not biased or anything, but they were wicked and US A&R men and women were all over them."
Hype: "The Stills."
Discovery: "Pretty Girls Make Graves."
Band most likely to: "Pretty Girls Make Graves — wicked name, wicked band. I can't believe they're signed to Matador. I'm gutted."

WEL EAT **SLEEP RECORDS**

Performance: "The Belles or Recover."
Hype: "The Darkness (and the hype was justified)."
Discovery: "Like, I'm going to tell you!"
Band most likely to: "The Stills."

ALEX GILBERT, **EAST WEST**

Performance: "I Love You But I've Chosen Darkness. Beautiful ethereal soundscapes that made you feel like you were '11 again.'"
Hype: "Stelastar, Soviet, The Witnesses, The Sun... I guess the big hype ones were The Stills."
Discovery: "I Love You But I've Chosen Darkness and The Bastard Sons of Gedeon Lee."
Band most likely to: "I know it's a bit naïf to check your own band, but Black Nerve were the best band at SXSW... great songs, incredible rocking live shows, fantastic."

executives flock to bustling SXSW in search of next Strokes

by James Roberts
 The growing influence of South By South West was more apparent than ever this year, with British executives turning out in record numbers in a bid to tap into the magic which saw acts including The Strokes, The White Stripes and the Yeah Yeah Yeahs emerge from Austin.

More than 80 UK companies — including publishers, labels, lawyers and publicists — were represented at the four-day music industry conference in Austin, Texas, which featured more than 1,500 bands performing.
 The turnout represents a 45% increase in UK registrations this year, with Europe as a whole up 40%. "SXSW was great this year," says Beggars Group chairman Martin Mills. "It had a great spirit, was very positive and was very music-oriented, in total contrast to the general misplaced doom and gloom."
 BMG's Nick Stewart noted a similar vibe at the conference, which features a schedule of indus-



Blur: surprise performance by panels during the day alongside the comprehensive line-up of bands at night. "The consensus among artists and executives was that the industry was in dire straits, but the music was in robust good health," he says.
 "It was very indie as well," says Mills. "People commented on low attendance at a major level."
 The sheer number of acts playing at SXSW across hundreds of venues means that word-of-mouth is crucial to finding out where the best acts are playing. But being the most talked-about act does not always mean being the best. Before



The Rapture: large audience their performance at SXSW. New York act The Rapture were emerging as one of the most talked-about shows, as labels from both the UK and US look to sign them long-term. But live, the band struggled to match the expectations.
 However, The Rapture's gig provided a platform for a "surprise" appearance from Blur, who unveiled tracks from their new album Think Tank for the first time, albeit with a line-up featuring just two original members — Damon Albarn and Dave Rowntree. Alex James' non-appearance was attributed by Parlophone to delays in securing a

passport for the bassist.
 But it was not just certain bands that were in vogue at SXSW. Entire countries did very well through association with their acts, with New Zealand providing perhaps the biggest quota of highly-rated performances.
 Kiwi band Evermore proved to be the toast of the US A&R community, while Bethchadpa — featuring Liam Finn, son of Neil Finn — also emerged as a name to watch. Although not new names, fellow Kiwi bands The Datsuns and The D4 continued to win friends in the US with strong performances.
 The growing importance of SXSW in enhancing the awareness in new acts was highlighted by Arista Records, whose CEO LA Reid hosted a party at Austin's Maggie Mae's venue to launch releases from one of his label's sinate punk acts, Wakefield, Synchron and Gob. The Neptunes' Jyniah Pharell Williams was also on hand to host the event, as Synchron was the band responsible for the playing on Neri's in Search Of.



British rock band The Darkness (pictured) provided one of the most talked-about and well-attended performances of the four-day live music programme at SXSW. Returning to Austin for the second year running, the four-piece were the highlight of the BPi-supported showcase, which also saw strong performances from Hundred Reasons and British Sea Power at the city's Ritz venue at the heart of Sixth Street. The venue provided an apt setting for The Darkness' frontman Justin Hawkins' characteristically flamboyant stage antics, which fully utilised a bar adjacent to the stage for a handful of OTU guitar solos. The Darkness' distinctive style continues to attract polarised reactions but, with labels including Mushroom and Sony now competing to sign the act, they have clearly made an impact.

Eight highlight SXSW acts from a pick of 1,500 gigs

With more than 1,500 acts appearing over four days, the task of making a splash at SXSW is not an easy one. And, perhaps, the main theme from this year's event was that there was no single act taking all the glory, as has been the case in previous years.
 Instead, a diverse line-up provided many opportunities for emerging and established acts to make an impression. Among them were:

BETCHADUPA
 Making their US debut, anything less than an excellent performance would have been unacceptable for New Zealand's next big thing. Although the band are aged, on average, just 26, their confidence and ability is first class. With a debut album offering equally mature songwriting, Betchadupa's future is already looking bright. (www.betchadupa.com)

THE BLACK KEYS
 The prospect of seeing a blues duo at SXSW conjured up images of substandard White Stripes clones, but The Black Keys thankfully proved to be anything but

that. The Ohio act offer a soul-heavy mix which demonstrated huge potential. They will be releasing new album Thickfreakness through Fat Possum in April, which follows up their breakthrough track The Big Come Up. (www.theblackkeys.com)

THE CORAL
 The Coral SXSW was the US introduction for Liverpool's brightest hopes. Their performance — which was part of a bill shared with Supergrass, at the city's 2,000-capacity Stubbs venue on Saturday night — proved to be one the key gigs that most US music news gurus genuinely wanted to check out. With US interest in The Coral already initiated by a number of positive album reviews, interest was high and the band rose to the expectations with a terrific performance. (www.thecoral.co.uk)

THE DARKNESS
 As the debate goes on — are they real or are they a joke? — The Darkness continue to make friends and influence people with their unfeasibly entertaining live shows. It was smiles all round for 40 minutes at the BPi's

British At SXSW showcase, at which they emerged as the clear highlight. (www.thedarknessrock.com)

I LOVE YOU BUT I'VE CHOSEN DARKNESS
 This bizarrely-named act appeared on the "must check out" list of many delegates simply for the name. Despite speculation, they were not a tribute act to our very own rockers The Darkness, but, in fact, former members of Windsor For The Derby, who are using the ludicrous moniker for their own blend of cosmic soundscapes. (www.chosen-darkness.com)

THE PAYBACKS
 Indie transplants might have first become aware of this four-piece last year when a track of theirs appeared on the Sympathy Records compilation The Sympathetic Sounds of Detroit. But, for most people who saw their SXSW performance (also in the audience were the band's Detroit buds the Von Bondies and Electric Six), they were a welcome surprise highlight, with frontwoman Wendy Case providing one of the most

strongest deliveries of SXSW. (www.thepaybacks.com)

THE RAVEONNETTES
 Although these great Danes have been a buzz act in New York for some time, SXSW saw the band take things to the next level. Their show kickstarted a massive US tour for the band, which is being promoted by MTV2 under the Advance Warning banner. An in-store gig at Waterloo Records and their evening show (which was one of the most oversubscribed of SXSW) left the US audiences hungry for more. (www.theraveonnettes.com)

SILVERTIDE
 Freshly signed to a major label, this Philadelphia five-piece are about to introduce classic rock to a whole new generation. Already compared to the likes of Aerosmith (a band SilverTide supported last year), the young band — who were signed to Walt Laffy and Nick Perri, the band have a dynamic that could match any of the classic frontman/guitarist pairings of the past 40 years. (www.silvertidemus.com)

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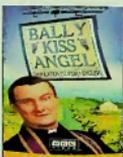
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THE ROAD FOR SYNC'S ROCKETS AS INDUSTRY ASSERTS ITS RIGHTS

As the music industry's mechanicals-based business model shows signs of weakness, performance and synchronisation are demonstrating their true worth. But it is not just advertising and film which are delivering handsome rewards, as Adam Woods reports

It is hard to pinpoint precisely when music lost its innocence. Maybe it was in the mid-Eighties, when charming film suitors such as Levi's and Coca-Cola let it know just how desirable it was. Perhaps it was its eye-opening experiences in Hollywood at around the same time, when it seemed all a song had to do for a worldwide hit was to drape itself over the closing credits of the right blockbuster movie. Even if the music industry was not particularly young then, it quickly found that it could make good use of the money and, while it certainly is not young now, it needs that cash more than ever.

"Music is a very promiscuous art form," says EMI Music Publishing director of film, TV and media Jonathan Channon. "It really does get into all kinds of other art forms and the trick is to ensure sensible financial remuneration for its promiscuity."

The army of artists who formerly decried the suggestion of any such horse-trading has dwindled in recent years and now seems to consist of only a few idealistic notables. Just last week, Danny Goffey of Supergrass sheepishly justified the band's decision to release *Alright for Us* in some American Express ads in the US, saying they are not all that keen on the song anymore, but adding that, for the whole, "it's a bit sad to make loads of money and just have your music plastered around products that have nothing to do with your life."

But at some point, the money just got too good – and too important – a distinction between the emerging better good endorsements and bad ones, and promotional music just began to wrap itself so comfortably around our daily lives that OKing a deal with an ad agency or granting a licence to a television programme, film



Maximum market penetration: Lynx TV ad (left) used Room 5's *Make Love* track, while Levi's used The Dysfunctionals' *Payback Time*



companies covered the cost of much of this, but that's not the case today. If you don't fit into the mega-hit formula of MTV, you must find alternative ways to get to your audience.

As Wayne Kramer put it last week when called upon to justify the decision of the surviving members of the MCS to reunite for a London gig sponsored by Levi's, which is marketing an MCS range of clothing: "Moving musicians around the world, recording, promoting and distributing records and all related activities is an expensive undertaking. In the past, record

companies covered the cost of much of this, but that's not the case today. If you don't fit into the mega-hit formula of MTV, you must find alternative ways to get to your audience. Publishers, for their part, now have an equally pragmatic remit to explore each and every potential synchronisation opportunity, and although film, advertising and the grandest advances, areas such as games, television and ringtones all mount up.

"If you didn't do any one of them, you would

be short at the end of the year," says Warner/Chappell director of film, TV and advertising Ian Neil. "All of these media bring different value, both creatively and commercially and, overwhelmingly, all of it is far more competitive than it has ever been."

This emphasis on the importance of publishing revenues is predictable, given the current weak market for physical music sales and the industry's concerns about the holes piracy has created in the longterm, mechanical, royalty-driven business model. "Performance and synchronisation are two very buoyant areas," says Neil. "Because at the end of the day, you can't license a piece of music without paying for it." > p9

'Music is a promiscuous art form. The trick is to ensure sensible financial remuneration' – Jonathan Channon, EMI Music Publishing

Film & TV: Incremental returns power 'growth area of music publishing'

Music Copyright Solutions co-founder Tim Holler has a phrase which crystallises the incremental value of television theme tunes to publishers: "I always say I would rather have 26 episodes of *Postman Pat* than a major hit single," he says. "The series will play all over the world, so the theme music is heard thousands of times a year. It is astonishing how the revenue mounts up."

BBC and ITV alone pay out around £40m a year in music royalties and Holler points out that a TV performance royalty stands at about £50 a minute, regardless of the hour. So it is easy to see the potential of a deal such as the one MCS enjoys with Endemol in which it jointly owns – with the BBC – the rights to every song written during the *Fame Academy* series. It also manages the music for all of Endemol's other television properties and controls more than 200,000 copyrights, including not only *Postman Pat* but *Garfield*, *Snoopy* and *Noddy*. For the record, MCS developed and published a major hit single last year too, in the shape of *Holy Valence's Kiss Kiss*.

The company was launched 18 months ago by Filintra veteran Holler, ex-Rondor CDF Brian Schofield and former BACS chairman Guy Fletcher and has managed to demonstrate sufficient business in the film and TV licensing model to secure listings first on Olex and latterly on Alim.



Fame Academy: music rights owned by MCS and BBC

"We have done a pretty good job getting the support of the City, getting them to understand the quality of the long-term income, although it has been difficult," says Holler. "The fact that we can project earnings years into the future with film or an animation series means the earnings streams are much more solid than within the pure song market. This is very much the growth industry of music publishing."

The BBC itself has done as much as anyone to demonstrate the almost indefinite commercial potential of a sympathetic marriage between a television property and a piece of music in recent years. Last year's David Attenborough series, *The Blue Planet*, whose music was composed by George Fenton, has now spawned a soundtrack CD and a three-DVD boxed set, with a concert tour due to roll out in UK excerpts from the series will be accompanied by a live orchestra.

"In that case, the importance of a piece of music on TV has crossed three different platforms, not including the initial series," says BBC Records A&R Alex Ray, who is also happy to sling down the phone the seven-note tone melody which provided the inspiration for the similarly multi-platform success of *Can We Fix It*. Licensing fees from musical *Bob the Builder* toys exceed the substantial royalties from the sales of the single, says Jonathan Channon of EMI Music Publishing, which publishes the song's writer, Paul Joyce.

An increase in the number of British films in production in 2003 after a quiet 2002 is also good news for publishers, as is the currently robust and relatively well-funded infrastructure of the UK film industry. Working Title is expected to have the year's biggest British film in Richard Curtis's *Love Actually*, while its *Thunderbirds* movie now has the green light and its *Red Kelly* and *Wimbledon* features are also forthcoming. Other key production companies include Frangle (which was behind films such as *Spiceworld* and *High Heels & Low Lives*), Revolution (24 Hour Party People), the Evelyn Waugh adaptation *Bright Young Things* (now in production) and Random Harvest (whose forthcoming *Octane* boasts a score written by Orbital).

"We have a body of companies set up now that have actually got a rolling slate," says Ian Neil at Warner/Chappell, who is

currently working with Pathé on London-based comedy *Suzie Gold* and with Icon on Mel Smith's crown green bowls romp *Blackball*. "All these films are going to have 10 or 12 cues and I am going to stay close to them and hopefully get 25% or 30% of the music that's used."

Spit-off hits and successful soundtracks are obviously desirable, but not necessarily more lucrative than the music which quietly soundtracks the action. "It's the score that counts – that is the real centre of income," says Holler. "We manage *When You Say Nothing At All* by Paul Overstreet, but although it earns a lot of money, the 30 or 40 minutes buried in the film is where the real income is."

There is much bread-and-butter work to be had in administering and licensing music on behalf of film and television production companies, but this kind of work clearly puts publishers in a strong position to influence the actual choice of the music itself.

EMI works closely with Intermedia, whose recent films include *The Quiet American* and *K19*, and it also has a deal to manage music for NBC Television for the world. "I would say in the last 10 years the film world has become a much more early-stage music user than it used to be," says Channon. "Also the music companies themselves have become much more proactive at forming contacts and getting involved at script stage."

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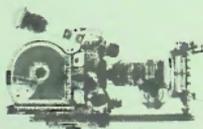
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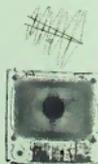
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Röyksköp (left). The Bee's: TV ad sync deals via BBH

"The music industry is becoming more and more aware that instead of selling bits of plastic, they are selling the underlying intellectual property, and that is what the business should surely have always been about," says Richard Corbett, managing director of copyright clearance agency Ricall. "It is the music business, it is not the CD business and I think the downturn has forced people to stop and recognise that. Advertising is the most conventional and visible of the areas which have collectively made sync virtually the only growth area of the music industry, and it is still the biggest and most controllable area for most publishers. The lead time on ads is generally so much quicker than for films," says Oxenon. "The greatest return can come from a film, if it spawns a hit soundtrack. Otherwise, for time spent and economies of scale, the most

lucrative area would be ads." The ad sync market has also been largely responsible for drawing the crowds which now cluster around this section of the business to facilitate third-party usage. As

'The music industry is becoming more aware that instead of selling bits of plastic, they are selling intellectual property' — Richard Corbett, Ricall

well as publishers, record companies have joined the chase: EMI has operated a sync team of its own for the past few years within its Commercial Markets division, while Universal is understood to be on the verge of

installing a sync specialist within its UK record company group. Nor are the indies necessarily on a weaker footing, given that a typical agency music brief asks for something cutting-edge and — with all due respect to indie record companies — as obscure as possible. Wall of Sound has made a policy of actively chasing, or at least warmly welcoming, ad deals and has benefited from high-profile ad exposure for acts including Röyksköp (T-Mobile), The Boes (Citroën), Les Rythmes Digitales (Sunny Delight), Propellorheads (Kodak and Compaq) and others. Moby's reported £10m sync haul from Play, meanwhile, needs no further introduction.

But advances for ad usage have fallen in recent years, as advertising budgets have been cut, and the ad world has caught on to the value of the promotion its consumer brands can offer artists. Agency chief Bartle Bogle Hegarty, which is rightly regarded as a leader in the sync field, not least for its work with Levi's over the years, suggested last year in advertising industry trade magazine Campaign that music should be made available for free, such is the hit-making creative power of the agency's brand clients and creative work (see breakout below). It just goes to show that while music can be promiscuous, it isn't supposed to be too keen. A gift needs to keep her options open, and anyone who plans to tap the well-known potential of advertising and film syncs is now likely to be equally conscious of music's importance in television programming, merchandising, interactive TV, online, in-store and frankly just about everywhere else.

"The sync side of Commercial Markets is just one side of the business," says > p10

THE WRITER'S VIEW



Tom Taylor has been writing and creating music for ads, television, computer games, theatre and film for 20 years. While watching one of his TV drama commissions on ITV recently, Taylor realised he had not only written the music for all six ads in the commercial break, but he had also been part of the programme. Here, he has just completed work with Paul McCartney and Michael Stipe for Radio Two's A Different Perspective ads

"Last year we did 142 jobs. I don't know what the exact breakdown is — it's something like 90 commissioned pieces and the rest of them were sync from my music library or tracks I found for somebody. You get the work basically through doing other work and having a whole bunch of ads that everybody has seen and knows. In Soho, all the little editing suites are full of people putting music to ads and, if you are up there every day, like I am, you are constantly bumping into people who are looking for music. The reason you get the jobs is they say, 'Can I have it by four o'clock this afternoon?' And if you can do that, you get the phone calls.

