

newfile

UK LABEL READY TO SUE CHART COMPANY OVER CHARLI DEBACLE
UK Urban Records says it is considering taking legal action against the Official Charts Company after OCC excluded a number of sales of the debut single *Feel Me* from its *Girl Group* chart, causing the track to chart at 29. Instead, on an exact Top 20 spot, UK Urban Records complained that 4,000 unit sales bought the release via online service Chart Shop were not counted because OCC claimed the sales were "unusually high". But OCC says a substantial number of singles through the outlet had been bought through cheques originating from the record company, while other bulk sales could not be confirmed as genuine and were duly excluded.

NETWORKING ORGANISATION LAUNCHED BY 14-MEMBER CONSORTIUM
A consortium of 14 bodies including AIM, BPI, British Music Rights and Music Managers Forum (MMF) launched MusicTank, a new networking organisation for the music industry, last week. Chaired by former MMF chairman Keith Harris (pictured), MusicTank will help create a collaborative community for label managers, publishers, artists, managers, composers and other professionals and encourage cross-fertilisation of ideas across industry sectors. Harris says, "We need to build long-term relations to help us capitalise on the wide range of music industry experience out there and MusicTank is a very good start."

MUTE DISTRIBUTION CEDES TO EMI CONTROL
EMI has taken over physical distribution for Mute following the purchase of the indie label last year. However, Vital will still continue to handle sales and marketing of the label. Previously, physical distribution was handled by THE. The first album under the new arrangement was last month's *Are You Earthed?* by Appliance.

BLAZE PROMOTES EXEC TO HEAD OF MUSIC
Blaze Television has promoted music producer Phil Mount to head of music, overseeing all music programming for the company including ITV's *CD-UK*, *CD: Hotshots*, *BBC's Re-Covered* and Channel 4's *MusicBox*. Currently exec producer of *CD-UK*, Mount joined the show as producer in 1999 and during his four years with Blaze TV has also produced coverage of 2001's *Party in The Park* and the MTV Europe Music Awards in 1999 and 2000. In his new role, Mount is tasked with identifying new music ideas nationally and internationally, developing new music series and specials.

INDIE RETAILERS SET TO RECEIVE FREE MAG DEDICATED TO VINYL RELEASES
A free magazine aiming to capitalise on the growing vinyl market is being launched this summer by publisher Vinyl Factory — owner of two of the UK's largest vinyl pressing plants — and will be distributed to 250 independent record stores in the UK by Vital UK. The seven-inch-sized *FACT* magazine (pictured) will feature record reviews across a wide range of genres and is housed in its own record sleeve. Copies will also be distributed to independent specialist overseas markets. Editor Sean Bidder says the inaugural magazine will have a print run of 20,000 copies.

WEST BROM PLAYER TO FRONT UP CAPITAL DISNEY'S FL LICENCE BID
Former West Bromwich Albion footballer Brendon Batson is to head a board of nine people for Capital Disney's bid to win a licence for broadcasting West Midlands regional FM licence. The proposed station for children faces competition for the licence from Absolute Radio, Emap, GWR, Scottish Radio Holdings and Virgin Radio.

m w playlist



ELECTRIC SIX: Gay Bar (UK Recordings)
First topped here back in October, this track has now been given the Peaches record treatment and will prove the band are more than one-hit wonders (single, June 2)

CLIPSE FEAT. FAITH EVANS: Ma I Don't Love Her (Star Track)
Yet more quirky production and an off-beat chorus that demonstrates why Pharrell & co still can't put a foot wrong (single, May 12)

BLUR: Think Tank (Parlophone)
Repeated listening begins to justify the band's claims of Think Tank as their best album to date (album, May 5)

WESTWOOD MAC: Say You Will (WEA)
Likely led off single from underrated Seventies giants' surprisingly vital new album of the same name. Classic Stevie Nicks, which is saying something (album track, May 26)

P NUT: The Don Feet, Shells (Cheeky) Rollo's protégé comes up tops on this hardtapping rock production (single, 30c)
GOOD CHARLOTTE: Girls And Boys (Epic)
It may not be rocket science, but it certainly rocks (single, May 5)

TERRI WALKER: Ching Ching (Remix) (Def Soul UK)
With support from Radio Two (and now Radio One) plus a great video with Ben and Jo Dempsey, this is now reaching the wider audience it deserves (single, May 5)

YO LA TENDO: Let's Be Sisti (Matador)
Stunning ethereal jazz-infused centrepiece from current album *Summer Sun* (album, April 21)

JOE BUDDEN: Pump It Up (Def Jam)
Westwood's best is pumping this one from Joe B's latest US rapper for weeks — now it is starting to build a wider audience (single, July 7)

BROADCAST: Pendulum (Warp)
This six-track EP sees the experimental Brummies wrap the catchiest of pop one-liners inside their dense, retro-futuristic soundscapes (EP, May 5)

Bow to singles as R2 vows to pay more album tracks

by Paul Williams

Radio 2 has delivered another body blow to the troubled singles market by pledging to give increased playlist priority to album tracks.

The UK's biggest radio station, which already supports non-album tracks generally on its *Olé!*, has vowed to introduce more album cuts higher up the playlist pecking order. As an early example, it last week added the Simply Red album *Home* to the station's *Bliss*.

In the head of programmes Lesley Douglas announced the move at last Wednesday's Music Radio Conference where she suggested the record industry's current "absolute focus" on singles was less relevant in a contemporary market place.

Earlier, in another keynote speech, Virgin Entertainment Group CEO Simon Wright called for greater record company support for the rapidly-acquiring single which, in the first three months of this year, has been hit by a 35% drop in over-the-counter sales.

Douglas told the Radio Academy's opening event at London's Shaw Theatre that focusing just on singles did not get the best out of the radio



Douglas: less focus on singles

industry. "I believe that a more imaginative use of Radio 2 alone, by developing a portfolio of output opportunities, would benefit artists," she said. "By thinking about albums, we should be working together to provide a platform for artist development to ensure longevity, to build stars."

The Radio 2 executive said that the A&R shorttermism employed by some areas of the record industry had to take some share of responsibility for the future success of music in this country. "Is no hit single, no long-term commitment the answer? The vicious circle of depressed budgets leading to a lack of daring and thence the inclination to always go for

the short-term gain is one which is hard to break — but break it we must," she added.

As part of the station's own commitment to artists, Douglas revealed Radio 2 was expanding its live music output, including the introduction of a live music strand to Ken Bruce's weekday programme. Richard Allinson's Saturday afternoon show is being developed to reflect new artists, starting on last week's programme with a focus on Parlophone's *Athlete*, while Janice Long's night-time programme will include acoustic sessions.

In his own keynote speech, Virgin's Simon Wright raised concerns about what he believed was the growing gap between singles appearing on radio playlists and going on sale. "The effect is that a lot of singles are old news by the time customers get a chance to buy them," he added. "The best-selling singles remained a 'key marketing tool' and should not be looked at by record companies in isolation of their profitability. "Singles are an early part of the offer. They are the entry point of many buyers, either buying music full stop or trying out a new artist," he said.

OCC singles chart is best, says BBC

The BBC has defended the OCC-computed singles chart after it came under fierce attack from broadcasters with rival rulings.

Radio One acting head of mainstream programmes Ben Cooper told debate on the three rival Sunday evening radio chart shows at the *Music* Radio conference that the BBC "acked OCC chart is the only reliable ruling."

GWR's UK local radio operations director Steve Orchard, whose group is part of the consortium behind the Hit 40 UK chart, pointed to figures showing fewer sales are needed to breach the Official Top 40.

Ernst Performance music and artist relations director Phil Roberts said his group's Smash Hits chart with its interactive elements was "the future".

Cooper countered that the Official ruling remains as the only independently-compiled, historically factual chart, that is used by the music industry, is backed by 50 years of history, is based on sales and provides a direct link between fans and the artist.

Gibb adds voice to concerns over UK chart fortunes in US

Robin Gibb has added his voice to ongoing concerns about the slide in chart fortunes for UK acts in the States.

Gibb, who scored eight US number ones with The Bee Gees, raised the subject at last Wednesday's Music Radio Conference as he picked up the "Pleading Award on behalf of the group."

"I'd like to see British music dominate the American charts again. It's very important British songwriters are supported here at home," said Gibb, who received the Shaw Theatre-held event's only standing ovation for the award win.

"We can do it," he added. "We've got great writers and talent and we've got originality and innovative people in this industry."

Radio 2 presenter Bob Harris received the Radio Academy PRS outstanding contribution to music radio award from fellow station presenter Steve Harvey who remarked, "This fellow has the right attitude to rock music."

Kylie Minogue's endorsed Robbie



Gibb: "We can do it" Williams', four-year dominance by being named the Music Control most-played artist on British radio for 2002, heading a Top 20 which placed Blue at number two, Tank in third place, Sugababes fourth and Williams fifth.

Outside Media Promotions' Mick Garbutt received the national plunger of the year prize from one of his acts, Beverley Knight, while Virgin Records' Jason Bailey, Martin Finn and Laurence Pinkus took the regional award.

Radio One controller Andy Parfitt was given a fellowship of the Radio Academy, as was PPL chairman and CEO Fran Nevkita.

New EMI HQ to bring senior execs under one roof

EMI is creating a new central London HQ to house four key areas of its group under the same roof for the first time.

The new Wright's Lane offices, formerly the Penguin Books headquarters just off Kensington High Street, will accommodate 300 staff and see the EMI Group headquarters, EMI Recorded Music global headquarters, EMI Recorded Music Continental Europe and EMI Classics move into one building. The relocation of senior executives, including Eric Nicol and Alain Levy, takes place at the end of May.

The move, prompted in part by the fact that three of the four leases



Levy: move to Kensington office on EMI's current buildings (in Tenterden Street, Baker Street, Gloucester Place and Dawley Road) are coming up for renewal, is likely to bring about improvements in communication between the divisions and cost savings. The landlord has given the building a "multi-million

pound" refurbishment and an EMI spokesman remarks says, "We can relocate into one modern building at an extra cost and with all the benefits of having EMI's central management working in the same location."

Meanwhile, EMI now holds an 80% stake in Heard It Through The Grapevine publisher Jobete after acquiring a further 30% share from founder Berry Gordy. EMI is acquiring its first share state last July, is paying \$109.3m for the stake. Under the agreement, EMI has granted 20% of a put option on the remaining 20% of the business, which he may exercise in either April 2004 or April 2005.

Tesco claims lead on Virgin in non chart music top three

by Robert Ashton

The supermarkets' grip on the music market has been highlighted by Tesco's announcement that it has outperformed Virgin in the past year to become the third largest music retailer in the UK.

The new figures were revealed as part of the group's annual results, which singled out music as one of its star performing non-food lines. It results saw pre-tax profits at the supermarket group rise 13.3% to £1.3bn, with group sales up 11.5% to £28.6bn – well ahead of analysts' forecasts – for the year ended February 22 2003.

According to Millward Brown figures released by the retailer, it has extended its share of chart music sales market from just 4% five years ago to 16% today. Although the retailers' market share figures are confidential, a source suggests this means Tesco is now a top three chart music

retailer – behind HMV and Woolworths. It also means that, in the past five years, it has outgrown WH Smith, MFC and Asda in terms of music sales.

Senior music buying manager Alan Hunt says he is unable to comment on rival companies' shares, but did confirm that in many weeks Tesco has been the market leader on product. Currently, a Top 60 chart is featured across its 500 stores, but that will be extended to a Top 100 chart in 200 of those stores by the summer.

"The range is bigger, the displays are clearer and we are getting more support from labels to become a much more serious player," says Hunt. "Perception of value is still a factor, but there is also the availability and clearer ranking." Hunt adds that the retailer has also increased market share because it has been successful in attracting buyers for less mainstream albums. "It's not just the

TESCO PIC RESULTS

	2002	2002 Change
Group sales	£28.6bn	£28.7bn +11.5%
Pre-tax profit	£1.4bn	£1.2bn +23.3%
Charted share	9.0%	6.5% +27%

Source: Tesco

having the effect of increasing the range of product Tesco carries. Currently, a Top 60 chart is featured across its 500 stores, but that will be extended to a Top 100 chart in 200 of those stores by the summer. "The range is bigger, the displays are clearer and we are getting more support from labels to become a much more serious player," says Hunt. "Perception of value is still a factor, but there is also the availability and clearer ranking."

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market leaders like Boyzone, Tom Jones and Cold Feet," he says. "We are doing good business with artists such as Busted and Daniel Bedingfield."

To underline the point, he highlights that in week one of release, Tesco commanded around 20% of all sales of Max-Tee's Eye Candy and more than 16% of Linkin Park's Meteora and Coldplay's A Rush Of Blood To The Head. "We have moved from middle of the road to having a full chart offer," he says.

On top of this, Hunt says Tesco expects to have introduced its security tagging system in all stores by September, meaning that customers will not have to wait for product to be sourced for them, which is another barrier to sales.

However, with 14m customers through Tesco's 500 stores each week, Hunt believes it can add to the 400,000 units of music sold each week.

Apple eyes bite of Universal



An union between Apple and Universal is very far from concluded, but talk of a tryst raises the prospect of a fascinating clash of cultures.

It was just a couple of years ago that Apple launched a massive international marketing campaign under the tagline, "rip, mix, burn". Naturally, Apple denied any suggestions that they would be encouraging consumers to steal intellectual property, but plenty of people balked at their cheek.

And while the iPod is a glimmering cigarette-box-sized marvel, marketed overtly as a means for carrying your entire record collection – or 100 of your favourite albums, at least – in your pocket, its uses are not limited to the legitimate world. Pushing all that aside, however, while Apple may say that they have produced such technological gizmos for consumers who recognise the constraints of copyright, they have had little reason to feel particularly bothered.

But a deal with Universal Music – a company whose assets and profits are the result of valuing copyright – changes that for good.

That is assuming, of course, that it would be at Apple that the worldwide would alter.

What if Apple were to steam into the world's biggest music company and begin to argue that, for instance, all singles should be free, available to download, maybe only accessible through the iPod or, at least, with a key-bells and whistles which only the users of the iPod – or its superceders – can enjoy.

In other words, music – or some of it at least – becomes free content to drive sales of another product. It is an intriguing thought.

At the other extreme, BMG's launch of an Amie Lennox download site was quite an interesting test for the UK market. It would be easy to dismiss Lennox as an artist who will attract little interest from Internet savvy punters out there. But that is to perhaps underestimate the broad profile of music fans using the Internet as a means of tasting music today. BMG research indicates that users conducted more than a quarter of a million searches on Lennox-linked files a fortnight ago, suggesting that there is significant online demand for her music.

Whether they will pay as much as £1.60 to download her track is another matter. Madonna's single was available from the equivalent of just under £1 in the US.

With the price differential between the UK and the US growing by the day – £3.75 for Robbie Williams Escapology anyone? – it seems that one man's bargain is another man's rip-off these days. *Martin Talbot*

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The cream of British-directed music videos from the past 12 months is set to feature on Music Week sister magazine *Promo's* first-ever cover-mounted DVD, which is being issued to coincide with the Creative Design Awards (CDAs). The DVD features full-length CDA-nominated promos including Beck's 'Los Cause' (pictured), Big Brovaz' 'Nu Flow and Electric 6's 'Danger! High Voltage. *Promo* editor David Knight says, "The CDAs are about creativity, as opposed to airplay or commercial success. These are great videos which have not necessarily been on air very much." The CDAs shortlists are announced this week (see back page) and include nominations for Michel Gondry, Sophie Muller, Jake Nava, Dawn Shadforth, Synola and WIZ as best promo director. Elaine Constantine, Matthias Hoene, Lynn Fox, Simon & Jon, Styelwar and Edgar Wright will battle it out as best new director, while best commissioner will be contested by Carole Burton-Falbrother, John Haseasy, Faith Holmes, Liz Kessler, Richard Skinner and Tess Wright.



EasyGroup pays BPI £80,000 damages

Endgame has been achieved in the legal battle between the music industry and EasyInternet Café, after the internet chain agreed to pay the BPI £80,000 in damages.

The move follows the BPI's High Court victory in January, brought on thanks to the work of bigger music companies which had their copyrights infringed when EasyInternet operated an illegal CD burning operation. The licence is now defunct.

The BPI's £100,000 legal fees and an earlier damages payout in Germany takes the total amount paid by EasyInternet to more than £210,000.

The BPI's executive chairman Peter Jameson says, "I am glad that Studios has seen sense and agreed to settle this case."

Garbutt quits Outside as firm widens base

Mick Garbutt is leaving the Outside Organisation, as the media company prepares to broaden its focus to encompass corporate media clients in a parallel move.

Garbutt, who last week won the national pluggin' of the year award at the Music Radio Conference, is leaving the company to form his own as yet unnamed operation. It is understood he will continue to work on the radio side of projects including *Slimy Red*, *The Pretenders* and *Melanie C*.

Garbutt will be joined by Outside's Charlie Lycett in the new venture. His new operation is expected to be up and running by June 30.

Tony Barker will remain with Outside as a consultant and director, overseeing Outside's radio and TV PR activity for corporate clients and events.

He says, "The whole concept of radio promotions has changed dramatically in the last few years and our focus is now as much in corporate and events clients."

Ritz boss faces new bow in mega case forces bankruptcy

Ron Winter, whose Ritz Music Group and Ritz Music Operations are in liquidation, is facing a new blow with the news that he has been declared bankrupt.

A bankruptcy order was made against Winter in September by Hamilins, the lawyers acting for Bruce Springsteen, who won a costly court case against another Winter company, Masquerade Music, in December 1998. Springsteen had successfully prevented Masquerade from releasing an album, called *Barre*. The Fame, featuring 19 songs recorded in 1972 – long before Springsteen became a star. The US singer was also awarded costs of £500,000.

"It was the non-payment of those costs, which Winter claims are actually closer to £300,000, that led to the bankruptcy order."

Hamilins and Winter agreed a confidentiality clause at the time,



Winter: lining up funds

which Hamilins partner Laurence Gilmore says was designed to give Winter the maximum opportunity to raise funds to pay Springsteen without it becoming widely known he had been bankrupted.

Gilmore says the clause was agreed because awareness of Winter's bankruptcy may have affected his ability to settle the debt. But Gilmore says he has

decided to lift the veil of secrecy because his patience with Winter, and his ability to pay off the debt or find backers to help him, has worn thin in the past six months.

Winter says he is surprised at the timing of Hamilins' statement "given [the Springsteen] case is four years old" and because, he says, he has lined up funds. However, he adds these are being held up by the Iraq war.

"I couldn't get funds through," he says. "Because of the timing on it, any funds moving around are now being scrutinised closely. It is a compliance issue with banks."

Further, he suggests the money will be available within weeks when he will apply for an annulment to the bankruptcy. "This is not long, term or fatal," he says.

RMO was ordered to be wound up in June 2002 and RIZ faced the same fate in September.

newsfile

UNIVERSAL LINES UP STING ALBUM
Universal is cuing up the first new Sting studio album in four years for release this September. Sting is currently continuing with recording in Paris on the as-yet-untilled and untitled album, which is scheduled for a September 22 release and was recorded and mixed in Paris. Sting played songs from the album — which will be released via Polydor in the UK — at a showcase for Universal managing directors from around the world in Paris last week.

BARNANCE BOYS INK CONCEPT DEAL
Concept Music last week signed the Barnance Boys for a deal encompassing income from merchandising, touring, internet, television and recording. Nuxx Management's The Barnance Boys, whose Rednex-style debut single 'Tippie-Oh' is scheduled for release on June 16, are to be the subject of a children's television concept which is to be piloted and premiered at the Banff Television Festival in June. The outfit are already building profile through on-air support from Radio One's Chris Moyles and their own website, barnanceboys.com, which has driven demand for merchandise.

THIS WEEK'S BPI AWARDS

35 35 Albums: Various Urban Explosion (silver) Various Songbirds (silver) Various Super Seventies (gold) Various New Dance 2003 II (gold) Simply Red Home (gold) Rick Astley Greatest Hits (gold) Kelly Rowland Simply Deep (platinum)

Sources: BPI. Note shows latest new awards in the seven days to Friday April 11, 2003

Labels queue to sign string of UK rock acts

by Martin Talbot

Record labels are queuing up to sign a string of buzz bands, who are being viewed as the British reaction to the American wave of acts such as The Strokes, Yeah Yeah Yeahs and The White Stripes.

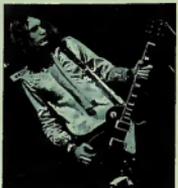
Heavenly Records is expected to imminently sign the 22-20s to a worldwide deal, which would result in the release of a mini-album this autumn, followed by a full album next spring.

Meanwhile, The Darkness, who headlined the Astoria last weekend, are expected to sign for Mushroom or Sony within the next month for an advance said to be approaching seven figures.

Hope Of The States are also drawing interest from Universal, EMI and Sony, among others. The band sold out 1,000 copies of their debut single Black Dollar Bills last month, although it did not chart because it did not include a barcode.

Other labels who are currently attracting interest include Razorlight, Funeral For A Friend, The Crimea, as well as US punk-disco band The Rapture.