In 10 years, nobody has ever phoned up and said, 'Can you do a commercial for us on April 17?' I get a job yesterday afternoon and we are recording it this afternoon. Commercials are always late, they are always waiting to clear music they can't actually clear, and then they come to you and say, 'We can't clear it, can you re-record it or give us something like it?' That makes up probably about 50% of the work and it is basically a craft in itself.

I did the Tetley's Bitter ads with the sax which is a piece from Charlie Mingus called Moanin'. In the original song, it is quite free and you wouldn't have been able to tag it down in your brain. So I organised the music a bit and recorded it in the way it would have been recorded in the Fifties and that has been used for five of their ads now.

We did something for the Toyota Avensis, where we remade a Hendrix track (Voodoo Chile). We had to get permission from [Hendrix's half-sister and executor] Janie Hendrix and obviously it was a difficult job, because no-one really plays like him. We did find a guitarist who was amazing, but it still took us two days to get a 40-second piece. We spoke to the original engineer, asked him how he recorded it, how far the microphones were away from the drums, what kind of microphones they used, all kinds of things.

We went out and found old drum skins, because new drum skins don't sound like that stuff anymore. We brought in a particular type of vintage snare and a knackered old guitar and studied pictures of Hendrix recording sessions to see how things were set up. We got it so close that when we sent it to the Hendrix estate, they thought we had sent them the original.

On the stuff that you compose, you get what you call a brief. They'll say, 'Can you do a track which is a combination of the Clash, John Tavener, the Arches and Tibetan Monks?' They do it kind of things like that. Sometimes it doesn't make any sense, but they say it to kind of coerce you into something, to give you a few ideas and make you come up with something a bit different.

I honestly think that with the parous state of pop and indie as well as to be original, it is really hard to find music that is original. The only chance you might get to try something different is working with a creative director who is willing to try something weird. When you are listening to an ad, you might feel that some of the weirdest music in media and it happens to be advertising. Arnie. You are doing weird music to give normal pictures and people don't realise they are listening to cacophonous noise."

Advertising: the most lucrative niche

"Everybody wants an ad," says Sony/ATV head of film and TV Rachel Iyer. "And people who didn't do them, do now." Brands and their agencies know this and they know that the right piece of music has a unique ability to give an ad a genuine emotive buzz. No ad agency can afford to overlook the power of music, but equally some of them have made more of a business of it than others. Leagas Delaney dug up the Velvet Underground's I'm Sticking With You, but the song's writer Lou Reed had been softened up years before, having personally endorsed American Express in the Eighties and signed off the use of Venus In Fur for Abbott Mead Vickers BDO's Dunlop ads in 1994. Mother handles the Xfm ads, Dutch agency Wieden & Kennedy licensed the search for an appropriate track for a certain Nike ad last year, while Fallon has produced the current Radio Two executions, which feature artists from Supergrass to Paul McCartney to REM.

But the agency which has done more for the sync industry than any other is BBH. The Soho-based shop was the first to demonstrate the relationship between ads and record sales with its Levi's ads and is currently responsible for many of the best-known music-led ads on the market.

"The importance of music to us as an agency is vast," says BBH head of TV production Frances Royle. "We always say you can add another 50% to your commercial if you use the right track." But in recent years ad the world's record in "discovering" hits has gradually edged copyright owners into increasingly tricky negotiations. Universal Music's agreement to license John Williams' ET music to BT in 1999 is reputed to be the most lucrative deal ever for a UK-only licensee, but the grass is not quite as green as it once was.

"Advertising agencies are losing staff or they are losing accounts, and budgets have really been squeezed," says Universal Music head of film & TV Barbara Zamoska. "In the days when we licensed the use of The Theme From ET, we were able to ask and obtain extremely lucrative sync fees, but that



Mock Turtles

sort of deal is rare nowadays."

Ad agencies drive a hard bargain and BBH has been by far the most outspoken opponent of bank-busting sync fees. Royle says the agency is in favour of greatly reduced advances and a share of the royalties on subsequent sales. In return for close synchronisation between releases and ad launches, marketing and design support and, obviously, the power of the TV ad's media spend.

"I'm not saying we shouldn't have to pay anything for the track, but there has got to be more flexibility in the sync fee, and also the client should get a royalty," she says.

According to Royle, BBH has done a couple of these deals, although she is unable to name names and major publishers and record companies say they are unanimously opposed to what they see as the devaluation of copyright.

"If a brand wants to use a piece of our music, that's rights we own, so why shouldn't we get paid?" says Adrienne Dunlop of EMI Commercial Markets, which is currently working with BBH to maximise the impact of Room Five's Make Up, as heard on the Lynx Pulse ad and due for release through Positive today (March 24). "Any money we make from it is down to us exploiting it properly." The stories of huge sync-off hits are frankly too numerous to list and it is certainly true that many of them would

never have been hits without the huge exposure a high-profile ad campaign offers. Indeed, some might say that if a Walter Thompson/Wieden & Kennedy campaign can send The Mock Turtles' Can You Dig It back into the chart at number 19, it can do anything. And, as Frances Royle points out, music releases are unlikely to be backed by ad spends of this magnitude in their own right.

"Pulse had something like a £15m media spend throughout Europe," says Royle. "No record company could put that kind of money behind an act unless the act was, possibly, Madonna. We do have a good relationship with a lot of the record companies, but I think there is a better way of working."

If anyone is likely to be tempted by such a deal, it is record companies, who can potentially write off their diminished sync fee against the marketing savings afforded by the ad campaign.

"It is absolutely the case that with the big media spend that is thrown at some of these adverts, record companies and publishers are very interested in trying to procure those kinds of ads as a way of marketing new bands or old back catalogue or whatever," says Jonathan Channon at EMI Music Publishing. "The thing as good promotion, ie, it props up the current business model. We see it as a return for our right."

EMI Commercial Markets director Adrienne Dunlop of her own company, which has, in recent months, successfully placed Room 5's Mike Lu in the Lynx Pulse ads, furnished retro restaurant chain Frankie & Berry's with period music to be played in and sold through the restaurants and created sampler CDs for The Mirror, Miller Genuine Draft and Cream. "It's down to making it as easy as possible for people to use our repertoire in any format — in an advert, in a film, as a retail exclusive or anything else."

Ricci's creative search agencies such as Songseekers and Ricca have positioned themselves between the music industry and its potential clients in the film, TV, advertising and multi-media worlds. As well as providing a source of track suggestions, they operate almost as cultural translators between the various industries and are generally accepted as a useful link in the licensing chain.

Richard Corbett believes there is room for specialists who his job is not only to help clear tracks, but to alert either side to the spin-off promotional opportunities that may be available. "By opening everybody's eyes to using more music in these audio-visuals, hopefully new audiences can then play into the hands of the record companies, who can then spend less money to promote their acts in a targeted way," he says.

Advertising agencies themselves are also putting their own systems in place to ensure they can proactively unearth tracks, rather than simply entertain pitches from publishers and record companies. BBH is thought to be the first to have appointed its own music co-ordinator in Alice Kendall, whose sole job is to liaise with the music industry.

"I am like an A&R woman for the agency, where I have to find amazing tracks for our ads," says Kendall. "I work mainly with the publishers, but also with a lot of record companies, management companies — just anywhere I can find brilliant music, really."

The computer games industry has gradually come to appreciate the fact that well-known licensed tracks are not necessarily unaffordable and, after a fall down several



Groove Armada (left), Martin Grech: at least as popular with ad agencies as with record buyers

years ago, publishers are taking a reliable revenue stream from the industry on the basis of a 2p royalty per song, per unit sold.

"Bands that perhaps are wary of commercial tie-ins through TV advertising are far more receptive to allowing their music to be used in games," says Universal Music head of film and TV Barbara Zamosky. "It is a specialist market and, because the type of music used by games companies is quite often different from the tracks that advertisers and film companies want, it is an ideal way to exploit songs that otherwise might not benefit from film and commercial uses." (See breakout below.)

The mobile industry is also rapidly ripening and Ricca's Richard Corbett believes the area will offer a bridge to an entire new world of licensing for interactive purposes.

"On the technology side, they are incredibly keen to use music in a commercial environment, but their ability to have a dialogue with copyright owners seems to be ridiculously problematic," he says. "But as

long as you can translate what they are looking for into language the music industry understands, then I think we can come to some really interesting new models which work to everybody's benefit."

It would be easy to view the galloping growth of synchronisation and other promotional usage as an example of the industry encouraging its artists to sell out in the interests of the bottom line. But the model does not only serve to help the rich get richer, long before their name penetrates the wider consciousness, never mind the consumer consciousness, Island's Martin Grech, who is published by EMI, got his foot in the door last year when his Open Heart Zoo track was chosen as the soundtrack to a Lexus ad. "It did wonders for his profile, although I can't say it did the same for his record sales," says Jonathan Channon.

Similarly, Warner/Chappell publishes a UK artist called Overseer, who is yet to release a record through his deal with Sony Columbia in

the US. "We got him three songs on [PlayStation 2's] Gran Turismo 3 and I won't say what it was worth, but let's just say that we were well on the way to recouping," says Ian Neil. "He has now been in several computer games and a couple of movies and he is doing extremely well, primarily on synchronisations, still without a record out."

Likewise, while British music is famously failing to excite American record buyers as they browse the racks, it meets with a far more favourable response in media circles. "We have got bands like Goldfrapp, Groove Armada and Death in Vegas which they just don't have over there and advertising and film companies love using that," says Neil, who publishes all three acts.

In this climate, it is not surprising that publishers increasingly identify potential spin exploitation as a deal-breaker when negotiating contracts with new artists. And, if nothing else, the commercial music boom gives the lie to industry critics' suggestions that today's music is worth buying. ■

Computer games: boom time

It was more than one caustic industry observer who noted at Christmas that the most compelling shiny disc on the market wasn't a CD at all, or even a DVD, but Rockstar Games' Grand Theft Auto: Vice City (pictured). That, however, is to overlook the fact that the game came loaded up with more music than any other title in gaming history. It might not set any of the featured artists up for retirement all on its own, but it will certainly help to pay the bills.

"A few years ago, computer games looked to be the next big thing and then a lot of the games didn't take off, game companies didn't want to pay a decent rate and everyone pulled back a bit," says Warner/Chappell's Ian Neil. "But in the last few years, it has been real boom area. There's 10 games a year that take off and do phenomenal business and, if you have got a couple of songs on those, you will really do well." Currently in the Warner/Chappell sights are a forthcoming Pop Idol spin-off game. "It's a nice little royalty rate and it's good exposure," says Neil.

Although the MCPS has set a recommended royalty rate of 5p per unit for songs used in computer games, many publishers are frequently prepared to settle for less on the basis that a share in a big hit, even at a relatively low rate, is a share in well over 2m sales.

On top of that, games publishers generally license tracks on the basis of what is known as a Most Favoured Nation agreement, which is effectively a pledge to pay all writers at the same rate. "If one writer says they want double the rate, it frankly doesn't happen, they are out of the game," says Neil.

However, Sergio Pimentel, creative director of CouchLife, an agency which specialises in clearing and commissioning music for computer games, reports that



many games publishers are increasingly keen to negotiate buy-outs on tracks rather than commit to royalties.

Not that it is all necessarily cost-cut and hard deals. Commercial and sync specialist Top Taylor was approached to contribute music for the score of forthcoming Nintendo game Dark Tomorrow, which represents the first time Batman has been licensed for the computer screen. "I said 'I'll do it if you book the Royal Philharmonic Orchestra,'" says Taylor. "And he did it."

According to Pimentel, the games industry is currently coming out of a dark eight- or nine-month period in which several development studios have hit the skids and a number of publishers have gone the same way. "Things are beginning to pick up now," says Pimentel, who has recently commissioned the score and licensed a number of late-Sixties songs for Take Two's forthcoming Viet Cong and cleared "breakbeat-led, adrenaline-paced" tracks for Electronic Arts' F1 Career Challenge.

In addition, CouchLife has previously used music from acts including Apollo 440 and Gorillaz, whose Dumb Dumb track was exclusively featured on MTV Music Generator 2 in a deal struck with EMI to coincide with the launch of the band's album.

Music and brands find Affinity

Despite the enormous number of ad spots now being secured by publishers and record companies, there is an abiding feeling among advertisers and copyright owners that neither the artists nor the brands are routinely benefiting as much as they might. But one of the key companies in the process, Affinity Music (a joint venture with ad giant BBH), is already taking things a step further.

Formed in mid-2002, Affinity is a music marketing company that specialises in managing the relationship between brands and music in a creative and effective way. Company managing director Gordon Biggins says Affinity's pairing with BBH puts it in a unique position between the music and advertising worlds.

"Sometimes both of these industries don't fully understand where each is coming from. As an ad agency, we have direct access to brands and are at the forefront of the creative thinking," he says.

"We have access to research that allows us to make decisions based on detailed information. We can predict what a brand should sound like based on its customer demographic."

One campaign that used music to engage its market was for Audi TT, which recently employed Jimi Hendrix's relatively obscure Stone Stone From The Hills. This in turn inspired Universal to re-package a Best Of album (pictured) with the track added and with elements of the CD incorporated into their marketing campaign.

"I think the Best Of was already stated when the ad came along, but Universal had enough lead time that they could sticker it and put the song



on," says Rachel Iyer of Sony/ATV Music Publishing, which publishes Hendrix.

Quite often, Affinity will also participate in the release of a record, whether it is brokering a deal for usage — as it did for the current Lynx ad sync Room 5 — in conjunction with the label. Affinity is also currently working on a handful of projects that highlight its role beyond the straightforward sourcing of music for ads.

For one major credible brand it is developing a customer loyalty CD, to be sent to 200,000 customers in the UK and 300,000 in Europe. "It's for music lovers who don't necessarily know who the artists they like are," says Biggins.

For another client, KFC, Affinity is working on music for a series of 20 TV ads for later in the year and is also working on changing the in-restaurant music to fit with the rebranding. "There is a general discomfort that ad companies are moving in on the record industry's territory, but I think it is just agencies, labels, publishers and brands working together more creatively," says Biggins. "At the forefront of what we do is always artists wanting to sell more records." ■

James Roberts

FILM AND TV



Harry Hicks



Stephen D. McMellon

WJB Chiltern Expand Media Services

Central to WJB Chiltern's active film penetration is their acquiring 66% of First Up Film Limited ('firstupfilm'), an executive film production company run by Hicks, McMellon and creative director and 33% shareholder Matthew Campling. [[link toFuF site](#)]

WJB Chiltern's stake in firstupfilm will enable the media and entertainment division to offer a fully-serviced production company facility, to benefit producers, writers (as firstupfilm will offer script development assistance on projects it takes on) and the industry generally. The unit is also developing a similar arrangement for music production.

Armed with lengthy specialist knowledge of the film sector, Hicks is widely recognised in the industry for his skills in structuring finance for films, for instance having been closely involved with Baker Street Media Finance from its outset in 1999. McMellon's area of expertise is media copyright law and its taxation and rights exploitation. He works very closely with music publishers on the provision of music for film and TV. Campling has extensive creative experience in assessing and developing scripts, and has one of his own screenplays currently in development by September Films.

Our activity will include:

- Partnership financing models
- Other financing models for producers and to assist production
- Executive production – particularly via Firstupfilm Limited
- Co-production sourcing and introductions to prospective partners
- Scripts, review, creative input and development
- British Qualifying Film audit
- Business management and production accounting
- Music supervision, identification and negotiation with relevant parties
- UK and international tax planning in relation to exploitation of content

Main contacts:

Harry Hicks – Head of Film and TV, **Direct** +44 (0) 207 153 2232 **Email** hicksh@wjbchiltern.com

Steve McMellon – Head of Media Rights, **Direct** +44 (0) 207 153 2231 **Email** mcmellons@wjbchiltern.com

Matthew Campling – for Firstupfilm Limited- Head of Script Development,
Direct + 44(0) 207 153 2234 **Email** camplingm@wjbchiltern.com

From January 1st 2003 our offices will be located at:

3 Sheldon Square Paddington London W2 6PS

Main Switchboard + 44 (0) 207 339 9000

Fax + 44 (0) 207 339 9010

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SINGLES COMMENTARY

by ALAN JONES



Despite declining 57% week-on-week, **Gareth Gates** and **The Kumars**' version of **Spirit In The Sky** retains a very comfortable hold on the top of the singles chart, outselling its nearest challenger by a margin of more than two to one. Spirit In The Sky sold 117,000 copies last week, to take its overall sales past 390,000 in just 13 days. It replaces **U2's** *All The Things She Said* as the biggest selling single of 2003. Spirit In The Sky's retention of the chart title means the last five number ones have all reigned for more than a week. The last time there was such a lengthy sequence of number ones within a seven day wonder intervening was in 1995. The last record to spend just one week at number one was **Sorry Seems To Be The Hardest Word** by **Blue** and **Elton John** back in December 2002.

Mis-Teeq's new single **Scandalous** was no match for Spirit In The Sky, finishing a distant second with sales of 50,000. The first single from Mis-Teeq's upcoming album *Eye Candy*,

MARKET REPORT



Figures show 10 companies by % total sales of the top 75 and corporate group shares by % total sales of the top 75.

SALES UPDATE
VERSUS LAST WEEK: -6.6%
YEAR TO DATE VERSUS LAST YEAR: -35.9%

It extends their run of Top 10 singles to six, and provides them with their second number one single, following 2001's *All I Want*, which

SINGLES FACTFILE

Debuting one place higher than the number eight peak of **Daryl Hall & John Oates'** 1982 hit *I Can't Go For That* which inspired it, and 19 places above the best position earned by their own most recent single **Your Eyes**, **Sunrise** restores **Simply Red** to the Top 10 after an absence of nearly five years.

The introductory single from **Simply Red's** upcoming album *Home*, **Sunrise** sold more than 29,000 copies last week

to earn its number seven berth on this week's singles chart. Extending **Simply Red's** chart career to more than 18 years, it is their 31st hit in total, and the ninth to reach the Top 10. *Home*, which also includes covers of **Dennis Brown's** *Money In My Pocket*, **Bob Dylan's** *Positively 4th Street* and **The Stylistics'** *You Make Me Feel Brand New* is released today (March 24). **Simply Red's** latest UK tour starts in Plymouth on 22 April.