One major label executive says the inflated advances being offered for many acts — ranging from £500,000 to £1m-plus — are justified because many of them are already established to a certain level. "The



The Darkness: deal imminent

Darkness, for instance, sold out the Astoria, which means that you can be pretty sure of selling 30,000 albums straight away," he says. "That is a very healthy start."

Vital Distribution managing director Pete Thompson — whose company has handled early recordings by 22-20s, Hope Of The States and The Darkness — believes the wave of bands has been fuelled by the success of acts such as The Strokes and The White Stripes.

"I think The Darkness will be very successful," he adds. "But there is going to be an awful lot of bands launched out there over the next year or so, which is either going to make the charts very exciting or is going to make the public very confused."



Hope Of The States: broad interest

Heavenly managing director Jeff Barrett adds, "There are a lot of groups out there at the moment. But how many of them are really great is another story."

Barrett says this autumn's planned 22-20s mini album is likely to comprise live recordings, with work on a full album starting towards the end of this year followed by its release next spring. 22-20s also issued a 1,000 limited-edition, non-chart-eligible single last week, titled *Such A Fool/Baby We're Not In Love*.

Thompson adds that the surge of major label interest has a significant impact on independent distributors such as Vital. "We are finding that we are involved in these bands very early on," he says.

Publishing deals evade string of big UK names

A string of the UK's best-known Nineties songwriting talents are currently out of a publishing deal.

Key British composers Richard Ashcroft, Noel Gallagher, Gabrielle and Paul Oakenfold are fielding offers after their most recent deals expired in the past six months.

The availability of so many name writers — including two former Ivor Novello Award Songwriters Of The Year, in Gallagher and Ashcroft — at one time is highly unusual, according to one publishing company source. "You are always looking out for any writers of this stature to become available, but for so many of them to become free at the same time is very rare," he adds.

A source at Oasis's management company Ignition Management confirms that Gallagher's deal with Sony/ATV has come to an end and that Ignition is talking to a number of companies.

"Noel is one of the biggest writers in the UK by some substantial margin," he says. "There is a lot of interest at a very, very high level."

Terra Firma Management's Marc Marot confirms that two of his charges, Ashcroft and Oakenfold, are out of their publishing deals with EMI Music Publishing and Mute Songs respectively.

But Marot says that the two writers are not committed to sign a traditional publishing deal. "Both of them are interested in a different business model," he says. "They are not cash driven, they are much more asset-driven — building an asset is much more interesting to them."

listening to musicians — responding to their needs

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MUSICIANS BENEVOLENT FUND



Zomba Music Publishing last week secured Hell Is For Heroes on a long term publishing deal, by a new single on May 5, titled *Retreat*. The band are the first to be managed by Terri Hall and Julian Carrera of Hall Or Nothing Publicity, Hall says. "Jay Greenwood and the Zomba guys have been with the band from the start and we felt it appropriate that the band's global ambition should be represented by this global publisher. The band and ourselves are very excited about the opportunities this association will generate." Hell Is For Heroes are preparing for an intense schedule of live dates and festivals across Europe over the summer, including T In The Park, The Carling Weekend and Isle Of Wight, and in Continental Europe Rock Am Ring/Park (Germany), The Quart (Norway), Eurockees (France), FestiMad (Spain) and Flippaut (Italy).

Dome signs soul star to global deal

Dome Records has signed veteran singer Brenda Russell to a worldwide record deal, which will result in a greatest hits this summer followed by a new studio album early next year. Russell, who was previously signed to Hidden Beach, will record a new album both in Los Angeles and London, working with UK talent, says Dome managing director Peter Robinson. Russell will be in London in June for co-writing work and promotion, he adds. The studio album is being prepared for an early 2004 release, with Dome releasing the record directly in the UK and US.

June's 15-track greatest hits will draw on material from Russell's 25-year career and will feature the new track *It's A Jazz Day*.

Russell, best known for US and UK hit *Piano In The Dark*, has written songs for many of the biggest names in soul including Steve Wonder, Dionne Warwick, Roberta Flack and composed tunes Get Her, a big 1991 hit for Oleta Adams.

Dome has also signed a record deal for new young singer *Avani*, a British singer managed by legendary manager Tony Hall, who celebrated his 75th birthday on April 1.



Alternative revenue streams may provide antidote to sales slump

By Joanna Jones

Music companies must take advantage of multiple revenue streams if they are to pull themselves out of the global sales slump, says IPI CEO Jay Beriman.

"There will be increasing opportunities for licensing music whether that is digital, ringtone or whatever and we need to exploit those opportunities," says Beriman. "In the second half of next year, people will see legitimate online services and see there are business models there."

His comments follow new figures showing the world recorded music sales fell by 7.2% in value to \$33.6bn and by 8.4% in units in 2002, with illegal downloading and CD burning blamed as the causes for the global slump.

The IPI's The Recording Industry World Sales 2002 report reveals sales of CD albums were down globally by 6% compared to 2001, while declines continued in singles (down 16%) and cassettes (down 36%).

TOP FIVE MUSIC MARKETS

Country	2002 (value \$m)	2001 (value \$m)	change %
US	12,609	13,739	-8.2
Japan	5,001	5,514	-9.3
UK	2,936	3,002	-2.2
France	2,070	1,990	+4.1
Germany	2,053	2,260	-9.1

In contrast, sales of DVD Audio and SACD combined totalled in 2002 as both formats sold more than 1m each during the year. Music video also provided another rare bright spot in the global report, with a 12% rise in units boosted by the growth of DVD sales and DVD player penetration.

Expressing concern that top-selling artist albums were selling fewer copies, Beriman says the figures represent no surprises for the industry which continues to be battered by illegal downloading, accelerated by the growth of broadband access in major markets, as well as competi-

ing with growth formats of DVD films and games.

"If you look at the core of our business - CD album sales - it has declined 6% and that is not as bad as you would think," says Beriman. "We still have a substantial business in the physical world - we need to protect that so that over the next few years the next step will be legitimate digital distribution."

Now in its third consecutive year of decline, with a 10% drop in units for 2002, the US market continued to suffer from internet piracy, as did Japan, where CD burning also contributed to a 10.2% fall in volume.

While the number of albums sold in the UK market remained fairly stable at 226m, the value of the market dropped by 3% as the effects of a market drop in Japan and the downward pressure on album pricing continued to be felt.

Several western European markets held up in the face of global decline,

notably France, which continued to buck the trend with a 4% growth in sales, and Italy, Norway and Portugal experiencing flat markets. But others, including Spain and Germany - down 9% and 15% in value respectively - felt the continuing effects of rampant CD burning and physical piracy.

IPI market research director Keith Jeffrey says falling album prices continued to be felt right across Europe with widespread discounting and competition from supermarkets a growing phenomenon in several markets. He adds that forthcoming figures are also expected to show a dropping off in local repertoire in many overseas markets.

"Local repertoire has grown by about 1% per year throughout the Nineties and in some markets - notably the UK, France and Norway - they are still drivers of growth. But in others, including Canada, Australia and Italy, local repertoire is not developing as in recent years," he says.

US chartfile LINKIN PARK RETAIN TOP SPOT

Linkin Park's *Meteora* esates a second week atop *Billboard's* US albums chart, despite declining 67.3% from its first-week sales tally of more than 810,000 to fewer than 265,000. With last week's other hot new arrival, *Clash* Dion D's (pictured) *Clash* Heart, suffering a similar 61.6% decline and sliding 2-4 as a result, combined sales of the Top 200 albums are nearly 1m down week-on-week.



Meathead, 50 Cent's *Get Rich Or Die Tryin'* bumps 4-2 despite a 9.7% dip in sales. After nine weeks, its cumulative sales are now \$1.8 million, \$1.8m - and it is destined to sell many more copies, as the introductory single *In Da Club* (number one for the seventh time) is joined in the Top 10 of the Hot 100 by the second, 21 Questions, which sprits 15-10.

There are four new entries in the first quadrant of the chart, with The White Stripes' *Elephant* enjoying sales of 126,000 to debut at number six, closely pursued by The Very Best of Chae, which enters at number seven with 122,000 buyers. Country singer/songwriter Chris Cagle lands at number 15 with his self-titled second album, while Robbie Williams' (pictured) *Escapology* checks in at number 43 with around 21,000 buyers. *Escapology* thus beats the first-week tallies of both of Williams' two previous US albums, *The Echo Has Landed* and *Sing When You're Winning*.

Escapology is listed at the introductory price of \$9.98 but is generally available far more cheaply. In New York, for example, the city's biggest independent record shop J&R's Music World, is retailing it for \$5.99, while Wal-Mart's charging \$5.88, about £3.75. Meanwhile, the introductory single *Feel* is making slow progress on the Adult Top 40 (Hot AC) chart, where it climbs 23-30 this week. It is the only chart on which *Feel* is making any impression, and previously hosted Angels (number 21 in 1999) and Millennium (number 22 in 2000). Support for *Feel* is growing very slowly, increasing from 451 to 456 plays on the Adult Top 40 panel this week, of which the majority is from stations on the West Coast, with 40 plays being accounted for by Santa Rosa's KRMH and a further 24 by San Francisco's KJLH. Before *Escapology*, Williams' highest placing on the US albums chart came from *Talk* that's only charting LP, Nobody Else, which reached number 69.

On this week's Hot 100, all five Brits improve their placings, with Phil Collins up 77-76, Faith Hill's rocketing 97-72, Floetry improving 55-49, Radiohead topping up 42-40 and Daniel Bedingfield exploding 43-28 with *If U're Not The One*. His *Gotta Get Thru This* album is also on the rise, jumping 14-15, with sales up 13.9% week-on-week.

Alan Jones

OD2 licences Sony archive for DD-Day

Digital distribution platform OD2 has licensed music from Sony's catalogue for the first time as part of its BP-backed pan-European Digital Download Day (DDO) initiative.

Digital distribution platform OD2 secured a license for music from Sony's catalogue for the first time last week, as part of its BP-backed pan-European Digital Download Day (DDO) initiative.

Repertoire from The Coral, Michael Jackson and The Ramones has been added to the 170,000-strong catalogue available for consumers to download. A Sony spokesman says the major has licensed the tracks, but will "wait and see" what happens before making any further commitment.

The scheme, which has already launched in some European markets and is designed to encourage consumers to download legitimate digital music, got underway in the UK and Germany last Wednesday.



Two synchronisation deals for Multipart Records' *Weekend Players* (singer Rachel Foster pictured) in the US set to help boost the profile of their Pursuit Of Happiness album in the market, where it is handled by Warner. The lead-off single *I'll Be There*, which is currently the number one most added on the CMJ chart and number 17 on *Billboard's* club play chart, is being used as the soundtrack for clothing brand Vans' new TV advertising campaign this summer. Meanwhile, Tolstar International CEO Graham Williams says the album, which has shipped 35,000 copies in the US, has also won high-profile exposure with three album tracks, including *I'll Be There*, being used by the CBS network's TV show *CSI*. Recently completing live shows at Narn and the Winter Music Conference, followed by a support slot with Groove Armada, *Weekend Players* were headlining a string of dates in LA from last Wednesday. "Warner Special Marketing in the US has been focusing on the album, but others have picked up on it via radio where LA's KRWV have initially supported *I'll Be There*," says Williams.

Robbie achieves few Billboard chart highs

Robbie Williams jumped the first hurdle in his crucial bid to break the US market last week, breaching the US Top 50 for the first time in his career as *Escapology* landed at 43 in the *Billboard* 200.

First-week sales of 21,427 copies drove the Adult Top 40 released album to Williams' highest chart position to date in the market.

His previous highest-charting Stateside release, 1999's *The Echo Has Landed* - a compendium of his first two albums *Life Time* and *I've Been Expecting You* - peaked at 63 in the *Billboard* 200, selling around 570,000 copies.

The weight of expectation for the Stateside release of *Escapology* is significant, says Williams' ground-breaking deal with EMI last October. And EMI Recorded Music's senior global marketing VP Mark Collen has

ROBBIE'S CHART PROGRESS IN THE US

Release	Title	US chart peak	US sales	Global sales
'97	<i>Life Time</i>	n/a	n/a	3.2m
'97	<i>I've Been Expecting You</i>	n/a	n/a	4.4m
'99	<i>The Echo Has Landed</i>	63	569,000	n/a
'00	<i>Sing When You're Winning</i>	110	126,000	5.2m
'01	<i>Sing When You're Winning</i>	n/a	n/a	5.6m
'03	<i>Escapology</i>	30	>25,400	6.0m

*after first week. Source: EMI and SoundScan

described the US as the "missing piece of the puzzle".

Despite selling around 25m albums worldwide, Williams has clocked up fewer than 700,000 sales in the US to date. And Tim Clark, of Williams' management company IEMusic, told *Music Week* after the deal was signed, "No one can put in a record deal that we will break this artist in America, but the size of the deal speaks for itself - you don't do a

deal this size if you don't intend to break America."

Collen says, "I was hoping for 15-20,000 sales and we are very pleased. *Escapology* has sold 6m records worldwide so far, 3m of which were in continental Europe, which is a huge result, but the US is a pride issue - this is the missing piece."

He adds, "We want to get America because Robbie wants to be a massive global star and this is

the bit missing, but we know this will be a long haul."

The initial sales and chart position have been fuelled by the release of the album at the suggested retail price of \$9.98 (around £6), a strategy also used by Capitol with Norah Jones' debut album, *Collen* says. "It's basically a development artist price for a limited period - we will look at it over the first month of release, but it is moveable - we will gauge how the record is going."

While the lead-off single *Feel* has been embraced by many modern AC stations, Collen adds the track is progressing steadily and has yet to fully ignite. Williams returns to the US in May to drum up further support for the album, before embarking on a European tour throughout the summer followed by a US stint, which is scheduled for September.

SONY SNARES ALBUMS CROWN

Combining its company market shares helped Sony take the Q1 albums crown, while Polydor stayed top on singles, writes Paul Williams

Combining your repertoire forces appears to be the best game in town these days if you want to get ahead in the record company market shares.

Exactly a year after RCA-Arista - effectively BMG - swept the opposition aside to finish as top singles company, Sony has now turned a similar trick on albums after amalgamating its previously separate Columbia, Epic and S2 shares into one calculation.

A Sony company had not topped any such table since the third quarter of 2001, when Columbia headed the albums listings, but the decision last year to reconstruct the major down UK and international repertoire lines is starting to pay dividends in the market shares. Rob Stringer's non-combined operation scored a narrow victory with 11.0% over RCA-Arista's 9.7% in quarter one's albums company shares, following a run which included Kelly Rowland's chart-topping *Simply Deep*. That album finished as the 10th biggest seller of the quarter with Sony's other highlights including Jennifer Lopez's *This Is Me Two* (28th) and the Brecht Oldt (32nd).

Meanwhile, Hasse Brechtolst had to settle for runnerup spots on both the albums and singles company tables for RCA-Arista in what was his first quarter in charge of BMG. Just a year earlier, his company had produced a record 29.8% share on singles thanks to the might of Pop Idol's Will Young and Gareth Gates, but this time its share was less than half of that, taking 14.1% behind leader Polydor on 18.1%.

Gates, who claimed the second biggest-selling single in 2002, was prominent again after his Corrie Relief cover of *Spirit In The Sky* outsold every other single across the three months. But, on overall singles sales, quarter one 2003 bore little resemblance to the equivalent period last year.

Official Charts Company data shows over-the-counter sales for singles were down 35.1% on the first quarter of 2002, when the market

Q1'S TOP-SELLING SINGLES

1. *Spirit In The Sky* Gareth Gates feat. The Kumars (S)
2. *All The Things She Said* tATU (Polydor)
3. *Stop Living The Lie* David Sneed (Mercury)
4. *Sound Of The Underground* Girls Aloud (Polydor)
5. *Love Yourself* Eminem (Interscope/Polydor)
6. *Beautiful* Christina Aguilera (RCA)
7. *Stole Kelly Rowland* (Columbia)
8. *Cry Me A River* Justin Timberlake (Jive)
9. *Year 3000* Busteds (Universal)
10. *If You're Not The One* Daniel Bedingfield (Polydor)



had been given a temporary boost through million-sellers by Young and Gates. But, while the very top sellers were heavily down on last year, it is lower down the list of the biggest sellers where the real evidence emerges just how rapidly the singles sector is shrinking.

Quarter one 2002's 10th biggest hit sold 178,686 copies but its 2003 equivalent managed just 150,422 sales. The 40th ranked single clocked up 60,317 sales in the opening period of 2002, while only 44,302 sales were needed in the first quarter of this year to reach the same position. Back only as far as 2000, the 40th top single of quarter one sold 97,556 copies.

The albums market, fortunately, paints a far rosier picture with over-the-counter artist sales rising 9.4% on the year and compilations dipping by just 1.7%. RCA-Arista claimed three of the 10 top sellers through North American signings Aaliyah, Christina Aguilera and Pink, reflecting a market in which overseas acts dominated. Only three domestic signings breached the quarter's Top 10, led at four by Coldplay with *A Rush Of Blood To The Head*.

But the Coldplay album was edged out as Parlophone's top albums seller of the period

Q1'S TOP-SELLING ALBUMS

1. *Justified* Justin Timberlake (Jive)
2. *Come Away With Me* Norah Jones (Parlophone)
3. *Let Go* Avril Lavigne (Arista)
4. *A Rush Of Blood To The Head* Coldplay (Parlophone)
5. *Striped* Christina Aguilera (RCA)
6. *By The Way* Red Hot Chili Peppers (Warner Bros)
7. *Missandauthoo* Pink (Arista)
8. *Busted* Busted (Universal)
9. *Greatest Hits* Tom Jones (UMTV)
10. *Simply Deep* Kelly Rowland (Columbia)



by another overseas act, Norah Jones, whose *Come Away With Me* reached number one and sold another 456,393 copies. Only Justin Timberlake's *Justified* stopped it finishing as the quarter's most successful album.

Jones and Coldplay combined helped Parlophone to a 6.5% albums share to take fourth position. It was beaten into third spot by Polydor with 8.2%, the first time the Universal operation had not found a place among the top two albums companies since quarter four 2000. That fact, however, was more a reflection that it now has to effectively compete against enter majors in BMG and Sony in the companies tables rather than any dramatic loss of form.

But even BMG and Sony throwing their entire forces at Polydor could not wrestle away its singles crown. Polydor took 16.1% of the market to head the list for the third time out of the past four quarters. tATU's *All The Things She Said*, which topped the chart for four weeks, led four Polydor singles in the quarter's Top 10 as it finished in second place.

On albums, Polydor was one of four Universal operations in the Top 10 companies, with UMTV ranking fifth with 5.9%. Mercury

with 4.0% and Island ninth with marginally less. However, Universal's overall corporate albums share was down on the previous quarter, finishing an unbeatable 25.2% of the market as EMI finished second again with 19.8%. Warner eased from fourth to third place as its share lifted to 12.9% thanks to the likes of *All Time Classic*. Twinklarks, the quarter's biggest-selling hits compilation, BMG slipped from third to fifth place with 12.0%, even though its share for the first time included a Justin Timberlake-boosted *Justified*.

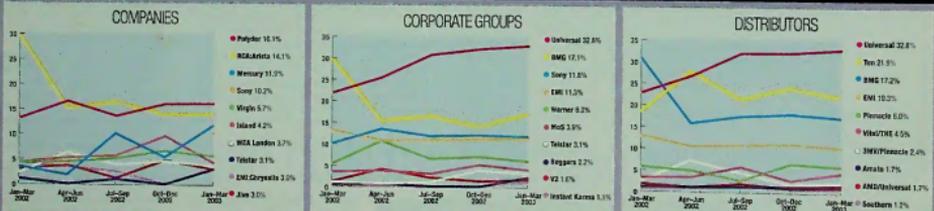
Ministry Of Sound retained its usual position as top indie albums company, finishing sixth overall with 2.8%. Another independent arrived in the Top 10, Demon Music Group, which took 10th position with 0.9% after its Daniel O'Donnell album *Denial* in *Jive* Beats sold 129,960 copies in the quarter. The album, released on its new DMGTV label, ranked 23rd for the period.

Universal controlled almost a third of all singles sales, lifting its corporate share from 31.5% in quarter four 2002 to 32.8% during this year's opening period. However, BMG, which finished second again, closed the gap with a 17.1% score led by Gareth Gates, Christina Aguilera and Justin Timberlake. Rob Dickers' *Instant Karma* was its first place in a Top 10 quarterly market share table, taking 10th spot on the singles corporate list with 1.1%. The music of its arrival was Parajabi MC's *Muncion To Bach Ke*.

Universal again on its singles distribution, taking 32.8% against second-placed Ten with 21.9%, but across on albums 'Ten knocked its rival into runner-up spot.