Following up their **Elton John** collaboration **Sorry Seems To Be The Hardest Word**, which was the biggest selling hit of their career, **Blue** return with *U Make Me Wanna*, the third single from their 1.24m selling album *One Love*. The single debuts at number four, extending the boy band's career opening run of Top 10 singles to an impressive seven. Rewind the clock exactly 20 years and the number one single is **Total Eclipse Of The Heart** by **Bonnie Tyler**. The song returned to the chart in 1995, reaching number five for **Nicki French** and is back again this week, debuting at number 28 for **Jan Wayne**. It is the second hit for 29-year-old **Garman Dan Ryan**, who reached number 14 with his remake of **Patti Smith's** *Because The Night* last November.

Ja Rule and **Ashanti** team-up for the second time with **Mesmerize**. **Always On Time** reached number six for their last year. **Mesmerize** debuts at number 12.

was denied pole position by **Shaggy's** *Angel*. **Scandalous** registers **Mis-Teeq's** biggest ever one week sale, just exceeding the 47,500



PERCENTAGE OF UK ACTS IN THE CHART
UK: 70.7% US: 25.3% Other: 4.6%

INDEPENDENT SINGLES

| Last | This | Title | Artist | Label (Independent) |
|------|------|---------------------------|---------------------------------|--------------------------------------|
| 1 | 1 | FLASH | Queen & Vanguard | Nehalem NECD001 (ADD) |
| 2 | 1 | CRY ME A RIVER | Justin Timberlake | Jive JZ56K2 (P) |
| 3 | NEW | LADIES MAN | The D4 | Infectious INFEC122CDX (DMV/P) |
| 4 | NEW | SOFT LIKE ME | Saint Elenee | Mentor MNT178CD (V) |
| 5 | NEW | T-10/10 THE TENTH PLANET | Disturbed Minds | Kaos KA0506P (SRD) |
| 6 | 2 | TOGETHER | Artificial Funk feat. N. Etison | Skint SKINT6CD (DMV/P) |
| 7 | NEW | BREAK & LOVE | Raze | Chameleon CHAMP074 (DMV/P) |
| 8 | 6 | MC FIRE | Bad Company UK/Roadkill Cro | BC Recordings BCRC002CD (SRD) |
| 9 | NEW | TRAPPED/DIFFERENCES | Gruyver | Tidy Two TIDY2W0118 (ADD) |
| 10 | 5 | EPLE | Royksopp | Walt Of Secret WALL000V (V) |
| 11 | 7 | DOWN AND UNDER (TOGETHER) | Kid Crazee feat. MC Shurkano | Ink INK613CD (P) |
| 12 | NEW | HAND TRAP EP VOL 3 | Various | NuTone 0506NPK (ADD) |
| 13 | 4 | HAYLING | PC Karous | Skint SKINT6CD (DMV/P) |
| 14 | NEW | BURNING UP | Alpinestars | Riviera RM151CD (P) |
| 15 | 3 | BLUE JEANS | Ladytron | Inertia HI-FI/Inertia CDSTAC5311 (P) |
| 16 | 11 | MUNDAN TO BACK KAE | Parabola MC | Showbiz/Instant Karma KARMA02CD (P) |
| 17 | 9 | FAMILIAR FEELING | Mohiba | Echo ECC50131 (P) |
| 18 | 13 | TRUE | Jameson feat. Angel Blu | V2/2-014 JAG021183 (DMV/P) |
| 19 | NEW | DIRTY BASS | Carl Cox & Christian Smith | 23rd Century C23001 (ADD) |
| 20 | 15 | LOVE STORY (VS FINALLY) | Layo & Bushwickal | XLXS154CD (V) |

| Last | This | Title | Artist | Label (Independent) |
|------|------|-------------------------|-------------------------------|--------------------------------|
| 21 | NEW | TALE AUNT | Nehalem NECD001 (ADD) | Nehalem NECD001 (ADD) |
| 22 | 1 | SPRIT IN THE SKY | Gareth Gates & The Kumars | Jive JZ56K2 (P) |
| 23 | 2 | SCANDALOUS | Mis-Teeq | Infectious INFEC122CDX (DMV/P) |
| 24 | 3 | BEING NOBODY | Beast X Via Liberty X | Mentor MNT178CD (V) |
| 25 | 4 | U MAKE ME WANNA | Blue | Kaos KA0506P (SRD) |
| 26 | 5 | MOVE YOUR FEET | Alan Smitser | Skint SKINT6CD (DMV/P) |
| 27 | 6 | BEAUTIFUL | Cherise Republic | Chameleon CHAMP074 (DMV/P) |
| 28 | 7 | SUNRISE | Simply Red | Tidy Two TIDY2W0118 (ADD) |
| 29 | 8 | ALL I HAVE | Zander Leveson feat. DJ Coz U | Walt Of Secret WALL000V (V) |
| 30 | 9 | I BEGIN TO WONDER | Leslie Wigmore | Ink INK613CD (P) |
| 31 | 10 | BORN TO TRY | Julia Goodwin | NuTone 0506NPK (ADD) |
| 32 | 11 | IN DA CLUB | Go-Got | Skint SKINT6CD (DMV/P) |
| 33 | 12 | MAKE LOVE | Russ Ford, Oliver Christian | Skint SKINT6CD (DMV/P) |
| 34 | 13 | CRY ME A RIVER | Justin Timberlake | Jive JZ56K2 (P) |
| 35 | 14 | MESMERIZE | Ja Rule & Ashanti | Motown/Interscope |
| 36 | 15 | BUMP, BUMP, BUMP | Ena and P Diddy | Capitol |
| 37 | 16 | SCOWHINE I BELONG | Leslie Wigmore | Interscope/Debut |
| 38 | 17 | ALL THE THINGS SHE SAID | U2 | Interscope/Debut |
| 39 | 18 | THE BOYS OF SUMMER | 31 January | Universal Island |
| 40 | 19 | SHAPE | Scopellito | Colomba |
| 41 | 20 | STOLE | City Rowland | Colomba |

hit 40 UK

| Last | This | Title | Artist | Label |
|------|------|---------------------------|---------------------------------|--------------------------------------|
| 1 | 1 | FLASH | Queen & Vanguard | Nehalem NECD001 (ADD) |
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| 13 | 4 | HAYLING | PC Karous | Skint SKINT6CD (DMV/P) |
| 14 | NEW | BURNING UP | Alpinestars | Riviera RM151CD (P) |
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| 21 | NEW | TALE AUNT | Nehalem NECD001 (ADD) | Nehalem NECD001 (ADD) |
| 22 | 1 | SPRIT IN THE SKY | Gareth Gates & The Kumars | Jive JZ56K2 (P) |
| 23 | 2 | SCANDALOUS | Mis-Teeq | Infectious INFEC122CDX (DMV/P) |
| 24 | 3 | BEING NOBODY | Beast X Via Liberty X | Mentor MNT178CD (V) |
| 25 | 4 | U MAKE ME WANNA | Blue | Kaos KA0506P (SRD) |
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The Music Week Cup 2003

The Music Week Cup returns. Make sure you come out on top by entering your team today.

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Please call the hotline number 0870 7777 200 or email lester@toastevents.com for more details.

29 MARCH 2003

| Pos | Weeks | Title | Artist (Producer/Publisher) (Writer) | Label/CO/Cass (Distributor) |
|-----|-------|--|---|-----------------------------|
| 1 | | SPRIT IN THE SKY Garth Gates feat. The Kumars (The Grobman) | SIR 62965/1021202/85791194 (BMG) | 7172 |
| 2 | NEW | SCANDALOUS Teltar CDSTAS3319/CASTAS331 (BMG) | | |
| 3 | NEW | BEING NOBODY Richard X ft. Liberty X Richard X, EMJ (C&W/Warwick/Wire/Wire/Wire) | WIRN R00CD (IRCA) (E) | 02473 |
| 4 | NEW | U MAKE ME WANNA Bianca Bradi ft. Boreas/Boreas/Univision Music (London/Venero) (C&W/Warwick/Wire/Wire) | IMPACT SINCDA/SINCDA (E) | |
| 5 | 4 | MOVE YOUR FEET Junior Brown (Henderson/Junior) (Universal) (Crunchy Tunes) (Junior) | Mercury 01961192/011818134 (E) | 0198191 |
| 6 | 2 | ALL I HAVE Jennifer Lopez feat. LL Cool J (Roney/Roy) (E) (C&W/Carlin) (Lagard/Red/Decca/Decca/Decca) | Epic 67362/6736736794 (FEN) | 07362 |
| 7 | NEW | SUNRISE Simple Plan SRS100/SRS100 (MCA/CMA/TEM) | Sony Red (Wigh/Muskey/Job) (EMI/Warner-Chappell/Universal/Hackin/Music/Universal) | |
| 8 | 3 | BORN TO TRY Jimi Blue (Goodman) (Mercury Sony ATV) (Goodman/Mtweaver) | Epic 67362/67362344 (FEN) | |
| 9 | 2 | IN DA CLUB M.C. Criz (De Capriotti) (Universal/Windup/Music/LadyM/Warner-Chappell/Equipe/Warwick/Wire) | Interscope/Polygram 49162/4916231744 (E) | 49162 |
| 10 | NEW | SOMEWHERE I BELONG Lionel Park (Bristol) (Lionel Park) (Zomba) (Lionel Park) | Warner Bros W62CD20 (FEN) | W6202 |
| 11 | NEW | BUMP BUMP BUMP Robb Kwik ft. P. Diddy Kelly/Robb Kwik (Kelly/Schiff) | Epic 67362/673623454 (FEN) | 07362 |
| 12 | NEW | MESMERIZE Jude (Jude) (Mercury) (Mercury) (Mercury) | Musler Inc/Mercury 0717550/0717558 (U) | 07175 |
| 13 | 4 | BEAUTIFUL Christina Aguilera (Sony) (Shark) (The Three/Universal/MCA) (Perry) | RCR 62162/62162/62162/62162 (BMG) | 07692 |
| 14 | 3 | I BEGIN TO WONDER London LOND4071/OND4073 (FEN) | Denniz Pop/Mercury-Labnet (Mercury/Chappell/LUCA) (Mercury/Labnet/Universal) | |
| 15 | NEW | FLASH Queen & Vanquard (Queen/Macki) (Queen/Warner-Chappell) (EMI) | Nelita NEB0CD01 (FEN) | NEB01 |
| 16 | 2 | GOSSIP FOLKS Mia Farrow (Universal) (Universal) (Mercury) (Mercury) | Elektra 67380CD2 (FEN) | 67380 |
| 17 | 4 | THE BOYS OF SUMMER DJ Sammy (DJ Sammy) (Warner-Chappell) (Henson/Campbell) | Mercury 17287/17287/2324 (U) | |
| 18 | 4 | KA-KING! Shania Twain (Large) (Zomba/Universal) (Longo) (Elang/Lango) | Mercury 17287/17287/2324 (U) | |
| 19 | 6 | ALL THE THINGS SHE SAID Mia Farrow (Universal) (Mercury) (Mercury) | Interscope/Polygram 019697/0196974 (U) | |
| 20 | NEW | PROVIDER/LAPDANCE NEFD (The Nepears) (EMI) (Williams/King/Willem/Hugh/Polanski) | Virgin VJSC026 (FEN) | VJSC26 |
| 21 | 1 | SHAPE Saxobone (Decca) (Decca) (Decca) (Ministry of Sound/Sony) (CDBX1) (S11) | Island/Mini-Island CDBX1/S11 (FEN) | |
| 22 | 3 | SING FOR THE MOMENT Emma Bunton (Mercury) (Mercury) (Mercury) | Interscope/Polygram 49166/491663074 (U) | 49166 |
| 23 | 1 | CRY ME A RIVER Justin Timberlake (Timbaland) (EMI/Warner-Chappell/XZomba) (Timbaland/Muskey/Storm) | Jive 92344C/92344 (P) | 92344 |
| 24 | 2 | THE BITTER END Placido Domingo (Fonit/Chester) (Polygram) | Hul/Universal FL00RDY6 (E) | FL00R4 |
| 25 | 3 | WORK IT New York (New York) (Mercury) (Mercury) | Universal MCK340CD2 (U) | MCK340 |
| 26 | NEW | MIDNIGHT Lita Ford (Capitol) (Mercury) (Mercury) | WEA WEA340CD2 (FEN) | WEA340 |
| 27 | 1 | YEAR 3000 Bassnectar (Universal) (Universal) (Mercury) | Universal MCK340CD2 (U) | MCK340 |
| 28 | NEW | TOTAL ECLIPSE OF THE HEART Jill Wayne (Jill Wayne) (Epic) | Product/Reserve PD1010CD (FEN) | PD101 |
| 29 | 1 | LOSE YOURSELF Emman (Emman) (Epic) (Mercury) (Mercury) | Interscope/Polygram 49162/491623184 (U) | 49162 |
| 30 | NEW | WONDERING WHY Tallin (Tallin) (Epic) | Interscope/Polygram 49162/491623184 (U) | 49162 |
| 31 | 3 | LIFESTYLES OF THE RICH AND FAMOUS Good Charlotte (Valentino) (EMJ) (Madison/Madison/Armsong) | Epic 67365CD2 (FEN) | 67365 |
| 32 | 2 | STOLE Kelly Rowland (DeWitt) (Mercury) (Mercury) | Columbia 6738182 (FEN) | 67381 |
| 33 | NEW | PUNK ROCK PRINCESS Scepter (Scepter) (Mercury) (Mercury) | MCA/Uni-Island MCK340CD2 (U) | MCK340 |
| 34 | 1 | IF YOU'RE NOT THE ONE Daniel Badaghi (Taylor) (Sony) (Mercury) | Polygram 067362/067362345 (U) | 06736 |
| 35 | 4 | CAN I BREAK THROUGH Sweat (Sweat) (Mercury) (Mercury) | Mercury 36732/367323284 (U) | 36732 |
| 36 | NEW | DANCIN' TONIGHT Dance Tonic (Mercury) (Mercury) | Rulin RULIN20CD05 (MCA/TEM) | |
| 37 | 1 | GET OVER IT OK Go (Waring/Kulash Jr) (OK Go) (Kulash Jr) | Capitol CDK6033 (E) | K6033 |

| Pos | Weeks | Title | Artist (Producer/Publisher) (Writer) | Label/CO/Cass (Distributor) |
|-----|-------|---|---|-----------------------------|
| 38 | 20 | INCREDIBLE (WHAT I MEANT TO SAY) Darius (The Marz) (Warner-Chappell) (BMG) (C&W/The Marz) | Mercury 071792/0717974 (U) | 07179 |
| 39 | 2 | HEY MA Celine Dion (Celine Dion) (Polygram) (Mercury) (Mercury) | Roc-A-Fella/Mercury 06372/06372324 (U) | 06372 |
| 40 | NEW | SOFT LIKE ME Sade (Sade) (Mercury) (Mercury) | Mercury 06372/06372324 (U) | 06372 |
| 41 | NEW | LADIES MAN The O'Jays (The O'Jays) (Mercury) (Mercury) | Mercury 06372/06372324 (U) | 06372 |
| 42 | 14 | SOULD OF THE UNDERGROUND Roxanne (Roxanne) (Mercury) (Mercury) | Mercury 06362/06362324 (U) | 06362 |
| 43 | NEW | 1-10/THE TENTH PLANET Disturbed Minds (Disturbed Minds) (Disturbed Minds) | Koop 4 (SRC) | NAO500P |
| 44 | 2 | KEEP ME A SECRET Katie (Katie) (Mercury) (Mercury) | Mercury 07796/07796314 (U) | 07796 |
| 45 | 2 | '03 BONNIE & CLYDE The Roots (The Roots) (Mercury) (Mercury) | Roc-A-Fella/Def Jam 07102/071023194 (U) | 07102 |
| 46 | 1 | STOP LEAVING THE LIE David Sanborn (Matheson/Lewis) (C&W) | Mercury 06372/06372324 (U) | |
| 47 | 1 | HERE IT COMES AGAIN Marianne Faithfull (Mercury) (Mercury) | Virgin VSC01184/2VSC1842 (E) | |
| 48 | 1 | ONE HORSE TOWN The Turbans (The Turbans) (Mercury) | Virgin VSC01184/2VSC1842 (E) | |
| 49 | 1 | SOBRY SEEMS TO BE THE HARDEST WORD Blue feat. Glenn Jones (Blue) (Mercury) (Mercury) | Interscope/Sony 49162/491623174 (U) | 49162 |
| 50 | 2 | SHAKE YA SHIMMY Perez Yrigoyen ft. P. Diddy (Perez Yrigoyen) (Mercury) (Mercury) | All Around The World CMC01082313 (U) | CMC01082 |
| 51 | 7 | GIMME THE LIGHT Sean Paul (Trinidad) (EMI) (Black Star) (Henson/Campbell) | Affinity AT4CD02 (FEN) | AT402 |
| 52 | 4 | NOT WORRY Aspirin (Aspirin) (Universal) (Mercury) (Mercury) | Polygram 06618/066183194 (U) | 06618 |
| 53 | 4 | SONGBIRD Cass (Cass) (Mercury) (Mercury) | Big Brother BK05CD02 (FEN) | BK0202 |
| 54 | NEW | DRUNKEN FOOL Hut (Hut) (Mercury) (Mercury) | Hut/Hut1862 (FEN) | HUT1862 |
| 55 | 2 | BIG YELLOW TAXI The Roots (The Roots) (Mercury) (Mercury) | Gelley/Polygram 49162/491623174 (U) | 49162 |
| 56 | 3 | CAN YOU DIG IT? The Roots (The Roots) (Mercury) (Mercury) | Mercury 06372/06372324 (U) | 06372 |
| 57 | 3 | DO NOT THINK YOU'RE THE FIRST The Roots (The Roots) (Mercury) (Mercury) | Delosonic DLTCC010 (FEN) | DLT010 |
| 58 | 1 | HEAVEN IS A PLACE ON EARTH Sade (Sade) (Mercury) (Mercury) | Concept CDCN38X (MCA/TEM) | CDN38X |
| 59 | 4 | AUTOMATIC Sade (Sade) (Mercury) (Mercury) | RCR 62675/62675/62675/62675 (BMG) | 62675 |
| 60 | 1 | FOR WHAT IT'S WORTH Stockholm (Stockholm) (Mercury) (Mercury) | Stockholm/EMI 06372/06372324 (U) | 06372 |
| 61 | 1 | MUNDIAN TO BACH KE Mundian To Bach Ke (Mundian To Bach Ke) (Mercury) (Mercury) | Mercury 06372/06372324 (U) | 06372 |
| 62 | 1 | DANGER! HIGH VOLTAGE Boris (Boris) (Mercury) (Mercury) | Mercury 06372/06372324 (U) | 06372 |
| 63 | 4 | MO' FIRE The Roots (The Roots) (Mercury) (Mercury) | BC Records BCRCU003CD (SRC) | BCRCU003 |
| 64 | NEW | BREAK 4 LOVE Rascal (Rascal) (Mercury) (Mercury) | Champion CHAMP02784 (MCA/TEM) | CHAMP2784 |
| 65 | 2 | TOGETHER Artful Band feat. N. Elson (Artful Band) | Skin SKINT0320CD (MCA/TEM) | SKINT0320 |
| 66 | 1 | CANT STOP The Roots (The Roots) (Mercury) (Mercury) | Warner Bros W62CD2 (FEN) | W6202 |
| 67 | 1 | WHAT MY HEART WANTS TO SAY Garret Gates (Garret Gates) (Mercury) (Mercury) | S 7422186/5622/421863594 (BMG) | 7422186 |
| 68 | 3 | OK The Roots (The Roots) (Mercury) (Mercury) | Epic 67362/67362324 (U) | 67362 |
| 69 | 1 | TRU The Roots (The Roots) (Mercury) (Mercury) | Q2U/Def JAM021303/ADJ021305 (MCA/TEM) | JAM021305 |
| 70 | NEW | TOUCH YOU Kacy Katka (Kacy Katka) (Mercury) (Mercury) | Arista Dance 7422136/4492 (FEN) | 7422136 |
| 71 | 1 | THE OPERA SONG / BRAVE NEW WORLD The Roots (The Roots) (Mercury) (Mercury) | Mercury 06372/06372324 (U) | 06372 |
| 72 | NEW | TRAPPED/DIFFERENCES Coyote (Coyote) (Mercury) (Mercury) | Tidy Tidy 7 (ADD) | TTDY7 |
| 73 | 1 | I'LL BE YOUR ANGEL Natalie (Natalie) (Mercury) (Mercury) | Nalite 7422130/062/7422130284 (EMJ) | 7422130 |
| 74 | 1 | REMINISCE/HERE THE STORY ENDS The Roots (The Roots) (Mercury) (Mercury) | Mercury 06372/06372324 (U) | 06372 |
| 75 | 1 | FEEL Robbie Williams (Chambers/Power) (Mercury) (Mercury) | Chrysalis CDH511507/CDH511510 (E) | CDH511507 |