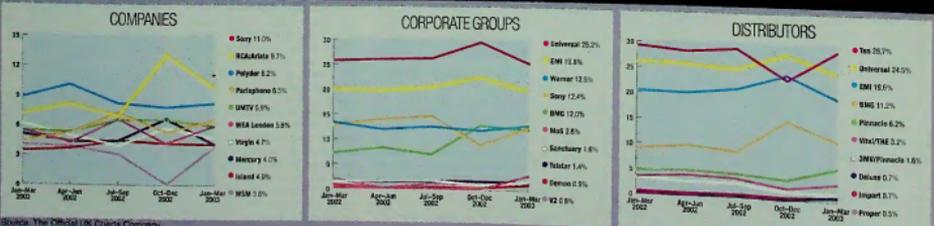
With no single selling more than 500,000 copies and few big album releases, record companies and retail really had their work cut out in quarter one. It will take significant rethinks to turn around the singles market's precarious position, but on albums - where sales have already sharply risen on the year - big new albums from acts such as Blur and Madonna will bring more welcome cheer.

SINGLES: FIRST QUARTER PERFORMANCE 2003



Source: The Official UK Charts Company

ALBUMS: FIRST QUARTER PERFORMANCE 2003



Source: The Official UK Charts Company

SINGLE of the week

TMOCRAFT: Loneliness (Data DATA52CD). This is a superbly-produced piece of electro-trance that featured on *Music*



Week's recent Miami CD and has been a regular on the MW playlist. Adding soulful vocals over an underground instrumental that first appeared on the Kontor label last year, *Loneliness* is bolstered by mixes from Tillman Urmacher and Benny Benassi. However, it is the original that tops this week's Upfront Club Chart and has been A-listed at Radio One.



REVIEWED **CRAIG DAVID FEAT. STING: Rise & Fall (Widstar CDWL045).** Seven weeks after Sugababes reached number 11 with their Stings-sampling *Shape*, Craig David comes with his superior version featuring the Police frontman himself. With support from the likes of Capital, Radio One and Radio Two, it should help to get David's underrated second album back on track.

SINGLE reviews



RONAN KEATING: The Long Goodbye (Polydor 6573722). The fourth single from the hit, *Destination* album was written by Keating with Paul Brady and covered by US country duo Brooks & Dunn. An extremely well-sung, pretty mid-tempo ballad, it is released to coincide with Keating's third sell-out UK arena tour and has won an A-listing at Radio One.

KILLER MIKE: ADDAS (Columbia 6738652). An acronym for All Day I Dream About Sex, this debut single is no ode to sports footwear. Tight beats, racy rhyming and a guest spot from Outkast's Big Boi make this stand out from the crowd, and a B-listing at Radio One will throw a deserving spotlight onto this promising new act.

KID CRÈME: Hypnotised (Positiva CD01V189). With Room 5 holding firm atop the top 75 last week and the potentially huge Bhangra Knights single set for release in the coming weeks, Positiva looks set to celebrate its 10th anniversary in rude form. This offering from Belgium's Kid Crème —

which utilises the Monica De Lux 1991 single *Temperature's* Rising — draws on the synths and shimmies of electroclash to reliably commercial effect.

CALXICO: Quattro (World Drifts In) (City Slang/Labels UK 202152). This is accomplished fare from Calxico, whose appeal seems to be reaching beyond the alt.country out de sac. Quattro is a strong radio-friendly choice of single and can only further their cause.

KING OF WOOLWORTHS: Evelsong (Mantra MN176CD). In between remixing Ladytron and Saint Etienne, Jon Brooks unleashes this highlight from current album *L'illustration Musicale*. A sample-heavy, laidback single, it is released in the wake of tomorrow's (April 11) gig at London's ICA. **STEPHEN MALKMUS & THE JICKS: Dark Wave (Domino RUG158CD).** The lead track taken from the Pig Lib album, *Dark Wave* is accompanied by five new compositions, all of which are strong tracks. Malkmus seems to have mellowed somewhat since his Pavement days, but complex song structures and esoteric lyrics demonstrate he is still in touch with his creative muse. **MR SCRUFF: Sweetstroke (Ninja Tune ZEN12134).** Mr Scruff's nimble beauty from his 2002 *Trouser Jazz* album gets virtuoso

reworkings from Ashley Beedle, who hardens the track up and enhances its disco appeal, while Manitoba turns the track inside out.



JOHNNY CASH: Hurt (Lost Highway 0779982). Taken from the stunning *The Man Comes Around*, this treatment of Trent Reznor's song stops you in your tracks. Now

frail and ailing, Cash brings a dignity to an arform that seems to have lost sight of its power to invest life with more than just a good tune.

NIVEA: Laundromat/Don't Mess With My Man (Jive 9254822). Another slick slice of US R&B care of the ubiquitous R Kelly, this has already topped the *Billboard* Hot 100 chart. It features a delicately-delivered tale of woe from Nivea containing a rather clunky metaphor about washing that man out of your life. The uptempo flipside *Don't Mess With My Man*, big last year and appearing here in remix form, has the edge.

KELLY ROWLAND: Can't Nobody (Columbia 6738146). This second single from Rowland's excellent debut album isn't one of the strongest tracks from the pack — particularly following the number two hit

Stole — but is strong enough for Radio One to put it on its A-list. In any case, this strong club track should keep her profile high and further prove that she can be a success independently of Destiny's Child.

DINO LENNY VS THE HOUSEMARTINS: Change The World (FreeZair 01466852A). Following heavy support from Radio One's Pete Tong, this Housemartins-sampling house cut now looks set to hit the mainstream. Paul Heaton's vocal works surprisingly well against the gentle backing, and a strong remix package has delivered a fortnight at the top of MW's Upfront Club Chart.

HOLDEN & THOMPSON: Nothing (Loaded LAD098). James Holden has paired up with singer Julie Thompson for his first vocal track, a clinical production which has appeal beyond the progressive trance scene. Healthy platings in the MW's Cool Clubs and Upfront Club charts will help it achieve its full potential on release.

PRINCESS SUPERSTAR: Do It Like A Robot (WY 07146EP). Do It Like A Robot is the New York queen of hip-hop's take on old school electro. Less extravagant than some her outlandish raps, it still showcases the killer wit and thumping basslines that are Conetta Hirschman's trademark.

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ALBUM of the week

YEAH YEAH YEAHS: Fever To Tell (B-Unique/Polydor 0760612). As they say, you wait for a great album and then two come along.



In the space of a month, this debut album from the New York trio is all it should be and complements the slightly more polished White Stripes release perfectly. Mixed by Alan Moulder (Nine Inch Nails, Transvision Vamp) and sounding refreshingly organic, the songs remain firmly in the leftfield, although thankfully that doesn't mean they aren't infectious and pop. Just say "Yeah".



KELLY PRICE: Priceless (Def Soul/Mercury 5867772). This quality heavy soul album is the third by diva Price. It is probably a little specialist for some tastes, however there is a dearth of choice tunes here including Take It To The Head (with Keith Murray), the introspective Someday and Again, with Eric Clapton guesting.

THE HIGH LLAMAS: Retrospective, Rarities And Instrumentals (V2 VVR1021862). The quintessential English experimentalists have gained a cult following over their decade-long career. This is a sublime introduction to their perfect pop.

NORTHERN STATE: Dying In Stereo (Wichita WEBB044CD). Long Island trio Hesta, Guinea Love and Sprout deliver a feisty helping of sassy female hip hop on this debut. Far from tarnishing their home borough's excellent hip hop credentials, Dying In Stereo contains a pleasing combination of gothtime old skool-fisms and creative body shakin' delights.

IAN McCULLOCH: Sliding (Cooking Vinyl COOK029253). This 11-track set from the former Echo & The Bunnymen/Electrifixion frontman should garner interest from fans and hopefully pick up new listeners, especially after the Mac's support slots on Colplay's UK tour in late April. It may not be

to everyone's taste, but this heartfelt album still manages to strike a chord.

TOMMY GUERRERO: Soul Food Taqueria (No Wax WRR15CD). These are long-winded bluesy beats from Guerrero, who is better known for his dexterity on a skateboard than on a fretboard. This could all change with this accomplished selection of hip-hop tinged guitar doodles, perfect for life's more downtempo moments.

FLEETWOOD MAC: Say You Will (WEA 9362484792). The thing that is immediately obvious about Fleetwood Mac's first album with Lindsey Buckingham since 1987 is the band's determination not to just turn up for the cash. At more than 76 minutes and 18 songs they clearly aren't taking the easy route – and the good news is that a lot of those songs are really good.

Say You Will is a fine document of a band who have lost little of their edge, and is also the first UK album to receive a simultaneous release on DVD-A and CD.

CHRIS ROBINSON: New Earth Mud

RECOMMENDS GOLDFRAPP: Black Cherry (Mute CDSTUM019). Alison Goldfrapp and Will Gregory follow their 2000-released Felt Mountain with another glorious collection, albeit a much spikier one. The duo have hardened up their sound, incorporating electroclash suggestions, glam stylings and a tensor atmosphere that makes their experimental debut seem relatively cosy in comparison. The lead-off single Train has been attracting a healthy amount of media interest, which indicates that this album will better Felt Mountain's crossover success.

(Vagran 3082062). Paul Stacey produces this album from Black Crowes' former frontman Chris Robinson and there's a commitment to solid, Seventies-influenced songcraft throughout. It is perfectly pleasant, but while Robinson has successfully addressed the late-period Crowes' indifference to melody, he has lost most of their muscle in the process.

VARIOUS: Azuli Presents Miami (Azuli AZCD21). Azuli unveils its annual survey of big tunes from the Winter Music Conference in Miami. This year's double-CD set focuses firmly on funky, Latin and tribal house, kicking off with Lee-Cabrera's hot tune Shake It. Also including strong cuts from the likes of Planet Funk, it is a look forward to some of this year's likely big tunes in Ibiza.

VARIOUS: Eskimo Vol. III (Eskimo 54146500924). Belgian label Eskimo unearths another eclectic brew of disco, early Eighties hi-NRG, funk and deep house that shouldn't hang together, but somehow does. Working even a dub from early Nineties soulster Sydney Youngblood into the mix, it should attract a healthy audience of open-minded buyers.

This week's reviewers: Dugald Baird, Phil Brooke, Chris Finan, Jimmy Brown, Owen Lawrence, James Roberts, Nick Tesco, Simon Ward and Adam Woods.

ALBUM reviews



MACY GRAY: The Trouble With Being Myself (Epic 5108102).

Gray's third album is a rollercoaster ride through the highs and lows of relationships, all held together by that unique vocal style.

Production from Dallas Austin, Daryl Swann and Gray herself has a welcome variety, blending elements of soul, jazz, rock, ballads and psychedelia into a lush mix. Pharoshe Monch and Beck come on board for the skewed It Ain't The Money, while the opener When I See You is a joyous vocal stunner.