| Pos | Weeks | Title | Artist (Producer/Publisher) (Writer) | Label/CO/Cass (Distributor) |
|-----|-------|---|--------------------------------------|-----------------------------|
| 1 | 1 | TITLES A-Z | | |
| 2 | 1 | ALL THE THINGS SHE SAID | Mia Farrow | Mercury |
| 3 | 1 | BEAUTIFUL | Christina Aguilera | Mercury |
| 4 | 1 | BORN TO TRY | Jimi Blue | Mercury |
| 5 | 1 | CRY ME A RIVER | Justin Timberlake | Jive |
| 6 | 1 | DO NOT THINK YOU'RE THE FIRST | The Roots | Mercury |
| 7 | 1 | HEY MA | Celine Dion | Roc-A-Fella |
| 8 | 1 | INCREDIBLE (WHAT I MEANT TO SAY) | Darius | Mercury |
| 9 | 1 | IN DA CLUB | M.C. Criz | Interscope |
| 10 | 1 | LOSE YOURSELF | Emman | Mercury |
| 11 | 1 | MOVE YOUR FEET | Junior Brown | Mercury |
| 12 | 1 | PROVIDER/LAPDANCE | NEFD | Virgin |
| 13 | 1 | SOBRY SEEMS TO BE THE HARDEST WORD | Blue | Mercury |
| 14 | 1 | SOULD OF THE UNDERGROUND | Roxanne | Mercury |
| 15 | 1 | THE BITTER END | Placido Domingo | Polygram |
| 16 | 1 | TRU | The Roots | Mercury |
| 17 | 1 | WONDERING WHY | Tallin | Mercury |
| 18 | 1 | YEAR 3000 | Bassnectar | Universal |
| 19 | 1 | YOU MAKE ME WANNA | Bianca Bradi | Mercury |
| 20 | 1 | ZOMBIE | Robb Kwik | Epic |

As used by Top Of The Pops and Radio One

Highlights the key new releases in this vibrant sector of the entertainment market and talk to the distribution and production companies involved

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Music Week 29 March 2003

15



ALBUMS COMMENTARY

by ALAN JONES



Seeing off the challenge of the more contemporary Daniel Minogue and Boyzone love songs compilation, Paul McCartney's latest concert album **Back In The World Live** is the highest new entry to this week's chart, debuting at number five. The album provides the 60 year old legend with his 60th chart album - 31 of them with the Beatles - and sold nearly 29,000 copies last week. **Back In The World** is virtually the same as the American release **Back In The US**

ALBUMS FACTFILE

Live 2002, substituting Calico Shoes, Michelle, C Moon and She's Leaving Home for Vanilla Sky, Lat 'Em In and Freedom. However, McCartney and completists can find the missing songs - and a few more documentary footage - on the DVD **Back In The US**, which was also released here last week, selling more than 5,000 copies. **Back In The US** album reached number eight in America, and departed from the Top 20 last week after selling 850,000 copies.

EMI's Parlophone imprint has the top two albums for the second week in a row, courtesy of Norah Jones and Coldplay and increases its impressive penetration to three of the top five, with Paul McCartney's **Back In The World** earning a number five debut.

The gap between Jones and Coldplay at the top of the chart narrowed considerably last week from 28,000 to 6,000, with Jones' album declining 12% and Coldplay's increasing by the same amount. Norah Jones' album registers its fourth consecutive week at number one, while selling upwards of 50,000 copies for the fourth time in a row. Jones' album may benefit from Mother's Day gift buying next week and is therefore likely to remain on top - although Daniel O'Donnell will be in the chase too with his **Daniel In Blue Jeans** album, which jumps 6-3 on a 23% increase in sales week-on-week. It thus eclipses the number four peak of his 2000 album **Faith & Inspiration** to provide O'Donnell with the highest-charting album of his 16 year, 20 album chart career.

MARKET REPORT



Surprisingly, Sir McCartney's number five debut with **Back In The World** provides **Mozca** with a career high 20, beating the peak positions of **Wings Over America** (number

eight, 1977), **Tripping The Live Fantastic** (number 17, 1990), **Unplugged - The Official Bootleg** (number seven, 1991) and **Paul Is Live** (number 24, 1993) to become his

highest charting live disc - apart, of course, from **The Beatles' At The Hollywood Bowl** disc which topped the chart in 1977.

More than three years after they ceased to be, **Boyzone's Ballads - The Love Songs Collection** debuts at number six. While that is commendable, the group's hitberto flawless record saw them reach number one with each of their four previous album releases:

12 years after **Love & Kisses** provided her with a number eight album, **Daniell Minogue** debuts in the same position with **Neon Nights**, her new London album which includes her latest trio of Top 10 hit singles. **Neon Nights** sold more than 23,500 copies last week, and is already way ahead of the career sales of her last album, 1997's **Danniell** which peaked at number 57 and has still sold fewer than 15,000 copies. A more mild return from **The Bangles**, whose **Doll Revolution** debuts at number 62, with sales of 3,000. Nevertheless, it is the reformed girl group's first charted album of new material since **Everything** reached number five in 1988.

COMPILATIONS

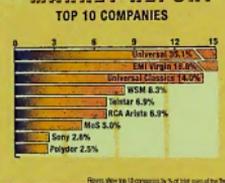
Another excellent week for **The Very Best Of Cold Feet** which continues to build impetus at the top of the chart, even though the ITV comedy/drama series around which it is based is now a fading memory. The album increased sales by 32% to more than 34,000 last week and opened a big lead over **The Very Best Of Euphoric House Breakdown** and **The Very Best Of MTV Unplugged** which continue in second and third place. Both are in rapid decline, and their sales last week - 13,500 for **Euphoric House** and 12,000 for **MTV Unplugged** - add up to considerably less than **Cold Feet** managed on its own.

With Mother's Day less than a week hence, the albums to watch are **The Very Best Of All Woman 2003** and **All Woman 2003**, the latest in the highly successful series aimed fairly and squarely at the mums

market. **The Very Best Of All Woman 2003** - which includes **Eva Cassidy's** sublime **Fields Of Gold** and **Cyndi Lauper's** **Girls Just Want To Have Fun** among its 42 titles - debuts at number four. **All Woman 2003** was not released until today but should prove a formidable opponent. Last year **All Woman 2002** came along at the same late stage and debuted at number one, supplanting **The Very Best Of All Woman 2001's** title ambitions at the last minute.

Another ongoing series which returns to the chart this week is **Top Of The Pops**. The Spring 2003 album debuts at number six with more than 10,500 sales. It has already beaten the poor performance of the last album in the series, **Top Of The Pops 2003**, which climbed no higher than number 14 last November. It is the 10th in the series to reach the Top 20 in the 21st Century.

MARKET REPORT



COMPILATIONS' SHARE OF TOTAL SALES
 Artist average: 78.2%
 Compilations: 21.8%

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------------|------------------------|--------------------------|-------------------------------|
| 1 | 2 | DANIEL IN BLUE JEANS | Daniel O'Donnell | DMG TV DMG TV001 (DQ) |
| 2 | 1 | JUSTIFIED | Justin Timberlake | Jive J206772 (P) |
| 3 | NEW | BABY FUE BORED | Evu Deaso | Selena SECD114 (P) |
| 4 | 4 | MELDY AM | Royksopp | Wall Of Sound WALLCD02 (P) |
| 5 | 8 | CHOCOLATE FACTORY | R Kally | Jive J222082 (P) |
| 6 | NEW | PIG LIB | Stephen Malkmus | Domino WIGCD122X (P) |
| 7 | 6 | COMFORT IN SOUND | Feeder | Echo ECHOCD43 (P) |
| 8 | 9 | THINKING IT OVER | Liberty X | V2 VVR0107182 (ZMV)(P) |
| 9 | NEW | THROWING MUSES | Throwing Muses | Echo ECHOCD43 (P) |
| 10 | 5 | STATUS | The Killis | Domino WIGCD121X (P) |
| 11 | 3 | KEEP ON YOUR MEAN SIDE | The Killis | Domino WIGCD121X (P) |
| 12 | 7 | SPIRIT OF THE IRISH | The Dubliners | Sanctuary TYSANCD03 (P) |
| 13 | NEW | YOU CAN FEEL ME | Har Mir Superstar | R 8 Unique BHM04 (P) |
| 14 | NEW | BLACKOUT | Hed Planet Earth | Music For Nations CMFN283 (P) |
| 15 | IS THIS IT | The Struts | Rough Trade RTADEC03 (P) | |
| 16 | NEW | THE GROTTO | Kristof Hersh | 4AD CAD235CD (P) |
| 17 | 16 | SOMEWHERE | Eva Cassidy | World Circuit WCR0266 (N)(P) |
| 18 | 12 | BUNENS HERMANOS | Braden Feller | Big Top FERRCD1 (P) |
| 19 | 17 | GUESS WHO'S BACK | NO CC | Impetant FURYLL FLXCD116 (P) |
| 20 | 10 | LOST HORIZONS | Lennon Jolly | Impetant FURYLL FLXCD116 (P) |

THE YEAR SO FAR... TOP 20 COMPILATIONS

| UK | US | Title | Artist | Label |
|----|----|--|---------------------|--------------------|
| 1 | 1 | 8 MILE | VARIOUS ARTISTS | INTERSCOPE/POPYDOR |
| 2 | 2 | ALL TIME CLASSIC TEARJERKERS | VARIOUS ARTISTS | WSM |
| 3 | 3 | LOVE - ETERNAL LOVESONGS | VARIOUS ARTISTS | UMTV |
| 4 | 4 | I LOVE U | VARIOUS ARTISTS | EMI VIRGINITY |
| 5 | 5 | REGGAE LOVE SONGS | VARIOUS ARTISTS | SANCTUARY |
| 6 | 8 | CHICAGO | ORIGINAL SOUNDTRACK | EPIC |
| 7 | 6 | CLUBBERS GUIDE 2003 | VARIOUS ARTISTS | MINISTRY OF SOUND |
| 8 | 7 | HOW THAT'S WHAT I CALL MUSIC '03 | VARIOUS ARTISTS | EMI VIRGINITY |
| 9 | 14 | LIVE! SMASH HITS | VARIOUS ARTISTS | EMI VIRGINITY |
| 10 | 11 | CLUB MIX 2003 | VARIOUS ARTISTS | UMTV |
| 11 | 11 | VERY BEST OF DAVE PEARCE DANCE ANTHEMS | VARIOUS ARTISTS | BMG/TELSTAR TV |
| 12 | 10 | FINES REUNITED | VARIOUS ARTISTS | EMI VIRGINITY |
| 13 | 11 | THE VERY BEST OF EUPHORIC HOUSE BREAKDOWN | VARIOUS ARTISTS | BMG/TELSTAR TV |
| 14 | 11 | PURE GUITAR PLATINUM - THE VERY BEST OF THE VERY BEST OF COLD FEET | VARIOUS ARTISTS | WARNER DANCE |
| 15 | 11 | THE VERY BEST OF MTV UNPLUGGED 2 | VARIOUS ARTISTS | UMTV |
| 16 | 11 | THE POWER OF LOVE | VARIOUS ARTISTS | UMTV/WSM |
| 17 | 9 | THE POWER OF LOVE | VARIOUS ARTISTS | SONY TV/WSM |
| 18 | 12 | BASS BREAK & BEATS 2003 | VARIOUS ARTISTS | WARNER DANCE |
| 19 | 13 | THE BEST AIR GUITAR ALBUM IN THE WORLD 2 | VARIOUS ARTISTS | EMI VIRGINITY |
| 20 | 11 | THE VERY BEST OF RELAXING CLASSICS | VARIOUS ARTISTS | DECCA |

OFFICIAL CHARTS 29/3/2003

music week

SINGLES

- 1 SPIRIT IN THE SKY**
Garth Gates feat. The Kumars
- 2 SCANDALOUS** Mis-Teeq Telstar
- 3 BEING NOBODY** Richard X vs Liberty X Virgin
- 4 U MAKE ME WANNA BUE** Innocent
- 5 MOVE YOUR FEET** Junior Senior Melony
- 6 ALL I HAVE** Jennifer Lopez feat. LL Cool J Epic
- 7 SURPRISE** Simply Red Simpleplay.com
- 8 BORN TO TRY** Delta Goodrem Epic
- 9 IN DA CLUB** 50 Cent Interscope/Polydor
- 10 SOMEWHERE I BELONG** Linkin Park Warner Bros



- 11 BUMP BUMP BUMP** B2K feat. P Diddy Epic
- 12 MESMERIZE** Ja Rule feat. Ashanti Mutler Inc/Melony
- 13 BEAUTIFUL** Christina Aguilera RCA
- 14 I BEGIN TO WONDER** Danity Moore London
- 15 FLASH** Queen & Vangard Nebula
- 16 GOSSIP FOLKS** Missy Elliott feat. Ludacris Elektra
- 10 17 THE BOYS OF SUMMER** DJ Sammy, Dana Ministry of Sound
- 18 KA-CHING!** Shania Twain Melony
- 13 19 ALL THE THINGS SHE SAID** Yatu Interscope/Polydor
- 20 PROVIDER/APPEALANCE** NERD Virgin



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Garth Gates Spirit In The Sky



with special guests
The Kumars

OUT NOW

CD1 includes Bonus Track
+ Amazing Video
CD2 Bonus Track + Exclusive
Garth Gates Interview

CD1
CD2

50% of all
record royalties
will go to
Comic Relief

Comic Relief
will go to
Comic Relief

ALBUMS

- 1 COME AWAY WITH ME**
North Jones Parlophone
- 2 A RUSH OF BLOOD TO THE HEAD** Coldplay Parlophone
- 3 DANIEL IN BLUE JEANS** Daniel O'Donnell DMG TV
- 4 STRIPPED** Christina Aguilera RCA
- 5 BACK IN THE WORLD** Paul McCartney Parlophone
- 6 BALLADS - THE LOVE SONG COLLECTION** Boyzone Universal TV
- 7 BY THE WAY** Red Hot Chili Peppers Warner Bros
- 8 NEON NIGHTS** Danni Minogue London
- 9 LET GO** Avril Lavigne Arista
- 7 10 JUSTIFIED** Justin Timberlake Jive



- 10 11 GET RICH OR DIE TRYIN'** 50 Cent Interscope/Polydor
- 12 GREATEST HITS** Tom Jones Universal TV
- 20 13 THIS IS ME... THEN** Jennifer Lopez Epic
- 12 14 ANGELS WITH DIRTY FACES** Sugababes Island/Universal
- 15 15 GREATEST HITS - HISTORY VOL. 1** Michael Jackson Epic
- 25 16 UP!** Shania Twain Melony
- 11 17 ETHER SONG** Tim Brakes Source
- 13 18 VERY BEST OF - EARLY DAVE & LATTER DAVE** Led Zeppelin Arista
- 5 19 BEASON** Melanie C Virgin
- 21 20 BUSTED** Busted Universal



COMPILATIONS

1 THE VERY BEST OF GOLD FEET **8** 11 TIMELESS

Universal TV

Decca

2 THE BEST BRITISH MUSIC SHOWS REUNION 6 12 CLUB MIX 2003

Teletext TV/BSG

Universal TV

3 THE BEST OF MARY ELLEN BOSTON 8 13 SMOOTH JAZZ 2

UAV/WASA

UCL

4 THE BEST OF ALL WOMAN 2003 13 14 CHICAGO (OST)

Teletext TV/BSG

Epic

5 CHICK FLICKS - THE SEQUEL 14 15 9 MILE (OST)

UAV/WASA

Interscope/Polydor

6 TOP OF THE POPS SPRING 2003 18 16 FRIENDS REUNITED

EVA/Universal

Universal TV

7 THE BEST OF BREAKING CLASSICS 9 17 LIFE RIVER - THE BEST OF BRITPOP

Decca

Virgin/BNA

8 CAPITAL GOLD SOUL LEGENDS 12 18 O THE ALBUM

Virgin/EKI

EVA/Universal

9 SUPER JOES 11 19 FUTURE FRANCE 2003

Virgin/EKI

Wyon

10 FRANCE NATION - FUTURE 10 20 SHAMPOOS AND SHERMANGANS

Ministry of Sound

WASA

- 11 21 SHAPE Sugababes Island/Just-Island
- 14 22 SING FOR THE MOMENT Eminem Interscope/Polydor
- 16 23 GIVE ME A RIVER Justin Timberlake Jive
- 12 24 THE BITTER END Placebo Her/Virgin
- 15 25 WORK IT Kelly feat. Justin Timberlake Universal
- 17 26 MIDNIGHT Un-Cut WEA
- 17 27 YEAR 3000 Busted Universal
- 18 28 TOTAL EUPHORE OF THE HEART Jan Wayne Product/Interscope
- 19 29 LOVE YOURSELF Eminem Interscope/Polydor
- 18 30 WONDERING WHY M.I. Cole Takin' Loud



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the music week
DIRECTORY 2003

- 24 21 ONE LOVE Blue Innocent
- 19 22 SPIRIT OF THE IRISH The Dubliners Sanctuary
- 16 23 THE EMIMEM SHOW Eminem Interscope/Polydor
- 17 24 SIMPLY DEEP Kelly Rowland Columbia
- 14 25 HEAVEN DJ Sammy Dana/Ministry Of Sound
- 22 26 GOLD Ella Fitzgerald Verve
- 28 27 UNDER CONSTRUCTION Missy Elliott Elektra
- 42 28 THINKING IT OVER Liberty X V2
- 23 29 MISSUNDAZTIOND Pink Arista
- 18 30 BABY I'M BORED Evan Dando Sirenia
- 18 31 THE ESSENTIAL CLASH The Clash Columbia
- 28 32 I CARE 4 U Aaliyah Independent/Blackground/Urquise
- 33 33 HOME Dixie Chicks Epic
- 31 34 ONE BY ONE Foo Fighters RCA
- 45 35 GOTTA GET THRU THIS Daniel Bedingfield Polydor
- 32 36 MELODY AM Rocksopp Wall Of Sound
- 29 37 D D DON'T DONT STOP THE BEAT Junior Senior Mercury
- 34 38 A NEW DAY AT MIDNIGHT David Gray East West
- 46 39 ESCAPULOUSY Robbie Williams EMI
- 30 40 100TH WINDOW Massive Attack Virgin



KEY UPCOMING RELEASES

- BLUR: Think Tank (Parlophone) May 5
- GIRLS ALLOUD: the (Polydor) May 26
- LINNKY PARK: Metesora (Warner Bros) March 24
- MADONNA: American Life (Warner) April 21
- MARLIN MANSON: The Golden Age Of Griefscape (Interscope/Polydor) May 12
- MIS-TEED: Eye Candy (Festart) March 31
- SIMPLY RED: Home (simplyred.com) March 24
- DAVID SNEEDDOK: the (Mercury) April 28
- STEREOPHONICS: You Gotta Go There To Come Back (V2) May 19
- THE WHITE STRIPES: Elephant (XL) March 31

KEY UPCOMING RELEASES

- THE CHEEKY GIRLS: Take Your Shoes Off (Multiple) May 12
- COLDPLAY: Clocks (Parlophone) March 24
- GIRLS ALLOUD: No Good Advice (Polydor) May 12
- MADONNA: American Life (Warner) April 14
- RADIOHEAD: the (Parlophone) May 19
- DAVID SNEEDDOK: the (Mercury) April 21
- STEREOPHONICS: Madam Heiga (V2) May 19
- TATU: Not Gonna Get Us (Interscope/Polydor) May 19
- JUSTIN TIMBERLAKE: Rock Your Body (Jive) May 12
- ROBBIE WILLIAMS: Come Undone (EMI) April 14

THE OFFICIAL UK CHARTS SPECIALIST

29 MARCH 2003

CLASSICAL ARTIST

| This | Last | Title | Artist | Label (Cat No./Distributor) |
|------|------|-------------------------------------|---------------------------------|-----------------------------|
| 1 | 1 | BETHOVEN/COMPLETE SYMPHONIES | Rattle/VPO | EMI Classics 575432 (E) |
| 2 | 1 | THE VERY BEST OF | Gilbert & Sullivan | Decca 400112 (U) |
| 3 | 3 | PART/PASSIO | Tomas Perengren/Pitts | Nonesuch 855682 (S) |
| 4 | 4 | SENTIMENTAL | Andrea Bocelli | Philips 479432 (U) |
| 5 | 2 | REFRASE | Russell Watson | Decca 473022 (U) |
| 6 | 5 | ALED | Aled Jones | UCJ 084932 (U) |
| 7 | 8 | BAK: SYMPHONY NO 6 | RSDN/Lloyd-Jones | Naxos 85714 (S) |
| 8 | 6 | KASHIF: THE QUEEN SYMPHONY | Royal Philharmonic Orchestra | EMI Classics 553292 (E) |
| 9 | 7 | THE COLLECTION | John Rutter | UCJ 472822 (U) |
| 10 | 18 | THE ARMED MAN - A MASS FOR PEACE | Kat Jenkins | Venture CDW959 (E) |
| 11 | 9 | THE GOLD COLLECTION | Lesley Garrett | Decca/DCC 0700 (TEN) |
| 12 | 7 | ENCORE | Rudolf Wobenziner | Decca 473382 (U) |
| 13 | 10 | I GIORNI | Ludovico Einaudi | Arista 742194222 (BMG) |
| 14 | 12 | HOLST: THE PLANETS/MYSTIC TRUMPETER | Rutter/RSDN/Lloyd-Jones | Naxos 857576 (S) |
| 15 | 17 | HAPPY BIRTHDAY | Gidon Kremer/Kamran Batzica | Nonesuch 755979572 (TEN) |
| 16 | 14 | PROKOFIEV: PETER & THE WOLF | Dame Edna/Mai Sollenberber | Naxos 855412 (S) |
| 17 | 15 | THE VOICE | Russell Watson | Decca 946722 (U) |
| 18 | 13 | BEYOND IMAGINATION | Opera Babes | Sony Classical 509916 (S) |
| 19 | 16 | TURINA/SINFONIA SEVILLANA | Naxos 855616 (S) | |
| 20 | 15 | DVOŘAK: SYMPHONY NO 7 | London Symphony Orchestra/Davis | LSO LSO094 (HM) |

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JAZZ & BLUES

| This | Last | Title | Artist | Label (Distributor) |
|------|------|----------------------|-----------------------|----------------------------|
| 1 | 1 | COME AWAY WITH ME | Norah Jones | Parlophone 58802 (E) |
| 2 | 2 | GOLD | Ella Fitzgerald | Verve 66492 (U) |
| 3 | 3 | SMOOTH JAZZ 2 | Various | UCJ 264922 (U) |
| 4 | 6 | BENEDICT HERMANOS | Ilkhan Ferrer | World Circuit WCD005 (NMP) |
| 5 | 5 | TANTO TEMPO | Bebel Gilberto | East West 05274/812 (TEN) |
| 6 | 8 | MAMBO SIENUEGO | Fruko & Manuel Galbán | Nonesuch 755979572 (TEN) |
| 7 | 5 | WHEELS WITHIN WHEELS | Rory Gallagher | Cape 8267636372 (BMG) |
| 8 | 9 | THE JAZZ ALBUM 2003 | Various | Naxos 8560672 (U) |
| 9 | 8 | KIND OF BLUE | | |
| 10 | 8 | A NIGHT IN PARIS | Diana Krall | Verve 963392 (U) |

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R&B SINGLES

| This | Last | Title | Artist | Label (Cat No./Distributor) |
|------|------|--------------------------------|----------------------------------|---------------------------------------|
| 1 | 1 | SCANDALOUS | Mis-Teeq | Telstar COSTAS215 (BMG) |
| 2 | 1 | I MAKE ME WANNA | Blue | Innocent SHN04 (E) |
| 3 | 2 | IN DA CLUB | So Solid | Interscope/Polydor 479432 (U) |
| 4 | 1 | BUMP BUMP BUMP | Boyz n da City | Epic 678482 (TEN) |
| 5 | 1 | ALL HAV | Jennifer Lopez feat. J. Lo | BMG feat. J. Lo 473782 (TEN) |
| 6 | 1 | MESMERIZE | JuJu feat. Ashanti | Murder/Motown 077992 (U) |
| 7 | 1 | PROVIDER/APODANCE | NEFD | Virgin VUSCD382 (E) |
| 8 | 1 | GOSSIP FOLKS | Mezz-Elliott feat. Ludacris | Elektra E73907 (TEN) |
| 9 | 1 | MIDNIGHT | U2 | WEA WEA3402 (TEN) |
| 10 | 1 | SING FOR THE MOMENT | Enimem | Interscope/Polydor 478712 (U) |
| 11 | 5 | WORK IT | Nelly feat. Justin Timberlake | Universal MCT57402 (U) |
| 12 | 6 | CRY ME A RIVER | Justin Timberlake | UJ 054832 (P) |
| 13 | 7 | LOSE YOURSELF | Enimem | Interscope/Polydor 483032 (U) |
| 14 | 8 | STOLE | Kelly Rowland | Columbia 678582 (TEN) |
| 15 | 9 | HEY MA | Don't nor feat. Jazze Santana | Blue-a-Iella/Mercury 063742 (E) |
| 16 | 10 | TO BONNIE & CLYDE | Jay-Z feat. Beyonce Knowles | Blue-a-Iella/Mercury 079012 (U) |
| 17 | 11 | GIMME THE LIGHT | Sean Paul | Atlantic 479462 (TEN) |
| 18 | 15 | MUNDIAN TO BACH KE | Panjabi MC | Shoebiz/Interscope Karma KARMA200 (P) |
| 19 | 12 | HIT THE FREEWAY | Toyi Braxton | Arista 620765021 (BMG) |
| 20 | 14 | OK | Big Brovaz | Epic 674212 (TEN) |
| 21 | 1 | MAKE IT CLAP | Boyz n da City | J 620765020 (BMG) |
| 22 | 13 | PARADISE | Def Jam/Mercury 067832 (U) | |
| 23 | 17 | DILEMMA | Nelly feat. Kelly Rowland | Universal MCT57402 (U) |
| 24 | 19 | STREET LIFE | Beena Man | Virgin VUS756 (E) |
| 25 | 18 | THUGZ MANSION | 2 Pac | Interscope/Polydor 489542 (U) |
| 26 | 16 | FABULOUS | Jahneen | Warner Bros W5802 (TEN) |
| 27 | 20 | REMINISCE/WHERE THE STORY ENDS | Blaizn/Squid | East West SQW4001 (TEN) |
| 28 | 26 | LIKE I LOVE YOU | JuJu feat. Justin Timberlake | UJ 054340 (P) |
| 29 | 22 | WHEN THE LAST TIME | Clipse | Arista 620765021 (1) (BMG) |
| 30 | 24 | THE STREETS | Wet Heat, Snoop Dogg & Naya Dope | Def Jam/Mercury 079852 (U) |

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CLASSICAL COMPILATIONS

| This | Last | Title | Artist | Label (Distributor) |
|------|------|---------------------------------------|---------|----------------------------------|
| 1 | 1 | THE VERY BEST OF RELAXING CLASSICS | Various | Decca 478622 (U) |
| 2 | 2 | CLASSICAL CHILLOUT GOLD | Various | Decca/DCC 0700 (TEN) |
| 3 | 3 | THE CLASSICAL LOVE ALBUM | Various | Decca/DCC 0700 (TEN) |
| 4 | 4 | CLASSIC FM - SMOOTH CLASSICS | Various | Classic FM CFM037 (BMG) |
| 5 | 5 | FANFANTOS | Various | Black Box BB204 (BMG) |
| 6 | 7 | RELAXING CLASSICS | Various | EMI Gold 574822 (E) |
| 7 | 11 | CLASSICAL AMBIENCE | Various | Crimson CRM CD038 (EUK) |
| 8 | 5 | PAVARTO/DOOMINGOCARRERAS | Various | Empirea EMT0282 (SUS) |
| 9 | 12 | 100 POPULAR CLASSICS | Various | Castle Music MCB52197 (P) |
| 10 | 6 | ULTIMATE BALANCE | Various | Sony Classical 507992 (TEN) |
| 11 | 18 | PURE CLASSICAL CHILLOUT | Various | Decca/DCC 0700 (TEN) |
| 12 | 10 | RELAX MORE | Various | Classic FM CFM0322 (BMG) |
| 13 | 18 | 100 RELAXING CLASSICS | Various | Palace PBC0053 (P) |
| 14 | 9 | ONLY CLASSICAL ALBUM YOU'LL EVER NEED | Various | Conifer Classics 759551332 (BMG) |
| 15 | 15 | RELAXING CLASSICS | Various | Crimson CRM CD038 (EUK) |
| 16 | 19 | CLASSICAL LEGENDS | Various | Virgin/EMI DVD048 (E) |
| 17 | 18 | 100 POPULAR CLASSICS - VOLUME TWO | Various | Castle Music PBC0055 (BMG) |
| 18 | 20 | FAVOURITE CLASSICS | Various | Crimson CRM CD032 (EUK) |
| 19 | 17 | CLASSICS 2003 | Various | Decca 478612 (U) |
| 20 | 18 | CLASSIC ADS | Various | Decca 478612 (U) |

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ROCK

| This | Last | Title | Artist | Label (Distributor) |
|------|------|---|-----------------------|--------------------------------|
| 1 | 1 | BY THE WAY | Red Hot Chili Peppers | Warner Bros 85248 (TEN) |
| 2 | 5 | VERY BEST OF - EARLY DAYS & LATTER DAYS | Led Zeppelin | Atlantic 75673815 (TEN) |
| 3 | 1 | AUDIOUS TRIVIS | Audioslave | Epic/Interscope 5101302 (BMG) |
| 4 | 1 | ONE BY ONE | Foo Fighters | RCA 742197342 (BMG) |
| 5 | 1 | ANTENNA | Cave In | RCA 828701552 (BMG) |
| 6 | 4 | THE ESSENTIAL CLASH | The Clash | Columbia 65109982 (E) |
| 7 | 2 | KEEP ON YOUR MEAN SIDE | The Killers | Domino WY0124 (U) |
| 8 | 2 | CRASH COURSE IN SOUND | Fleeter | Echo ECH040 (P) |
| 9 | 1 | BLACKOUT | Head Planet Earth | Musica For Nations COMN208 (P) |
| 10 | 3 | DAMNATION AND A DAY | Crash! Of Fish | Epic 510632 (TEN) |

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DANCE SINGLES

| This | Last | Title | Artist | Label (Cat No./Distributor) |
|------|------|----------------------------|---------------------------------|--------------------------------------|
| 1 | 1 | WONDERING WHY | MJ Cole | Talkin' Loud 077952 (U) |
| 2 | 2 | FLASH | Queen & Vangard | Nebula NBTX041 (ADD) |
| 3 | 3 | T-10 THE TENTH PLANET | Distorted Minds | Kaos KA0508P (SRO) |
| 4 | 1 | BEING HONEST | Richard X vs Liberty X | Virgin VXT (E) |
| 5 | 1 | MOVE YOUR FEET | Junior Senior | Mercury 019819 (U) |
| 6 | 3 | MY FIRE | Bad Company UK/Ravelli DC | BC Recordings BCRJKA038 (SRO) |
| 7 | 1 | TRAPPED/DIFFERENCES | Guyver | Tidy Two TIDY0118 (U) |
| 8 | 1 | TOGETHER | Artificial Funk feat. N. Etison | Skinet SKINTX28 (3MV/P) |
| 9 | 1 | BREAK 4 LOVE | Race | Champion CHAMP1728 (3MV/P) |
| 10 | 1 | HARD TRANCE EP - VOL 3 | Mezz-Elliott feat. Lee Combs | Kingsize KS78 (SRO) |
| 11 | 1 | DIRTY BASS | Carl Cox & Christian Smith | 23rd Century 02001 (ADD) |
| 12 | 5 | DOWN AND UNDER (TOGETHER) | Ink Machine feat. MC Shurkano | Ink INKTX13 (P) |
| 13 | 9 | YOUR DAY IS COMING | Fool Intention & Shena | Essence ESRO10 (3MV/P) |
| 14 | 2 | STOCK EXCHANGE | Miss Kittin And The Hacker | Gigolo 04278246 (SRO) |
| 15 | 1 | TOTAL ECLIPSE OF THE HEART | Jan Wayne | Product/Incentive PD1718 (3MV/TEN) |
| 16 | 1 | HARD TRANCE EP - VOL 3 | Various | NiKette 0568PM UK (ADD) |
| 17 | 1 | SHAKE YA SHIMMY | Pansy's vs Fig & Fil | All Around The World 12510281 (AMG) |
| 18 | 1 | BURNING UP | Alphabetras | Riverman 88195 (U) |
| 19 | 4 | BLUE JEANS | Ladytron | Telstar/Infectia HE-FI 125153311 (P) |
| 20 | 8 | EPL | Walt Of Sound WALL070 (U) | |

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DANCE ALBUMS

| This | Last | Title | Artist | Label (Cat No./Distributor) |
|------|------|--|--------------------|---------------------------------|
| 1 | 1 | MELODY AM | Rockabye | Walt Of Sound WALL070 (P) |
| 2 | 5 | STATUES | Moloko | Echo ECHL44EACHMCA (U) |
| 3 | 4 | 100TH WINDS | Massive Attack | Virgin V2961 (E) |
| 4 | 3 | D DON'T DON'T STOP THE BEAT | Junior Senior | Mercury 062801 (U) |
| 5 | 8 | THE VERY BEST EPISODE: HOUSE BREAKDOWN | Various | Telstar TV/BMG -77VC03307 (BMG) |
| 6 | 9 | ANGELS WITH DIRTY FACES | Sugababes | Inland/Use-Island -JC0812 (U) |
| 7 | 10 | IT'S LOVE (TRIPPY) | Mantra vs Goldfrid | Serious/Mercury 5EN1735E02 (U) |
| 8 | 11 | MUSIC: MAKER EP | Ren Ramirez | Ren RAMRMA3 (SRO) |
| 9 | 9 | PHANTOM THEORY | Futureshock | Parlophone -543112 (E) |
| 10 | 10 | ZMANY DLS - AS HEARD ON RADIO SLOUWAK | Various | PIAS Recordings -PIAS58005 (V) |