DAVID SNEDDON: Seven Years – Ten Weeks (Mercury 9800063). Written entirely by Sneddon himself, this remarkably adult collection of guitar-led pop and classic ballads proves that he is more than just another reality TV show winner. Produced by Hugh Padgham and with a helping hand from Elton John's band, the choicest cuts are new single Don't Let Go, the opening rocker Best Of Order and the brilliant ballad Time To Fall Down. Also included is a brand new recording of his chart-topping single Stop.

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CARE & RESPECT ADD VALUE TO CATALOGUE COUSINS

As both majors and indie specialists have highlighted with material from Love to The Mock Turtles, careful marketing is the key to bringing fresh life to newly acquired or licensed catalogue, with TV often providing the spark for successful releases. Chas de Whalley reports

Back in November last year, Sony Music secured exclusive European rights to 18 classic AC/DC albums and The Average White Band's entire recorded output. But where some might have been overjoyed at the prospect of getting their hands on so many great titles and tracks, Sony director of catalogue marketing Phil Saul's immediate concern was to ensure that this material should be treated with the respect it deserves. "The challenge with catalogues like these is to add value to them rather than treat them," he says. "That is the key to unlocking their full potential."

Saul cites the extra half-million Andy Williams units which Sony was able to sell on the back of 2001's *Music To Watch Girls*. By as an indication of what can be achieved when a forgotten artist is "lifted" from the doldrums.

"But it's always exciting when you get a 'new catalogue'," he says. "It's like you've got a blank sheet to start on."

Not surprisingly, the competition to secure such rights is fierce. With Zomba now in the hands of BMG, Mute held by EMI and Bad Boy bought up by Universal, there can be no doubt that the deep-pocketed majors are always first in the queue when such catalogues are up for grabs.

Nevertheless, there are always deals to be done right across the spectrum, even if closing them can be an expensive and labour intensive process — with the prize most often going to those who can show the most determination and commitment. It is the opinion of Peter Stack, chairman of Union Square, the Lubridge-based company which, over the past three-and-a-half years, has gained control of catalogue from a listful of historic UK independent labels such as Siff, Cube and A&E, as well as blazing trails into the alternative country and world music markets via its nine



AC/DC: rights bought by Sony Music different imprints including Mantea, Travelogue and Sessions.

Interesting catalogue is hard to come by," says Stack. "It's a question of targeting artists whose rights are about to revert to them, or those independent labels where you feel the owner might be prepared to cash in his chips and seek retirement."

Nevertheless, it can take years between initial approach and final acquisition, while the cost can be anything from a few thousand pounds to as many millions. "The trick is to balance how long it will take to recoup against the strategic value the material brings to your overall business," says Stack, who estimates that as much as 30% of Union Square's turnover is derived from sub-licensing controlled titles to other labels.

Another company intent upon building up its bank of wholly-owned or fully-controlled catalogue is the *Mingfisher* subsidiary



Mock Turtles: TV ad sparked mid-price "best of"

Demon Music Group. It boasts Elvis Costello, T.Rex and Al Green originals among the valuable assets which it can release through its full and mid-price Demon Westside and Nascante imprints, its budget Music Club and the Woolworths-only Quimzon labels.

"We are always looking for new catalogue in new areas," says sales and marketing director Ogura Keane. "Last year we got the rights to Sabert/Tax, the seminal Chicago house label, which has given us tracks by Farley Jackmaster Funk, Frankie Knuckles and Marshall Jefferson, and the 1983 Top 10 hit *The Safety Dance* by Men Without Hats, which has helped create a valuable point of difference in any Eighties collections because it hasn't been available before."

The burgeoning Sanctuary Group signalled its interest in the catalogue market in 2000, when it purchased Gaste

Communications and its glittering array of hits by seminal Sixties and Seventies rock acts such as The Small Faces, Black Sabbath and Mottleyhead. But many of its future hopes are pinned on riding and driving the UK public's growing interest in reggae. In February of this year, it secured the US Ras label of Eighties and Nineties material including Lee Perry's Grammy-winning *Jamaica E.T.* album.

"Ras perfectly complements the Trojan catalogue of Sixties and Seventies hits which we acquired late in 2001," says John Reed, general manager of Sanctuary Special Markets. "It means we can put it all together to create a new brand identity for Trojan which will cover reggae of all eras and should work as well internationally as it does at home."

Meanwhile, Pitkowick, that veteran of the budget sector which is actively re-establishing itself in 2003 under international investment owners Republic Life, stole a march on competitors at the end of last year when it secured the rights to the 1968 Chitty Chitty Bang Bang movie soundtrack.

"We had to pay a sizeable advance for it," says Pitkowick A&R manager Graham Belts. "But we recouped inside three weeks. More importantly, being able to say we had done a licensing deal with A&R has given us extra credibility, especially with US companies who have never dealt with us before."

Bolled down to its simplest terms, the idea of catalogue marketing is to maintain sales levels on evergreen titles and to turn slow or apparently terminally declining artists back into popular performers. In 2003, this sector is driven by a variety of different retail offers and a raft of ever more exciting releases from budget labels. But, as Erik Jansen, head of catalogue

Mantea gives R3 world profile

Mantea's expertise in bringing releases in with high-profile live events derives from its two groundbreaking Beyond Nashville compilations, each of which successfully complemented a week-long concert season at the Barbican in 2001 and 2002. This year the Union Square Music label honed those skills further with an album supporting the BBC Radio Three Awards For World Music ceremony, which was held at London venue Ocean on March 24 and broadcast the following night. The mid-price double CD, released on March 10, features tracks not just by the seven category winners but by all 21 of the other nominees.

"This was the second year that Radio Three has organised this event and the way it was extensively trailed right across the BBC network proves how seriously they take it," says Union Square Music director of marketing Steve Bunyan. "We pitched for the album after last year, thinking we might come in for stiff competition, but it appeared we were their first choice almost



Ray with the mammoth task of listening to about 100 CDs. This left compiler Rita Ahl with the mammoth task of listening to about 100 CDs.

from the start." Securing the deal was one thing, but putting the album together was quite another. The awards are voted for by delegates to the annual *World Music* trade show, which last year was held in Essen, Germany, and the final shortlist of artists was not agreed until October 2002. This left compiler Rita Ahl with the mammoth task of listening to about 100 CDs.

But although strict BBC guidelines prevented the album from being mentioned on TV or radio, Steve Bunyan believes it has benefited from the cross-branding. "The distinctive image of the globe, which was central to all their TV and press ads, was developed by our designers for the album cover," he says. "Not only do we believe the target audience is very aware of it, but we are confident that we can build on it for the future."

Sanctuary tightens up catalogue

It proved to be method behind the madness when Sanctuary Records Group paid out a reported £10m for the Trojan catalogue in the summer of 2001. Since then it has chalked up two gold albums — Young, Gifted And Black and Reggae Love Songs — immediately justifying Sanctuary's belief that there was a large, untapped market for the label which first introduced reggae to the UK in 1967.

All the top Trojan artists such as Desmond Dekker, The Upsetters, Bob & Marcia, Toots & The Maytals (pictured), The Pioneers and John Holt had been widely licensed in the past," says John Reed, Sanctuary general manager, special markets. "But nobody had thought to treat it as a classic 'lifestyle' label like Motown or Blue Note in the way we have done. It's easy to forget that this was the dance music choice for many young people in the UK during the Seventies."

Sanctuary's bid to give early reggae the sort of credibility afforded rock from the same era has also stretched to its book publishing arm, which commissioned reggae experts Michael de Koningh and Laurence Cane-Honeysett to write *Young Gifted And Black: The Story Of Trojan Records*.

Together with a new double CD collection, *The Mighty Trojan Sound*, compiled by legendary punk DJ and film-maker Dan Letts, the book will be launched this week (April 16) with a special club night at Cherry Jam in West London. Alongside Letts on the decks will be the Tightsen Up team of DJs, who take their name from the label's original series of groundbreaking compilation albums.

"This is an example of the sort of synergies Sanctuary is able to set up from which everybody benefits," says Reed. "The club gets to sell a lot of beer and we get to sell two products instead of one."

Building good vibes on Roy Ayers

Roy Ayers' reputation among older soul jazz fans is such that he and his band Ubiquity were recently booked for a three-week engagement at Ronnie Scott's club in London. But when it released Destination Motherland, the mid-price double-CD anthology of tracks, compiled by broadcaster and DJ Johnny Chandler from the 63-year-old vibraphone player's 21-album catalogue, Universal chose to target a younger audience.

"Over time, Ayers' tracks have been sampled by so many different hip-hop and house artists," says Universal catalogue label manager Silvia Montello. "We were convinced that there would be a lot of people in the 18 to 30 age group who might not be directly aware of his name but would instantly recognise his work."

This prompted a seven-week promotional campaign, devised and co-ordinated by urban music marketing and promotions company The Play Centre (formerly known as Direct Demand), which began with samplers sent to specialist and community radio stations

Warner Music UK, points out, all companies active in this area, regardless of their core prices, come under the same pressure.

"Your crown jewel artists need to be treated with honour and taste, but at the same time you've got to feed the machine," says James. "You've got to come up with new product and keep your offer fresh."



DESTINATION
MOTHERLAND

and culminated in a series of release parties in Birmingham, Bradford, Bristol, Manchester and Liverpool, as well as a mass e-mail and mobile text-out in conjunction with online club promoter

www.chuckyand.com.

In a bid to target that audience still further, The Play Centre also furnished nearly 100 hairdressing salons and barber shops, as well as clothes and fashion stores and Caribbean eateries, with a combination of flyers, posters and a four-track sampler CD featuring classic Ayers titles Everybody Loves The Sunshine, Running Away, Love Will Bring Us Back Together and We Live In Brooklyn Baby.

"We thought we'd go for those places people spend a lot of time in and expect to hear music," says The Play Centre managing director Stuckee Willoughby. "We picked up a lot of the names from being out doing radio tours, but the rest came from keying a few choice words into the Internet. It was a guinea pig project for us, but we think the nature of the record demanded taking a slightly different approach."

It is only comparatively recently that Warner Music has been proactive in this area and a new view on its stable of classic rock albums has been shaped by the success of its ressure of Love's Forever Changes, complete with outtakes and backing tracks, which has chalked up more than 80,000 units in 18 months.

James stresses that such sales figures should be regarded as a phenomenon rather than an expectation. But he is confident that a similar approach applied to the Grateful Dead and Fleetwood Mac catalogues on one hand and Tommy Boy titles by De La Soul and Statuesque on the other, should reap rewards at retail in 2003. Whatever the price point in question, catalogue marketing departments know they must always be ready to give the public what they really want.

"The consumer shoot tips us off all the time," says Silvia Montello, catalogue label manager at Universal. "We get loads of letters from the public, while retailers are forever making suggestions to our sales teams. Some are obvious but others, like last year's Cellarful Of Motown double mid-price collection of unreleased Tamia material, are things we might not have considered viable otherwise."