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MUSIC VIDEO

| This | Last | Title | Artist | Label (Cat No./Distributor) |
|------|------|--|----------------------------------|-----------------------------|
| 1 | 1 | GARETH GATES FEAT. THE KUMARS: Spirit In the Sky | Various | S 3202902109 (P) (E) |
| 2 | 2 | PAUL McCARTNEY: Back In The US - Concert Film | Capitol 471699 (P) | |
| 3 | 3 | NOEL JONES: Use In New Orleans | Blue Note 490439 (P) | |
| 4 | 4 | BRIAN WILSON: The Love Train | Saucy 589237 (S) | |
| 5 | 5 | DANIEL O'DONNELL: Shades Of Green | Riviera R22021 (P) | |
| 6 | 3 | QUEEN: Greatest Video Hits - 1 | Parlophone 625449 (P) | |
| 7 | 4 | VARIOUS: The Last Waltz | MGM 113375 (P) | |
| 8 | 1 | ZWAN: Mary Star Of The Sea | Regista 5864842 (S) | |
| 9 | 2 | DAVID GRAY: Live | Warner Music Video 587199332 (P) | |
| 10 | 6 | MICHAEL JACKSON: History On Film - Volume II | SMV 5873032 (P) | |
| 11 | 7 | MICHAEL JACKSON: Video Greatest Hits - History | SMV Columbia 591123 (P) | |
| 12 | 10 | LED ZEPPELIN: Song Remains The Same | Warner Bros 85248 (TEN) | |
| 13 | 8 | RED HOT CHILI PEPPERS: On The Map | Warner Music Video 7393303 (S) | |
| 14 | 17 | BLUE: One Love Live Tour | Innocent SHW04 (S) | |
| 15 | 12 | ABBA: The Definitive Collection | Polydor 017495 (P) | |
| 16 | 9 | VARIOUS: The Best Of 2003 | Various | |
| 17 | 19 | THE CLASH: Westway To The World | BMG Video 02755249 (SRO) | |
| 18 | 11 | DAVID BOWIE: Best Of Bowie | SMV Columbia 591123 (P) | |
| 19 | 2 | THE BEST OF - 1990-2000 | EMI 400112 (U) | |
| 20 | 14 | KYLE MINOGUE: Kylie FEVER 2002 | Inland/Use-Island 028233 (P) | |

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STORE OF THE WEEK

BEANOS

DAVID LASHMAR, MD & FOUNDER

"We've been going for 30 years now and one of the reasons we've kept going and been so successful is down to the people who work with us. Ray has been with us for 27 years and his knowledge of seven-inch singles up to the end of the Sixties is second to none. On the same floor there is James, who specialises in hip-hop, and Tim, who specialises in punk and indie. All these guys work on the middle floor, which makes it one of the most happening places.

We've grown over the years basically because I'm reluctant to throw anything away. On top of that you can see that there's a new generation of record collectors coming through every year. What has changed nowadays is that there is no stigma attached to it, and with the growth of sampling is an exponential growth in the musical spectrum which now has a span of 80 years as opposed to two.

When I opened Beansos, I started with my own collection. It was back in the Sixties and all we had was rock'n'roll and pop. You were always pretty sure what someone was looking for when they came into the shop, but these days I never know who's going to buy what. I see some kids that look like they'll head the straight for the dance, or punk sections, but and up with an armful of jazz records. That's the thing about Beansos - we have such a massive catalogue here that's ideal for a new generation of enthusiasts looking for fresh sounds.

Lucky for us, the store is always packed. We have a café and a tiny cinema on the top floor, along with an unbeatable collection of



Beansos: supplying collectors' vinyl fix

Sixties stereograms and a free jukebox so people can sit around with a frothy coffee and enjoy the music. On the middle floor we've a stage with a PA and lighting rig where local bands can play at the weekends. We're just launching our own label, Crodon Records, which will cater for acts from around here. We plan on releasing half a dozen titles a year on limited-edition vinyl, which we'll record in our own Moon Studios. There's so much original talent around here that we have to be something.

We're strong because of our stock. Music is a cyclical process - people grow up, get older and want to go back and somehow rediscover their youth through music. If we have something that doesn't sell, we put it back in the warehouse, vacuum packed and watertight, because you know that one of these days someone will come in and ask for it."

Address: Middle Street, Crodon CRO 1RE
Tel: 020 8680 1202
Fax: 020 8680 1203
E-mail: shop@beansos.co.uk
Website: www.beansos.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Apex Twin 28 Mixes For Cash (Warp); **Cardigans** Long Gone Before Daylight (Saddle Creek/Polydot); **Celine Dion** One Heart (Epic); **Linkin Park** Meteora (Warner Bros); **Placebo** Sleepwalking With Ghosts (Hut); **Simply Red** Home (simplyred.com); **Zongamin** Zongamin (LMP)

March 31

Ruby Amanfi Smoke & Honey (Polydot); **Des're** Dream Soldier (S2); **Mis-Teq** Eye Candy (Telstar); **Pink Floyd** Dark Side Of The Moon - 30th Anniversary Edition (EMI); **Spiritualized** The Complete Works Vol. 1 (Spaceman/Arista); **The White Stripes** Elephant (XL)

April 7

Athlete Vehicles & Animals (Parlophone); **The Donnas** Super The Night (EastWest); **NJ Cole** Out To The Chase (Talkin' Loud); **Snogz** Snogz (Domino)

April 14

Cream At The BBC (Polydot); **Run-DMC** Greatest Hits (Profile/Arista); **Scotter** The Stadium Techno Experience (Sheffield Tunes); **Room 5** New Wave (OxWax); **Various** Fame Academy Vol. 2 (Mercury)

April 21

Arab Strap Monday At The Hug & Point (Chemikal Underground); **My Manx** The Mercury; **Madonna** American Life (Maverick); **Puretone** Two (Illustrator/Epic)

April 28

Feetwom Mac Say You Will (Reprise); **Goldfrapp** Black Cherry (Mute); **Maya Gray** The Trouble With Being Myself (Epic); **David Sneddon** ttc (Mercury); **Yeah Yeah Yeahs** Fever To Tell (5-Unique)

May 5

Abs the (S); **The Bluetones** Luxembourg (Superior Quality); **Blur** Think Tank (Parlophone); **Four Tet** Rounds (Domino)

SINGLES

This week

Athlete El Salvador (Regal); **Mariah Carey** Boy I Need You! (Def Jam/Mercury); **Goldfrapp** Kicks (Parlophone); **Des're** It's OK (S2); **Room 5** New Wave (OxWax); **Make Lu** (Positiva); **Scotter** Weekend (Sheffield Tunes/Edel UK)

March 31

India Arle Little Things (Universal); **Atomic Kitten** Love Doesn't Have To Hurt (Innocent); **Celine Dion** I Drove All Night (Epic); **The Donnas** Take It Off (EastWest); **Evo** Satisfaction (Ruff Ryders/Interscope); **Avril Lavigne** I'm With You (Arista)

April 7

Dave Beddingfield I Can't Read You (Polydot); **David Gray** Be Mine (HT/EastWest); **My Manx** City (Universal); **Queens Of The Stone Age** Go With The Flow (Interscope/Polydot); **Run-DMC** feat. Jackknife Lee It's Tricky 2003 (Profile/BMG)

April 14

Ashanti the (Def Jam/Mercury); **Blur** Out Of Time (Parlophone); **Jay-Z** Excuse Me Miss (Roc-A-Fella/Mercury); **Madonna** American Life (Maverick); **Robbie Williams** Come Undone (Epic); **Yeah Yeah Yeahs** Date With The Night (5-Unique)

April 21

Bady Drawn Boy All Possibilities (Twisted Nerve/XL); **Busted** You Said No (Universal); **Maya Gray** When I See You (Epic); **Kelly Rowland** Can't Nobody (Columbia); **David Sneddon** Don't Let Go (Mercury); **The White Stripes** Seven Nation Army (XL)

April 28

Craig David feat. Sting Rise & Fall (Wiltshire); **Good Charlotte** Boys & Girls (Columbia); **Groove Armada** Easy Pepper; **Ronan Keating** The Long Goodbye (Polydot); **Marilyn Manson** Mezzanine (Interscope/Polydot)

May 5

Abs the (S) (Mercury); **Common** the (Universal); **The Dandy Warhols** We Used To Be Friends (Capitol); **Electric Six** Guy Bar (XL); **Kelly Osbourne** Did I Get Out (Epic)

STORE DETAILS

Started in 1975 by David Lashmar in a location adjacent to the present store, Beansos now owns the entire side of Middle Street in Crodon. It incorporates the old printing works that hosts the shop as well as premises for the second-hand video shop. The old printing works, having once carried the weight of presses and lead type, is ideal to carry the weight of the huge numbers of records that Beansos keeps in stock. The company employs 21 people at the store, video zone, warehouse and recording studio.

Store size: 372 sq m

Music stocked: every genre in every format

Areas of specialisation: see above

Local competition: several smaller second hand shops

Beansos Top 10 - records we don't want to see again:

1. Anything with "Limited Edition" written on it
2. Any Five Star 12-inch singles (RCA)
3. Ex-DJ seven-inch vinyl collections
4. Readers' Digest boxed sets
5. Dine Stratos - Brothers In Arms (Vertigo)
6. Anything with "The Essential..." in the title
7. 1970s Eks albums (RCA/Arcady/Camden/Halimark)
8. Any Phil Collins record (Virgin)
9. Bruce Springsteen Live five-EP boxed set (CBS)
10. Any Spice Girls CD singles (Virgin)

IN-STORE NEXT WEEK: FROM 31/3/03



Press ads - Atomic Kitten, Richard X Vs Liberty X, NERD, Ed Harcourt; In-store - Atomic Kitten, The Burn, Richard X Vs Liberty X, Nerd, David Bowie, Celine Dion, Placebo, Room 5, Whitesnake, The Hollies, OK Go, Paul McCartney, Bangles, Placebo, YK4, Noivo, Mel G, Taini Brakes, Jolene, Kelly Rowland, 3rd Edge, Hell Is For Heroes, Nat King Cole, Beezie Man, Asian Dub Foundation; Windows - Placebo, Paul McCartney



In-store - Atomic Kitten, Avril Lavigne, Eve; Press ads - White Stripes, Brendan Benson, Hot Hot Heat, The Donnas, Beth Orton; TV ads - Placebo, Mis-Teq



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

Selects listening posts - The Detroit Experiment, Blood Brothers, Desert Island Discs, Katalonia, Friends Of Dean Martin, Blues Traveller, Stacia River Wincing, Howie Gelb; John Doe; Album - Joe Jackson Band



Albums - Linkin Park, Matessa, Songbirds, Heartbeat, Love Songs, Simply Red

Sainsbury's Albums - The Annual Spring 2003, Acoustic 3, Pink Floyd, Hall & Oates, Des're, Hits 55, Mis-Teq, Meatloaf, Daniel Bedingfield, Renee Fleming/Bryan Terfel, White Stripes, Hot Hot Heat, Urzula Coates 2003



Singles - Atomic Kitten, Avril Lavigne, Mario; Albums - Mis-Teq, White Stripes, Daniel Bedingfield, Meatloaf, Pink Floyd, Des're, Hits 55, Now Dance 2003 Part 2, Annual Spring 2003, Pure R&B Summer Collection, Urban Flavas 2, Pure Drum & Bass



Windows - White Stripes, Osbourne Series 1; In-store: Hot Hot Heat, Acoustic Album 3, Velvet Underground, Pink Floyd, two for £22 and two for £10 on CDs, DVDs from £7.99 and three for two on books and CDs; Listening posts - White Stripes, The Beatles, Robbie Williams



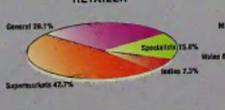
In-store - Apex Twin, Green Keepers, Miami Sound, Zongamin, Paid, The White Stripes, White Stripes

SALES WATCH: DANIEL O'DONNELL

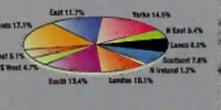


DANIEL O'DONNELL: DANIEL IN BLUE JEANS (DMG TV)
LW Chart position: 6.
Pie charts show sales by retailer type and geographical region respectively for sales week to the end of March 16, 2003. Source: Official Charts Company.

RETAILER



REGION



CLASSICAL news

by Andrew Stewart

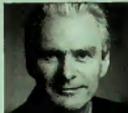
BMG LAUNCHES NY-BASED IMPRINT

The long-term restructuring of BMG's classical labels, viewed by many as symptomatic of the decline in the commercial importance of mainstream classical repertoire, has taken a new turn with the launch of BMG Classics. The new company will operate from New York, effectively bringing the origination and marketing of all classical music repertoire under central control.

This move represents a radical change in BMG's approach to classics, following just 14 months after the genre was added to the company's restructured adult music division, the RCA Victor Group. It is expected that BMG Classics will look to exploit its rich catalogue and make capital from one of the most valuable of all classical record archives.

The new business unit comes under the responsibility of Nicholas Firth, chairman of BMG Music Publishing Worldwide, whose 40-year career in music publishing includes an impressive track record of more than 200 corporate and catalogue acquisitions for BMG. Under his direction, BMG Music Publishing has risen to become the world's third largest publishers of classical music, backed by the addition of such prestigious catalogues as those of Ricordi, Salabert and Durand. He will report directly to BMG chairman Rolf Schmidt-Holtz.

Firth's chairmanship of BMG Classics signals what the company's chief operating officer, Michael Smellie (pictured), describes as "an effort to reinvigorate" BMG's classical recording business. Critics of BMG's recent treatment of its classical catalogue have rounded on an apparent lack of commitment to reissuing and marketing jewels from the RCA Red Seal archive. According to Firth, "Classical music should not be a stepchild in a large music company like BMG. We will take



a one-world approach to marketing classical repertoire, for which there continues to be broad demand from a devoted and discerning public."

Under BMG Classics, existing BMG classical teams will report direct to Firth and his New York colleagues. "BMG believes in the classical business," says Michael Smellie. "We want to put focus into it and are committed to developing it further. Nick's impressive experience building our music publishing business gives our classical music operations under his leadership."

MEDIA WARMS TO RATTLE'S BEETHOVEN SET
Sir Simon Rattle's new recording of the complete Beethoven symphonies, issued on EMI Classics on March 17, has drawn media interest as a test of the relative mass-market selling power of mainstream and crossover classical titles.

The lavishly packaged six-disc set has reportedly swalled an artistic and marketing budget of £1m, representing a huge investment by EMI in one of its core artists. According to *The Independent*, the release stands "as a crucial test for the future of classical music recording in this country", a judgement underlined by a business feature on BBC Radio Four's Today programme.

"One sees what the recording industry is going through," observes Simon Rattle. "I'm thrilled that EMI still have the trust to do these large things. I hope that I won't single-handedly destroy the recording industry." Mid-week sales returns in the UK suggest that Rattle's Beethoven, exclusively broadcast during release week by Classic FM, is set to justify EMI's investment.

Andrew Stewart
(AndrewStewart@compuserve.com)

ALBUM of the week

RACHMANNINOV: Piano Concertos Nos. 1 & 3. Lugansky; CBSO/Oramo. Warner Classics 0527 4784-2. Nikolai

Lugansky studied with the legendary Tatiana Nikolayeva and has since continued the legacy of her style of intense playing. This Warner Classics Rachmaninov coupling not only underlines the qualities of virtuosity and musical sensitivity that prompted *Le Monde* to describe Lugansky as "one of the major artists of our epoch". It also highlights the richness of the City Of Birmingham Symphony Orchestra's string section under the guidance of its music director, Sakari Oramo. The Third Concerto, recorded in January this year, has the balance of musical and technical ingredients to place Lugansky's work in the company of the best available catalogue versions.



REVIEWS

For records released up to 31 March 2003



NEW WORLD SYMPHONIES: Baroque Music from Latin America. Ex Cathedra/Skidmore. (Hyperion CDA67380).

This collection of works by everyone from Juan de Araujo to Domenico Zipoli can genuinely claim to offer an AZ of South American baroque music. The interaction between Spanish colonists and the suppressed cultures of the Aztecs and Incas had a clear effect on the music written for use in the missionary churches and great cathedrals of the New Spain. Jeffrey Skidmore's Ex Cathedra also highlight the influence of Cuban and West African rhythms on pieces written for church or domestic use.

RAUTAVAARA: Aleksis Kivi. (Ondine ODE 1009-2D (2CD)). A three-act modern opera in the Finnish language based on the life of Finland's national author, Aleksis Kivi, may not sound too appealing to English-speaking listeners. And yet the musical riches of Einjuhani Rautavaara's 1995 score and the

class and commitment with which it is interpreted on this two-disc Ondine recording by members of its first cast speak beyond conventional language barriers. The bitter criticisms levelled by Kivi's literary rivals have soured the writer's first days, spent in an asylum for the incurably insane. Rautavaara's work explores the corrosive nature of artistic jealousy and Kivi's search for a childhood world of tranquility and freedom from care.



BAX: Symphony No.8; Into the Twilight; Summer Music. RSNO/Lloyd-Jones. (Naxos 8.557144). Critical reaction to the five earlier releases in Naxos' series of the symphonies and orchestral works of Arnold Bax has added considerably to the budget label's artistic credentials. This latest release, played with immense character and bags of colour by the Royal Scottish National Orchestra, arguably presents the most powerful and profound reading of the Sixth Symphony yet recorded. David Lloyd-Jones has the measure of the work's style, allowing room for his rhapsodic writing to expand without allowing the music to sound mannered or self-indulgent.

NEW ON SONY CLASSICAL

SUMMER

SUMMER

Twelve outstanding tracks including Nela Fantasia. Palabra de Honor and Mai di Luna, a beautiful new song to the tune of Beethoven's Moonlight Sonata. Other highlights include Chopin's Song to the Moon, Rodrigo's Aranjuez me penses. Vivaldi's Sposa son disprezzata and Fragile.