Likewise at EMI, where head of range marketing Steve Woolf presides over 60 mid-price and 200 budget releases a year, it is no longer enough merely to mark artists' anniversaries or to put back onto the market historical names such as Shane Fenton (aka Alvin Stardust) or pre-Beatles diva Anne Shelton, which are otherwise completely unavailable. A keen eye must also be kept on what is happening in the wider media – and TV in particular.

"When Vodafone licensed Can You Dig It for its ad campaign, it gave us the perfect reason to do a Best Of The Mock Turtles album at mid-price," says Woolf. "And when the ad finishes and the sales start to taper off, we'll probably drop it down to budget level."

EMI Global also hopes to benefit from the latest Reality TV series Reborn In The USA by repackaging former Spandau Ballet singer Tony Hadley's 1992 solo album State Of Play to coincide with the show. Another budget label which expects to reap rewards from ITV's Saturday night nostalgia-feis is

Delta, which already has albums in the marketplace by Hedley's TV competitors Elkie Brooks and Go West.

"Eighties acts are still very popular," says Delta managing director Marcello Tommaro. "We had product out by Modern Romance, Howard Jones and Go West, who were on the recent Hear And Now tour, which did very well indeed. And we've got a Status Quo album ready to coincide with their next UK tour in May. That features rare tracks from their early days as Traffic Jam, which should give it the kind of authenticity the public demands nowadays."

But, while catalogue marketing specialists on both sides of the major/independent divide must look to existing repertoire when planning future releases, Charlie Stanford, BMG Commercial Division senior marketing manager, points out that sorting out the catalogue from the current – and the bonus from the budget – can be problematic.

"We generally consider that an album becomes a catalogue item 18 months after its original release," says Stanford. "But it's a blunt tool when acts like Pink and Dido stay in the charts for so long and then begin to drive special price retail campaigns. Similarly, we are currently repackaging and representing our Camden catalogue, and the more we look at the sheer quality of some of the titles the more we wonder whether they might not work just as well at mid-price as they do at budget."

As a result, there can be little doubt that the consumer interest in back catalogue is better served now than it ever has been, thanks to a combination of classic albums and high-quality compilations available at prices which are attractive to collectors and impulse buyers alike.

So, as Phil Savill ponders how best to make the most of that AC/DC catalogue, he knows that Sony must be ready to be fire on all cylinders and across all formats and price points, if it is not to be accused of Dirty Deals Done Cheap. ■

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PRODUCT GUIDE

BMG

The Camden label's budget makeover continues with superbly re-packaged Greatest Hits collections by The Thompson Twins, Bucks Fizz, Five Star, Peery Cogo and Henry Mancini. Also on the newly-developed Camden Deluxe mid-price schedule are outlandish country albums by Waylon Jennings and Mickey Newbury, rare spaghetti western soundtracks by Ennio Morricone and promise of titles by Clannad and Lisa Stansfield later in the year.

DELTA

Shameless, an album of brand new material by legendary acoustic diva Judy Collins, and Love TKO, a collection of hits by deep soul star Teddy Prendergast, lead a pack of Delta budget releases which otherwise include compilations by Status Quo, Elkie Brooks, and Lindisfarne and, on Delta Deluxe, sets from country rock pioneers The Nitty Gritty Dirt Band and Alesop AT The Wheel as well as heavy rockers Celtic Frost and Venom.

EMI

Featuring Radiohead, Coldplay and Doves, EMI Gold's The Alternative Album not only sets new standards in the budget sector but is the undeniable jewel in the crown of a spring schedule which also includes A's,



B's and EP's -- a brand new series of albums by top Sixties artists such as The Animals, Manfred Mann, Adam Faith and The Shadows -- and, for those with longer memories, The Very Best of The Vipers by Britain's top skiffle group.

MCI

Music Club sets the tone once again with the Mood 2 Chill and Wu-Tang Collective releases, which respectively debut names such as

Robbie, Moby, and Kylie as well as Oi! Dirty Bastard and Ghostface Killah at budget. At the same time, alongside the latest volume in The Nuoyorican Funk Experience series, mid-price Nascente label also offers a three-CD Beginner's Guide To Folk Music set featuring artists such as Eliza Carthy, Woody Guthrie, Sinead O'Connor, Billy Bragg (pictured) and Capercaille.

PICKWICK

Pickwick will be rush-releasing a Best Of Imagination collection following Leece John's impact on Reborn in The USA and his plan for a nationwide tour later in the year. Other key releases include albums from Spear of Destiny, Mungo Jerry and, following a recent licensing deal struck with Telstar, a range of older teen appeal hit compilations by Ant & Dec, Damage and EL7.

SANCTUARY

The sound of the Sixties echoes through Sanctuary's spring collection with mid-price two-CD sets by legends such as The Small Faces, Jeff Beck, The Searchers, and Petula Clark all on the schedule. At the other end of the age scale, Gilbert & Sullivan fans should be excited by a series of budget four-CD box sets of classics such as The Mikado and HMS Pinafore recorded in the Twenties with a young Malcolm Sargent conducting, while an Ultimate Yodeling collection actually brings together C&W legends such as Jimmie Rodgers, Hank Williams and Gene Autrey.

SONY

At Sony, the AC/DC reissue programme continues apace with remastered and repackaged versions of Who Made Who, Let There Be Rock, For Those About To Rock You, Powerage and The Razor's Edge. Otherwise expect a two-CD Average White Band Ultimate Collection to coincide with UK dates in May and, following success on the Here And Now nostalgia tour, a brand new best of collection by Altered Images which singer Clare Grogan will be promoting on GMTV, BBC Breakfast, VH1 and Liquid News.

UNION SQUARE

World music continues to provide the driving force behind Union Square Music's bid for shelf space and sales this spring. Its Manteca label boasts indestructible

Asian Beats Vol. Two, which includes such heavyweight Asian stars as Panjabi MC, Asian Dub Foundation and Badmash & Shri, while tracks by artists such as Aretha Franklin, Al Green and The Five Blind Boys Of Alabama make the two-CD Gospel -- The Essential Album set a perfect introduction to this most roosting of musical genres.

UNIVERSAL

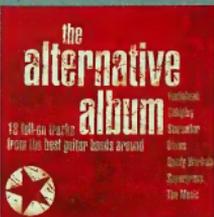
Funk legends Kool & The Gang lead Universal's spring attack on the mid-price market with a double-CD set Gangthology followed closely by Magnum Opus 3, a further collection of 12-inch mixes of dance classics from the late Seventies and early Eighties featuring Donna Summer and The Brothers Johnson. Meanwhile, Bobby Womack, Captain Sensible and Alisha's Attic (pictured) all make their budget debuts.



WARNER MUSIC

It is dance and disco all the way as Warner Music's mid-price spring campaign is spearheaded by the rare grooves of Natural High 3, the Eighties club soul of Club Connection and Blues And Soul Power, a compilation of funky R&B and rockin' soul from the late Sixties and early Seventies. Also in the pipeline are reissues of classic Tommy Boy albums such as De La Soul's Three Feet High And Rising, Coolio's Gangsta's Paradise and Steaksone's In Full Gear.

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RADIO ONE

	Artist	Track	Weeks on Chart	Peak
1	The American	1	2	1
2	IN DA CLUB 50 Cent (Interpol/RCA)	2121	21	35
3	CLOCKS Coldplay (Parlophone)	2725	29	33
4	SCANDALOUS Ms-Tess (Telstar)	2470	31	33
5	I CAN'T STOP FEELING Jay-Z (Roc-A-Fella)	2140	36	31
6	MAKE LUV Bounce 5 Star (Cherry/Parlophone)	2692	29	30
7	BEING NOBODY Richard & Xs (Liberty X)	2400	30	29
8	CANT STOP Red Hot Chili Peppers (Warner Bros)	2330	29	28
9	LONELINESS Tomcat (Daini/Ministry Of Sound)	1529	9	22
10	AMERICAN LIFE Madonna (Maverick)	9910	22	9
11	COME UNDONE Robbie Williams (Chrysalis)	1844	20	10
12	BEAUTIFUL Christina Aguilera (RCA)	1455	17	20
13	OUT OF TIME Blur (Parlophone)	16025	25	20
14	THE SING FOR THE MOMENT Enigma (Interpol/RCA)	1406	19	13
15	HEY MA Cam (Roc-A-Fella/Mercury)	1829	17	19
16	EPLER RYAN (Walt Di Song)	13313	17	19
17	I'M WITH YOU Avril Lavigne (Arista)	10616	18	19
18	BUMP, BUMP, BUMP 5x4 And P. Diddy (Epic)	10290	20	18
19	THE BOYS OF SUMMER DJ Sammy (Dona/MCA)	12637	20	17
20	FAVOURITE THINGS Big Brother (Epic)	11354	14	17
21	MERZERIZE La Ruha & Ashani (Merlin/Island)	1374	19	20
22	GIRLS AND BOYS Good Charlotte (Epic)	12478	4	16
23	SOMEWHERE I BELONG Linkin Park (Warner Bros)	10259	14	16
24	DAMAGED Flummert (Mercury/Mercury)	10116	18	16
25	7 NATION ARMY The White Stripes (XL)	8216	5	16
26	CRY ME A RIVER Justin Timberlake (Jive)	11515	15	25
27	ADIDAS Kiler Munk (Columbia)	10882	9	15
28	WHO SAID Rascal Flatts (Hollywood/Island)	9614	14	15
29	I CAN'T READ YOU Daniel Bedingfield (Polygram)	9113	16	15
30	CANT NOBODY Kelly Rowland (Columbia)	10628	12	14
31	BE MINE David Gray (HITEnt West)	5922	15	14