SK 89279
www.summer-sings.com
Release Date: April 28th

Simon Mulligan Piano

SIMON MULLIGAN Piano

An extraordinary collection of music that ranges from Shostakovich to Clapton, Walton to Madonna. Beethoven to U2, Chopin to Sting. Thirteen superb tracks arranged by Simon Mulligan including Band Of Brothers, the Aria from Bach's Goldberg Variations, Live To Tell, Tears In Heaven, Beethoven's Pathétique and the world premiere recording of Simon's own composition for piano and saxophone. A Leopard's Lullaby

SK 87796
www.simonmulligan.com
Release Date: April 7th

YO-YO MA KATHRYN STOTT

PARIS LA BELLE EPOQUE

THE MUSIC BY FAURÉ FRANCK MASSENET SAINT-SAËNS

YO-YO MA Paris: La Belle Époque

Fauré: Sonata for Violin and Piano in A major, Op. 13 (transcribed by Yo-Yo Ma)
Franck: Violin Sonata in A major
Massenet: Meditation from Thais (transcribed by Yo-Yo Ma)
Saint-Saëns: Havanaise, Op. 83 (transcribed by Yo-Yo Ma) with Kathryn Stott, piano

SK 87237
www.yo-yo-ma.com
Release Date: April 7th



SINGLE of the week

DANIEL BEDINGFIELD: I Can't Read You (Polydor 657132). The latest cut from the *Gotta Get Thru*. This album

showcases yet another side to Bedingfield's talents with an uptempo guitar-inflected sound. The single could not be further from his previous landmark ballad *If You're Not the One*, and Bedingfield's at times stinging vocal performance widens his range still further. Meanwhile, the singer's profile continues to grow as he kicks off a string of UK dates from this week.



SINGLE reviews

QUEENS OF THE STONE AGE: Go With The Flow (Interscope/Polydor 497892). This is the second single from the Queens' Songs For The Deaf album and precedes a string of UK dates in June. Pummelling drums and a driving guitar riff conspire to make this a song in which tapping your foot or nodding your head is compulsory. Remaining still will be quite a challenge. It is also perfect for radio.

SARAH CONNOR: He's Unbelievable (Epic 673625). Lifting a break familiar from 2pac's California Love, this is the lead-off single from the German star's second album *Unbelievable*. With lyrics taking a tickle note at dating, it could well appeal to the same market as JLo's recent output.

MARC ET CDUIVE: Loving You '03 (Positive 01V1190). Positive marks a decade in the dance industry by releasing this German act's cover of the Mirzo Ripperton classic. Boasting new mixes from Apollo, Fairrite and Marco V, it could cross over from its club success in the wake of his by acts such as DJ Sammy.

RUN-DMC FEAT. JACKIE LEV: It's Tricky 2003 (Arista 92876513712). BMG turns to XFM favourite Jackie Lee to rework Run-DMC's classic in support of a greatest hits package from the act. While it successfully welds a rumbling broadcast undercarriage into Run-DMC's rap and has been C-listed at Radio One, it lacks the impact of Lee's cheery *Enimema* and Pink soundtrack.

ERIK SERMON: Love Is 1 (82876510971). While previous single *React* proves an exceedingly hard act to follow for the hip-hop veteran, Love Is is a laidback funky cut in the vein of *Musik* from the previous album of the same name — the new remix of which also features on the single release.

DEBASISER: Dark Smile EP (Novamute NOVU19). Debasiser follows his storming debut *Fat Girls* with another beefy collection of smusing ghetto-tech. Incorporating the red elements of jungle, hip hop and electro, the Dark Smile EP looks set to give UK clubland another roughing-up over the coming months.

THE MAD CAPSULE MARKETS: Fly High (Palm Pictures PPGD70922). This is a merge in mesh metal from one of Japan's biggest acts. Are the lyrics in English or Japanese? Does anyone care? It is your thing then it doesn't come much better than this — driving riffs with punk-hip-hop breakdowns.



RECORDED: KYM MARSH: Cry (Universal Island MC5TD40214). The debut solo from Marsh sees the former Hear'Say member reborn with Natalie Imbruglia-style credentials and a backing band. She has noticeably toned down the musically theatrical vocals she showcased on her realTY TV demos far behind on this surprisingly pleasing pop number backed by jangly guitars. *LR* is loving the transformation with *GWJ* album. *Shampoo* Victims, sees *Wozniak* and *Errera* in fine Gallic dancefloor-filling style. This is an infectious piece of music and the accompanying video is extremely amusing.

ALICE MARTINEAU: The Right Time Inside Of You (Epic 6735822). The sad news of Alice Martineau's death earlier this week

THE STAR SPANGLERS: Stay Away From Me (Parlophone CD86604). This second single from the brash New Yorkers sends them looking and sounding very much like the legendary Heartbreakers. This is a fine slice of new bread rock'n'roll and listeners to Xfm will, hopefully, rush to it.

DIXIE CHICKS: Landslide (Columbia 6737392). The multi-award-winning daughters of Texas release their own inimitable version of the Fleetwood Mac classic and it is a real treat. Their harmonies and vocal inflections are like honey on the ears and, as country goes, this is the business.

RICHARD ASHCROFT: Buy It In Bottles (Hut HUTD167). Ashcroft is in sterling form on this flowing and thoughtful single, the third offering from his gold-awarded album *Human Conditions*. He makes an appearance at the teenage cancer trust event at London's Royal Albert Hall this Wednesday (March 26).

DAVID GRAY: Be Mine (East West WE264CD). The second single to be taken from Gray's triple-platinum album *A Man Day* At Midnight reflects the set's contemplative tone. Though it will not set the singles chart on fire, its stirring radio edit is a fine play-off at the March of Capital, Radio One and Radio Two — will doubtless help to push the album back into the Top 20.

ALEX GOLD: La Xtra (Yodavaganza XTRAV37CD). Following his split with the label's biggest act, Alex Gold, Xtravaganza electronic workout. Ensuring maximum Eighties appeal by recruiting Phil Oakey on vocals, it has more than a touch of Human League and could well attract mainstream radio plays.

SKF FEAT. BEJAY: Save A Prayer (Kontor/Edel UK 0146495K0N). This cover of Duran Duran's number two hit from 1982 is looking to capitalise on the current demand for dance versions of Eighties pop hits. A recent top five entry in the *MW* Club weeks, *Save A Prayer* looks likely to follow the wealth of All Around The World-related karaoke hits into the Top 40.

GRAND POPS FOOTBALL CLUB: Men Are Not Nice Guys (BMG 82876500142). The second single from the now-awaited debut, *Shampoo* Victims, sees *Wozniak* and *Errera* in fine Gallic dancefloor-filling style. This is an infectious piece of music and the accompanying video is extremely amusing.

ALICE MARTINEAU: The Right Time Inside Of You (Epic 6735822). The sad news of Alice Martineau's death earlier this week

ALBUM of the week

ATHLETE: Vehicles & Animals (Parlophone 5822912). On this superb

debut album from the London-based four-piece, an undefinable sound brings together elements of Britpop with a diverse, all-American sound, which brings to mind elements of the Flaming Lips, Pavement and Grandaddy. It includes the singles *Wastelands*, *Beautiful* and *You Got The Style* plus the current offering *El Salvador*, which is released this week and is on high rotation at Xfm and Radio One.



month after a lifelong illness should not be allowed to overshadow the power of her music. Both tracks on this second single find her in strong voice over lush on-classy production. Her *Daydreams* album will receive further exposure later this spring when the BBC screens a documentary about her life.

ALBUM reviews

THE DONNAS: Spend The Night (Atlantic 756791612). This proves conclusively that, when it comes to punk rock, girls can cut it just as well as the boys. Here come the new Central girls, with touches of the Runaways through *The Go-Gos*. The *Donnas* will appeal to fans of the *Blink-180s* and *The Sums*. Standouts include the opener *I'm On The Rocks* and *You Wanna Get Me High*.

RUBY AMANFU: Smoke & Honey (Polydor 0655752). With the lead-off track *Sugar Basted* at Radio One and picking up play elsewhere, its disappointing commercial performance makes it difficult to judge how this parent album will perform. Sadly, it does not quite live up to expectations, with production and song construction sounding rather dated.

ROSANNE CASH: Rules Of Travel (Capitol 8377572). After a break of 10 years, Ms Cash is back and on form. Produced by her husband, John Leventhal (Shawn Colvin, Joan Osborne), she has been joined by such luminaries as Steve Earle, Sheryl Crow and, on possibly the standout track, her father Johnny.

LA U TENGO: Summer Sun (Matador OLES482). Over the course of 16 years, 10 albums and a soundtrack, the Hoboken, New Jersey trio have been one of life's purer pleasures, at least where music critics have been concerned. Summer Sun captures '11 in a quieter moment, all melodic hum and understated melodies, but with plenty of muscle in reserve.

LUCINDA WILLIAMS: World Without Tears (Lost Highway/Mercury 00088170197). Lucinda Williams has been the US's best songwriter by *Time* magazine, and it is certainly hard to think of too many others who currently compare. Her gig was among the hot tickets of *XSWX*, and Radio Two has taken the unprecedented step of adding *Righteousness* to its playlist. *World Without Tears* is by her rarest

recording, owing to Williams' decision to cut the album virtually as live, and the songs are uniformly up to her high standards.

TRICKBABY: Hanging Around (Chachamen 07F8005). This is a seamless mix of rhythms from East and West with the icing supplied by the beautifully cool tones of Saira Hussain. The chilled vibe in most of the material is organic in that the instrumentation, like tabla and harmonium, lend themselves to the relaxed nature of the music.

(SMOJ): Supper (Domino WIG 127). This is a pleasant surprise for the die-hard (SMOJ) fans, as *Supper* proves to be a refreshingly easy listen. The nine tracks here find along with some killer pop hooks underpinning Bill Callahan's trademark nonchalance. It is a sterling contribution from this treasure trove of a band.

BURNING BRIDES: Fall of the Plastic Empire (V2 VWR021208). This three-piece from Philadelphia certainly rock the house with this strong, self-produced debut album that draws on influences from *The Pixies*, *The Sonics* and *Bowie*. They could be blood brothers to the *BRMC* and, with live dates coming up, a viewing sounds like a must. Standouts include lead-off single *Plank Off Fire* and *At The Levity Ball*.

DEAD MAN RAY: Cargo (Labels UK 8133782). The debut album from this Belgian outfit has been deftly produced by Steve Albini. It contains lighter material than one would normally expect from a project that has Albini's name on it, but is nonetheless a marvellous construction.

VARIOUS: Miami Sound (Soul Jazz SJRCD072). Following the excellent New Orleans Funk and Saturday Night Fish Fry, Soul Jazz heads south to the Sunshine State for this collection of Miami funk and soul.

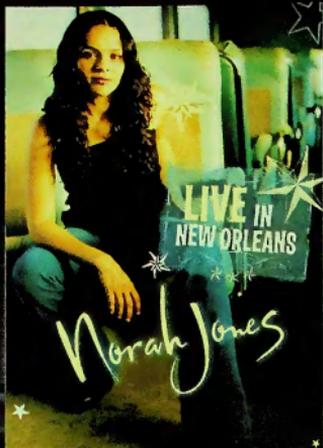
Covering the period 1968 to 1974, it features irresistible gems from artists such as Gwen McRae, Little Beaver and Timmy Thomas. Rare funk nuggets such as James Knight's Funky Cat highlight a score to rival those of New Orleans, Texas or Detroit.

VARIOUS: Subliminal Sessions 4 (Subliminal SUBSD072). Jose Nuñez and Wilho Da Funk mix the double disc of light-octane funky house. Nuñez adds a touch edge to his former filtered disco style, with tracks from acts such as Cassius, Thick Dick and Josh Wink, while the second disc showcases the harder sound of the label's Subtata imprint.

This week's reviewers: Dugald Baird, Jimmy Brown, Joanna Jones, Owen Lawrence, Ajax Scott, Nick Tesco and Simon Ward.

RECORDED: JJJ COLE: Cut To The Chase (Talkin' Loud 9800004). UK garage's most respected producer returns with his second album after a gap of some three years. Lush musically is once again the name of the game, with vocals from the likes of Jill Scott, Elephant Man and Sean Escoffery adding extra individuality to the tracks. Resonating with quality, it will doubtless win accolades from critics and discerning dance fans alike. How it will fit in to the post-*So Solid* pop landscape is another matter.

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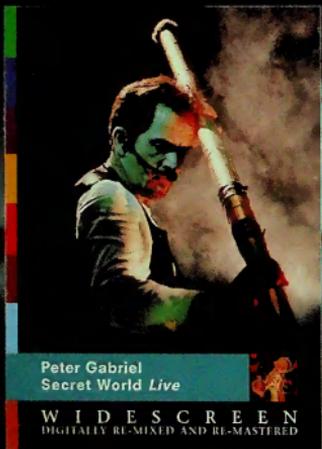
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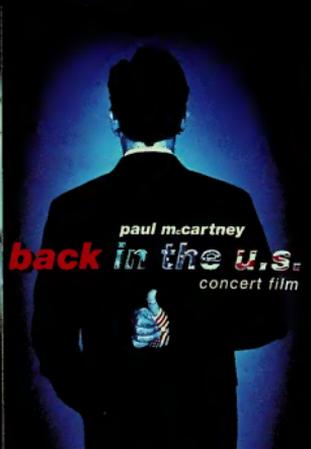
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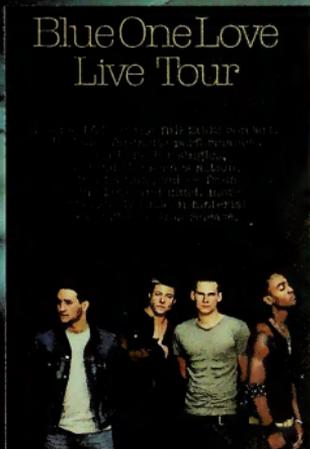
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LED ZEP'S PAGE TURNS TO DVD

Piecing together damaged live footage was just one of the challenges overcome in preparing the upcoming Led Zeppelin double DVD. By Adam Woods

If you were Jimmy Page, watching yourself glowing raucous live to Trampled Underfoot (footage at Earl's Court in the mid Seventies is all your dragon-embroidered glory – not to mention in 5.1 surround sound – you too would be exclusively revealing your imminent plans to go back and play it all again, too. "On my DVD player," confirms Page. "And that's what I would recommend everybody else do, and not hold their breath for anything else."

No Zep reunion, then. But instead, something which might be even better: a four-and-a-half hour live document of the band, captured at the Royal Albert Hall in 1970, Madison Square Garden in 1973, Earl's Court in 1975 and Knebworth in 1979, with the addition of a handful of TV promos and dozens of snippets of unseen road footage. It is something Page has intended to do, he says, "since The Song Remains The Same. That's all there is out there."

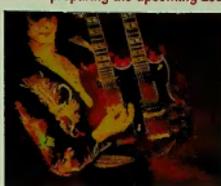
That particular period piece, which intercut footage of the band at Madison Square Garden with a series of fantasy sequences to no great effect, was released in 1976. Until the release of the BBC Sessions in 1997, it was the only attempt to capture the live sound of the biggest and best hard rock group of their era.

From the late Sixties to the dawn of the Eighties, Led Zeppelin bullied their way across the globe in a blur of arcane iconography, apocryphal tales and titanic, rheated blues, shunning virtually all promotion except for 12 years' worth of live performances which managed simultaneously to be ludicrously heavy-handed and innately graceful.

As overdue as it may be, the reasons for the delay are credible ones. Possibly the most pertinent of these is that the band's approach to promotion meant there was only a limited amount of footage existing in the first place.

"In those days, you have to understand what you had at your disposal to promote your album," says Page, ensconced in the viewing lounge at Metropolis Studios in Chiswick, where the double-DVD was edited and authored and the footage restored. "Over here, there were radio broadcasts, where you would get a couple of numbers on a programme; there was press, of which there was hardly any to do, which was rather wonderful; and then there was television. What you found on television was pop bands. The sort of format we wanted to do – we wanted to play live – it didn't really figure in their agenda."

Page identifies a Danish TV appearance in 1969, included in the DVD set, as the best justification for Led Zeppelin's subsequent



Led Zeppelin: "The only vehicle we had was to be taken as a live band"

aversion to the small screen. As the band attempted to squeeze Communication Breakdown out through a single speaker in a brightly lit studio, the front row of the seated audience consists of a local Salvation Army band, ashen-faced, brass in hand.

"There was a decision that was instantly made that there was no way we could do television," says Page. "The only vehicle we had then was to be taken as a live band. If we made any footage, there was no vehicle for it."

Nevertheless, there was some, and when Page, Robert Plant and John Paul Jones secured the rights to an almost-complete film of their 1970 Royal Albert Hall concert in 1999, Page resolved to dig the Zep archive out of storage and see what else could be found.

"I knew we had the audio tapes because I used some of the material from the Albert Hall on Coda, although they were suitably disguised," he says. "That's the last time I heard them, in 1992. We had a lot of to-ing and fro-ing with our storage facilities and I suddenly realised that it was my job to find these tapes. I went and found them and in the process there were all these boxes coming out. Bit by bit I started to go through and see exactly what we may or might not have, at least theoretically."

Page recalled that two tracks filmed and recorded in multi-track at the Madison Square

far in the distance," is how he put it. The 35mm film had to be benchmarked, re-jointed and electronically cleaned; the two-inch tape was baked for three to six weeks before it could be played, and even then there were fears that it would disintegrate before it could be transferred into digital form.

Even after re-joining, the task presented by the Madison Square Garden film was particularly sobering. Reels of fragments were put back together in any order, in the hope that the thousands of pieces of shredded footage could be put back in their proper sequence in telecine. Carruthers and his team subsequently spent months obsessing over the players' lip and hand movements.

"We had this 10,000-piece jigsaw puzzle," says Carruthers. "More than 12 hours of telecine footage, no sound, no piece longer than 10 seconds. You'd just have a shot of Robert going 'Blasaaaah!' or Bonzo going [mimes rock animal attacking drum kit] and no indication of what song it is."

Meanwhile, Page was remastering the best of the audio from the concerts in 5.1 surround sound, which presented its own problems. Certainly, the initial idea of putting out a series of entire live performances on DVD was quickly rejected. "The Earl's Court tapes had never been heard since 1975, so we had to bake them," says Page. "When we put them on, we found that they must have had terrible trouble in the truck the very first night, because it was totally aborted. Then on another night we would find one person was playing under par or a bass drum wasn't recorded, so you come down to the point again where it was what you call Hobson's Choice. There wasn't a lot of leeway with the audio."

Page declines to mourn stellar shows that have been lost forever, although he is sorry that dates from the band's 1972 US tour were not captured on film. "That is where we were really going some, where everyone was really showing off to the nth degree," he says. The final part of the editing process, that of bringing the video together with the sound, brought all the challenges Page and Carruthers had come to expect. Where specific sections of video could not be found, a battery of tricks was used, from stills to clever cutaways to excerpts of bootlegged 8-track footage procured from bootleggers on the promise of a credit. In the case of the lost Madison Square Garden tracks, the film of any one song consists of a patchwork of meticulously selected clips from performances on several different nights. "We were making things that never before existed," says Carruthers, who is already resigned to the disapproval of purist fans.

Nonetheless, the finished item

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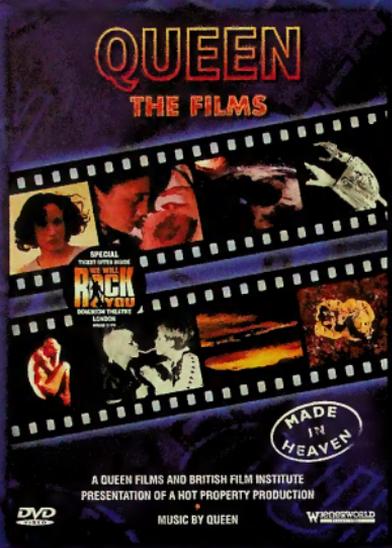
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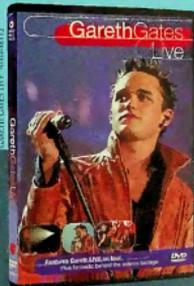
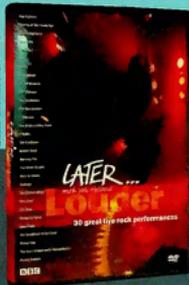
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DVD: FUTURE OF SINGLES?

Record companies are hoping DVD will provide a way forward for the hard-hit singles format. By Adam Webb



signifies the staggering success of the occasion. The 21st Century Led Zeppelin are awe-inspiring and Page in particular is keen to play down the difficulty with which the extraordinary whole was constructed. "What you have got are gems - it doesn't matter how they were achieved," he says.

An entirely separate three-CD live set, *How the West Was Won*, was put together by Page in the final months of the DVD project and will also be released on DVD-Audio. However, a 5.1 repeat of the 1993's epic Remasters project which brought the band into the CD age is not something he is keen to contemplate just yet. "It has been a long, perilous journey from the day of going into the archives, searching through it," he says. "And I don't really know whether I'm going to be embarking on another perilous journey. Once you mix art with business, it is like oil and water."

The set was originally scheduled for a Christmas release last year, but having taken more than a year from start to finish, it will hit the streets through Warner Vision on May 26, roughly six months late. "One thing you won't hear on the DVD is the sound of a deadline whooshing by, but we got quite used to that sound," says Carruthers.

Page believes a May release could help the set attract the kind of attention he clearly feels it merits. "I was a little disappointed that we missed the original deadline, because I was so into it. But the fact that it is coming out in the early part of the year is probably a blessing in some ways. It really deserves to have a fanfare of trumpets when it comes out. Because it is not just bits and pieces that have been seen before - it is Led Zeppelin live."

PRODUCTION CREDITS

Music produced by Jimmy Page
Engineered by Kevin Shirely
Mastered by Tim Young & George Marino

Executive producer for M Productions:
Anouk Fontaine

Executive producers for Trifoliod: Bill
Cushley & Robert Rosenberg

Creative directors: Dick Carruthers &
Jimmy Page

Produced by Dick Carruthers & Jimmy
Page

Production Company: M Productions
DVD produced by Metropolis DVD London

Led Zeppelin DVD is scheduled for
release on May 26 by Warner Vision

the single dying? The BPI sales statistics for 2002 certainly had interesting reading, with evidence of the market plummeting by 11.8% in volume and 11.1% in value. Meanwhile last September, no less a figure than TOTP producer Chris Cowley claimed the Official Top 40 was "dysfunctional" and "often full of crap", while his own programme was "successfully" at the top of that chart, not because of it.

Conversely, the DVD market is buoyant. 2002 saw 90m units sold, 3.5% of which were music sales. Mike Brown, executive director of the DVD Entertainment Group, recently announced that music titles are expected to double in sales by the end of 2003. Retailers too are increasingly turning to the format, with DVD accounting for 40% of HMV Europe's sales in 2002.

Put these two scenarios together and the DVD single - a format launched in 1999 - looks like a marriage made in heaven: a premium, full-price product attractive to both retailers and fans alike.

But current OCC statistics do not initially appear to suggest that the format will become the imminent future of the singles market. DVD singles made up only 1.1% of the market last year and, in the first 10 weeks of 2003, have achieved an average of only 1.67%. In the week 11 Top 20, only one single is actually available on DVD (Melanie C's *Here It Comes Again*), while only one other artist on the chart (Enimem) has even had a UK single released on the format. These figures represent a greater market share than the seven-inch single (0.95% so far in 2003), but on first viewing they are far from convincing.

However, such statistics can disguise more than they reveal. Even if overall sales have so far been limited, for certain artists the format has been an unprecedented success. Perhaps the most significant recent release was Oasis's *Songbird*, which registered 31% of its first-week sales on DVD. Similar to the three DVD singles from Heathen Chemistry that preceded it, the disc contained a demo version of the title track and a 10-minute Dick Carruthers documentary of interviews and live footage. For Big Brother general manager Emma Greig-Osso, the success of the finished products ran deeper than the impressive sales figures. "They have been a real success with the fanbase, which is probably the most important thing for us," she says. "They have clearly loved it. As you release singles after an album then the sales of the singles go down, but proportionately the percentage sold on DVD has remained the same."

Between them, the four DVD singles offer an exclusive 40-minute documentary, and have consequently become a



Oasis: scoring significant sales on DVD format

desirable and collectible set for Oasis's eager fans. "When we got to Songbird we manufactured a really good quality cardboard box to house the four DVD singles and gave the fans the opportunity to have it for the £1 cost of postage and packaging," says Greig-Osso. "We sent out postcards in early January and people had to reply by the end of the month to receive the box the week that the single was out. We initially manufactured 5,000 and they went within 24 hours, so we made another couple of thousand and I think we could have sold double that."

For David Rowell, head of marketing at Echo, the experience of compiling DVD singles for Feeder has provided evidence that exclusive and interesting content is of major importance. Following the release of *Come Back Around* - which featured a standard video on the DVD - next the single. Just *The Way I'm Feeling*, included an exclusive documentary filmed at the Reading Festival plus an acoustic version of the title track. One-tenth of the former single's sales were on DVD, while the latter achieved 25%. This is something Rowell intends to develop on the band's next single, *Forget About Tomorrow*, which will feature another exclusive documentary, in addition to a fans' photo gallery developed and driven by the band's website.

"The photo gallery will embrace a new idea," he says. "A competition has been put together in conjunction with the band's website for fans to send pictures of themselves in Feeder regalia. The competition will be advertised via the Feeder weekly ebulletin, which is sent to the 60,000 online mailing list for Feederweb.com."

At present, the only limits to creativity are represented by the OCC rules. To be fully charitable a DVD single must consist of no more than three tracks and be of no more than 20 minutes' duration. One of these tracks can be enhanced with a promo or EPK while another two minutes of video content, outside the 20-minute playing time, can also be added.

"We are looking at possibly extending the amount of video content that a DVD single can have on there," says OCC product & new media coordinator James Gillespie, "but that is to be decided by the Chart Supervisory Committee. At the moment we have to stick very much to the rules, but we try to encourage companies who are releasing DVD singles to be as creative wherever possible, without actually bending the rules. It's a format with lots of potential and we want to recognise that."

Indeed, the best-selling DVD singles on Amazon certainly indicate a relationship between success and creative content, particularly for "album artists". Acts such as Massive Attack, Peter Dinklage and Gracie Of Fifth were all among the top 10 at the time of writing. The DVD sales for Massive Attack's *Special Cases* represented 36.4% of the single's total and, for Virgin product manager Ben Curwin, this signifies a shift in how the public will buy singles. "With bands like Massive Attack - who are not 'singles bands' - we've got to look to the fanbase and see how they actually want their music delivered. If you've got a band whose demographic is nine-to-15-year-olds it's probably less likely that they will have the hardware. A slightly older fanbase is more likely to have DVD players and laptops."

For those with a committed fanbase there are further benefits. In Asia England, marketing manager at Last Media, which is developing a DVD single to launch the forthcoming Muse album, views the format as an ideal way of breaking away from the current standard of two CDs. "The pressure on artists to deliver up to four additional tracks for each single release can result in artists being forced to deliver tracks before they have realised the full potential of them," she says. "This results in potential album tracks ending up as B-sides."

This also makes sense on a financial level, with the cost of production of an additional production potentially less than recording extra tracks. "In terms of the production process, because of the chart rules it's actually very simple and we can deliver a DVD single in five working days," says Andy Townsend, head of DVD at Metropolis, which has produced DVD singles for artists such as Oasis, Stereophonics and Mercury Rev and will be looking to push the format strongly this year. "It's not a king, complicated process like doing an album or a live concert can be. The cost is minimal and it's an inexpensive production charge to produce what is still considered to be a premium format."

The DVD single may not become the saviour of the market, but it is certainly a silver lining to what was becoming an increasingly dark cloud.



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POP LEGENDS LEAD DVD LINE-UP

With high-profile releases this month from Robbie Williams and The Beatles, demand for music DVD looks set to remain high. By Neil Armstrong



RECOMMEND **ROD STEWART: It Had To Be You...The Great American Songbook (BMG 82876503929).** Out now. This features 13 songs from the last album on which he sang standards such as *It Had To Be You* and *Ev'ry Time We Say Goodbye*. It offers also some old Rod favourites, including Maggie May, from a performance recorded last year at Sony Studios in New York. The disc's extras include interviews with the artist and the

producers of the album Clive Davis, Richard Perry and Phil Ramone. The special features include a written biography, a nine-picture photo gallery and the video for Rod's fussy camp interpretation of These Foolish Things.



NORAH JONES: Live In New Orleans (EMI 4904319). Out now. Norah Jones' path to world domination continues with this 14-track release recorded last year at New Orleans' House of Blues. It includes most of the numbers on her award-

winning debut album *Come Away With Me* and several previously unreleased tracks: *Comes Love*, *Bessie Smith*, *Something Is Calling You*, *What Am I To You?*, and the

concert encore *Tennessee Waltz*. Jones plays piano and Wuritzer, backed by a three-piece band. The sound and picture are excellent but the DVD is a little light on special features, which comprise only the video for *Come Away With Me*.

YES: Special Edition EP (Classic Pictures DVD7032X0). Out now. The centrepiece of this 70-minute long offering is a collection of three tracks originally broadcast on German TV: *No Opportunity Necessary*, *No Experience Needed* (1969); *All Good People* (1971); *Yours is No Disgrace* (1971). Sound



RECOMMEND **ROBBIE WILLIAMS: The Robbie Williams Show (EMI 4904029).** March 31. This is the performance given last year at Pinewood Studios in front of a specially invited audience and subsequently broadcast by the BBC. The concert lasts for 90 minutes and includes new and old songs. The DVD also features material not seen on the TV show such as *How Peculiar*, *Revolution* and new versions of *Feel* and *Nan's Song*. The obligatory behind-the-scenes footage is also included. The total running

time is more than 120 minutes. It will be interesting to see how this fares, given that, when shown on television last November it attracted an audience of just 4.8m, less than half the audience for Williams' Royal Albert Hall show the previous Christmas.

and picture quality are better than average for footage of that period. Four other numbers by "relevant" artists are offered - in this case Rick Wakeman, Emerson, Lake & Palmer, Barclay James Harvest and Procol Harum. A preview facility features brief clips from other DVDs in the series such as *The Hollies*, *The Moody Blues* and *The Small Faces*.

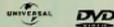
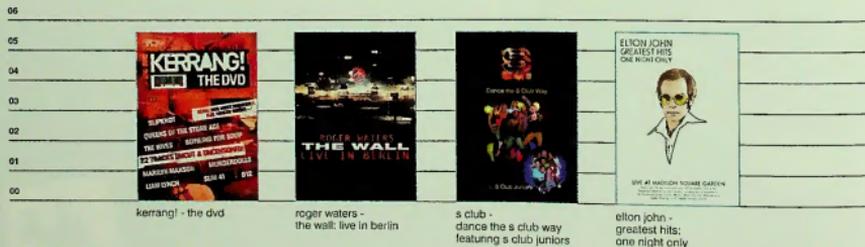
GARETH GATES FEAT. THE KUMARS AT NO. 42: Spirit In The Sky (BMG 82876508389). Out now. The video for this chart-topper is reasonably amusing and benefits charity with

all of the royalties being donated to Comic Relief. It also includes the video package *Dance Again*, which features many of the various celebrities who have been associated with the charity in the past meeting some of the beneficiaries of the organisation's work.

OUTLAWZ: Worldwide (Eagle Vision EREDV310). Out now. This has a total running time of 110 minutes and includes as bonus features the videos for *Black Rain*, *Thug Wit Me* and *Worldwide* as well as outtakes. A bonus audio CD also offers six previously unreleased Outlawz tracks.

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ambitious and comprehensive 1995 documentary about the lives and careers of the band spread across four discs. A fifth disc features 81 minutes of additional interview material, most of it never seen before. This includes Paul, George and Ringo reminiscing about the old days – the origin of their hairstyles and the Beatle boot and the joys of sharing beds among the topics considered. George Martin participates in detailed dissections of the recording of 'I'm Only Sleeping and Tomorrow Never Knows, which serve as a reminder of just how technically innovative and radical The Beatles were.



THE BEACH BOYS: Live At Knebworth 1980 (Eagle Vision EREDV211), Out now. This performance is taken from the last time that all the original Beach Boys appeared together on a UK stage. The gig was recorded for an album and cable TV special which never took place but now the tapes have been digitally remastered. There are 22 tracks including California Girls, Steep John B, God Only Knows, I Get Around, Surfin' USA, Good Vibrations and Fun, Fun, Fun. Punters excited by the disc blurb promise of "contemporary comments from the band on some of the songs" might be slightly disappointed to discover that the comments appear in written form and are brief to the point of being nonexistent. Still, it's a great concert.

SLADE: Slade In Flame (Union Square Pictures USPDVD001), March 31. This gritty

and dark music drama was released in 1975 when Slade were at the top of their game. Although critically well-received, it did little for the band's career, stunning glam rock fans who went to see it expecting a Help-style knockabout comedy. The film has pretty much stood the test of time with its bleak storyline revolving around the cynicism of the music industry. The boys acquit themselves reasonably well in the acting stakes, particularly Noddy Holder, who went on to do sterling work in The Grimylys.

VARIOUS: Later, Loader (Warner 0927499709), May 5. After last year's Ten Years Later come more performances from Joels Holland's landmark BBC2 show. Among the 30 artists presented here are The Vines, The Hives, The White Stripes and The Datsuns. There are interviews with The Hives, Courtney Love, PJ Harvey, New Order, Metallica, Garbage and Henry Rollins and, exclusive to the DVD, the Foo Fighters. The running time is around two hours 25 minutes.

CLOSE UP: MARILLION



MARILLION: Before First Light (Racket RACKET94D), Out now. For supposed progressive rock dinosaurs, Marillion can move pretty fast when the mood takes them. At the recent Marillion Weekend in Minehead they set what is believed to be a world record for the quickest time in making a live performance available on DVD.

On the night of Friday March 14 the band performed their 1995 album *Affraid Of Sunlight* in front of more than 2,000 fans. The show was filmed between 9.30pm and 11.00pm and the DVD of the gig, *Before First Light*, went on sale on Sunday afternoon, less than 48 hours after the concert.

"I had to find the closest possible DVD plant to Minehead, which was two hours' drive away in Wales," says Erik Nielsen, director of operations at the band's label Racket. "We were able to prebook it to make sure that nothing else would interfere. Things such as keeping the artwork simple on the disc and using only a one-sided disc all helped to bring the manufacturing time down. We hired in a complete duplicate on the in-house sound system so that we could give a dedicated audio setup just for Marillion, independent from the support bands."

The event was mixed live by Dave Meegan who has produced several Marillion albums, including *Affraid Of Sunlight*. It was shot by South African filmmaking outfit The Boom Boom Boys, who had the initial idea to attempt an "instant bootleg". "Since pitching the idea eight months ago, we have been refining gear lists, solving technical issues and making and re-making plans," says Boom Boom Boys' Joyce Briers. "We spent hours and hours listening to the music, becoming as familiar with it as possible. With previous projects we've had time to create edits whose pace and style suit the music – here we tried to achieve at least some of that live."

Eight cameras were used: four of them looked off on the stage – on the drums, keyboards, guitar and bass – and four front of house, on the singer, bass, guitar and a safety wide shot. The footage was cut live using a portable production unit. It was authored by Ray Shulman from iSonic and the intro screen, menu and credits were pre-prepared. Encoding was by Digital Rapids. No doubt debated by the rapid turnaround. Before *First Light* is no-frills, with a very basic top-level menu. The sound lacks depth slightly but otherwise sound and picture quality are on a par with most of the DVDs reviewed here and considerably better than some.

"It was just a case of 'dropping in' the final encoded video, adding in our chapter points and burning the master," says Nielsen. An initial run of 3,000 was pressed, with more than 1,500 sold at the convention in the space of two hours. Some of the remainder will go on sale via Marillion's website, www.marillion.com; the rest will be available via a record shop in Aylesbury in order to meet Guinness Book of Records stipulations. The band is now considering whether to keep the disc as a limited-edition DVD or commit to a larger run.

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