Most played videos on MTV UK, Media Research Ltd v/w 13/4/03. Source: MTV UK

ILR

	Artist	Track	Weeks on Chart	Peak
1	MAKE LUV Bounce 5 Star (Cherry/Parlophone)	7547	30	28
2	I CAN'T STOP FEELING Jay-Z (Roc-A-Fella)	6341	26	27
3	BEING NOBODY Richard & Xs (Liberty X)	6193	27	26
4	CLOCKS Coldplay (Parlophone)	4703	23	21
5	BEAUTIFUL Christina Aguilera (RCA)	5280	25	20
6	SCANDALOUS Ms-Tess (Telstar)	4581	19	20
7	I'M WITH YOU Jay-Z (Roc-A-Fella)	4189	20	17
8	MAK ME WITH YOU Jay-Z (Roc-A-Fella)	3829	17	16
9	ALL I HAVE Jennifer Lopez (LL Cool J/Epic)	3156	15	16
10	I BEGIN TO WONDER Dawn Mingos (Epic)	3067	17	16
11	COME UNDONE Robbie Williams (Chrysalis)	3238	10	14
12	SUNRISE Simply Red (Singshow)	2632	12	15
13	BE MINE David Gray (HITEnt West)	2435	9	12
14	CRY Kym Marsh (Island/Island)	2462	10	12
15	ROCK YOUR BODY Justin Timberlake (Jive)	2954	7	14
16	I CAN'T READ YOU Daniel Bedingfield (Polygram)	2078	9	12
17	CRY ME A RIVER Justin Timberlake (Jive)	2809	12	13
18	TONIGHT Westlife (S)	1940	12	10
19	LOVE DOESN'T... Atomic Kitten (Hosanna)	2288	12	10
20	AMERICAN LIFE Madonna (Maverick/Warner Bros)	1512	9	10
21	CANT NOBODY Kelly Rowland (Columbia)	1876	8	10
22	SHAPES Sugarbush Universal (Island)	1244	9	9
23	FAVOURITE THINGS Big Brother (Epic)	1465	5	8
24	RISE & FALL Craig David (Wisteria)	1914	4	8
25	BORN TO TRY Delta Goodrem (Epic)	1129	7	7
26	THE BOYS OF SUMMER DJ Sammy (Dona/MCA)	1506	8	7
27	YOU SAID NO Dusted (Universal Island)	1365	5	7
28	BIG YELLOW... Casting Down feat. Carlton Bebb (Polygram)	1412	8	7
29	ALL THE THINGS... JJJJJ (Interpol/RCA)	1834	8	7
30	YOU'RE A SUPERSTAR Love Inc (NuLife/Universal/Island)	803	6	7

Most played videos on ILR, v/w 13/4/03. Source: WLT

TOP 10 GROWERS

Pos.	Track	Artist	Total Weeks on Chart
1	ROCK YOUR BODY Justin Timberlake (Jive)	1444	692
2	NO GOOD ADVICE Girls Aloud (Polygram)	611	418
3	NOT GONNA GET US UTA (Interpol/RCA)	475	350
4	COME UNDONE Robbie Williams (Chrysalis)	944	317
5	RISE & FALL Craig David (Wisteria)	891	310
6	BROUKE THINGS Sig Brown (Epic)	1348	295
7	BE MINE David Gray (HITEnt West)	1349	295
8	I CAN'T READ YOU Daniel Bedingfield (Polygram)	1128	251
9	GIRLS AND BOYS Good Charlotte (Epic)	1181	251
10	CRY Kym Marsh (Island/Island)	1352	234

© Music Genome Co. Top 10 most tracks having greatest number of dates added

TOP 10 MOST ADDED

Pos.	Track	Artist	Total Weeks on Chart
1	NO GOOD ADVICE Girls Aloud (Polygram)	11	7
2	NOT GONNA GET US UTA (Interpol/RCA)	10	7
3	CANT MAKE UP MY MIND SONJA (Mercury)	9	7
4	RISE & FALL Craig David (Wisteria)	9	7
5	THE LONG GOODBYE Roman Keating (Polygram)	9	7
6	7 NATION ARMY The White Stripes (XL Recordings)	9	7
7	FORGET ABOUT TOMORROW Feeder (Epic)	9	7
8	LATELY LA Score-Line (Mercury)	9	7
9	ROCK YOUR BODY Justin Timberlake (Jive)	9	7
10	CRY Kym Marsh (Island/Island)	9	7

© Music Genome Co. Chart shows tracks having greatest number of dates added

TOP 10 PRE-RELEASE

Pos.	Track	Artist	Total Weeks on Chart
1	COME UNDONE Robbie Williams (Chrysalis)	50	29
2	CANT STOP Red Hot Chili Peppers (Warner Bros)	28	29
3	ROCK YOUR BODY Justin Timberlake (Jive)	35	29
4	AMERICAN LIFE Madonna (Maverick/Warner Bros)	35	25
5	RISE & FALL Craig David (Wisteria)	32	25
6	FAVOURITE THINGS Big Brother (Epic)	31	25
7	DO IT FOR LOVE East & Gates (Sire)	26	25
8	THE LONG GOODBYE Roman Keating (Polygram)	26	25
9	OUT OF TIME Blur (Parlophone)	24	28
10	LONELINESS Tomcat (Daini/Ministry Of Sound)	21	29

© Music Genome Co. Chart shows tracks having greatest number of dates added

MTV

Pos.	Track	Artist
1	ROCK YOUR BODY Justin Timberlake	Jive
2	MAKE LUV Bounce 5 Star	Cherry
3	BEING NOBODY Richard & Xs	Liberty X
4	I'M WITH YOU Avril Lavigne	Arista
5	CANT NOBODY Kelly Rowland	Columbia
6	CRY ME A RIVER Justin Timberlake	Jive
7	CANT STOP Red Hot Chili Peppers	Warner Bros
8	SOMEWHERE I BELONG Linkin Park	Warner Bros
9	BEAUTIFUL Christina Aguilera	RCA
10	CLOCKS Coldplay	Parlophone

Most played videos on MTV UK, Media Research Ltd v/w 13/4/03. Source: MTV UK

THE BOX

Pos.	Track	Artist
1	I TAKE YOUR SHOES OFF The Chaskey Girls	Multiply
2	DON'T LET US GO David Gooden	Mercy
3	NO GOOD ADVICE Girls Aloud	Polygram
4	HOME Base Trugs & Ramoney	Columbia
5	ALL ABOUT LOVING YOU Ben Jono	Epic
6	SPRINT IN THE SKY Gareth Gates	Island
7	IN DA CLUB 50 Cent	Interpol/Polygram
8	GIRLS & BOYS Good Charlotte	Columbia
9	TONIGHT Westlife	Island
10	YOU SAID NO Busted	Universal

Most requested videos on the Box, v/w 13/4/03. Source: The Box

VH1

Pos.	Track	Artist
1	SUNRISE Simply Red	Singshow
2	COME UNDONE Robbie Williams	RCA
3	BEAUTIFUL Christina Aguilera	Epic
4	CLOCKS Coldplay	Parlophone
5	BIG YELLOW Taxi Counting Crows	Polygram
6	BE MINE David Gray	HITEnt West
7	FOR WHAT IT'S WORTH The Go-Gats	Salsbury/Island
8	CANT STOP Red Hot Chili Peppers	Warner Bros
9	SHAPES Sugarbush	Island/Island
10	WHEN I SEE YOU Macy Gray	Epic

Most played videos on VH1, v/w 13/4/03. Source: WLT

STUDENT CHART

Pos.	Track	Artist
1	PAIN KILLER Trivecta	Sire
2	CLOCKS Coldplay	Parlophone
3	SING FOR THE MOMENT Enigma	Interpol/Polygram
4	A MODERN WAY OF LETTING GO Idlewild	Polygram
5	SPECIAL CASES Massive Attack	Virgin
6	DON'T THINK YOU'RE THE FIRST The Coral	Delatone
7	GANTER HIGH VOLTAGE Electric Six	XL
8	THE BITTER END Placebo	Hat
9	LIFESTYLES OF THE GALS & FAMOUS Gay Charlene	Columbia
10	MOVE YOUR FEET Janie Saenz	Mercury

UK student survey from chart. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

Pos.	Track	Artist
1	RISE & FALL Craig David feat. Sing (Wisteria)	Cry Kym Marsh
2	BEING NOBODY Richard & Xs (Liberty X)	Train
3	ROCK YOUR BODY Justin Timberlake	Justin Timberlake

POPWORLD

Pos.	Track	Artist
1	RISE & FALL Craig David feat. Sing (Wisteria)	Cry Kym Marsh
2	BEING NOBODY Richard & Xs (Liberty X)	Train
3	ROCK YOUR BODY Justin Timberlake	Justin Timberlake

SMASH HITS

Pos.	Track	Artist
1	RISE & FALL Craig David feat. Sing (Wisteria)	Cry Kym Marsh
2	BEING NOBODY Richard & Xs (Liberty X)	Train
3	ROCK YOUR BODY Justin Timberlake	Justin Timberlake

T4 SUNDAY

Pos.	Track	Artist
1	RISE & FALL Craig David feat. Sing (Wisteria)	Cry Kym Marsh
2	BEING NOBODY Richard & Xs (Liberty X)	Train
3	ROCK YOUR BODY Justin Timberlake	Justin Timberlake

TOP OF THE POPS

Pos.	Track	Artist
1	RISE & FALL Craig David feat. Sing (Wisteria)	Cry Kym Marsh
2	BEING NOBODY Richard & Xs (Liberty X)	Train
3	ROCK YOUR BODY Justin Timberlake	Justin Timberlake

RADIO ONE PLAYLISTS

A-LIST Beautiful Christina Aguilera; Cant Stop Red Hot Chili Peppers; Move Your Feet Junior Senior; Sing For The Moment Enigma; In Da Club 50 Cent; Clocks Coldplay; Scandalous Ms-Tess; Being Nobody Richard & Xs; Liberty X; I'm With You Avril Lavigne; Make Me With You Jay-Z; I Can't Read You Daniel Bedingfield; Come Undone Robbie Williams; Loneliness Tomcat; Forgetting About Tomorrow Feeder; Cant Nobody Kelly Rowland; Seven Nation Army The White Stripes.

B-LIST I Can't Read You Daniel Bedingfield; Be Mine David Gray; Diamonds And Guns The Pussycat Dolls; Don't Know What To Tell Ya Kyla; All Possibilities Baby Driver; Train Goodies; Favourite Things Big Brother; X Gen Give It To Ya; Munk; Destination Dirty feat. Roxanne White; Who Said Princes; Adidas Kiler Munk; The Jump Off To You; All.

Over Lisa Maffia; You Said No Busted; Rise & Fall Craig David; Everyday Come On (Can You Feel It) Wreck My Style; Stuck In A Groove Funomatic; Madonna Shante; Strangers; Rock Your Body Justin Timberlake

C-LIST Go With The Flow Queens Of The Stone; Janine Leanne; I've Been Thinking Of You; Date With The Night The Yeah Yeahs; Girls & Boys Good Charlotte; Hessa Changea Kings Vs Husan; We Loved To Be Friends The Quarry Men; Algebra 1 Kelly; "Oh Baby Teen Paper"; Not Gonna Get Us UTA; "Chasing Stars" Wisteria

RADIO TWO PLAYLISTS

A-LIST Clocks Coldplay; I'm With You Avril Lavigne; Loneliness The Dan Chivers; I Can't Read You Daniel Bedingfield; The Long Goodbye Roman Keating; Come Undone Robbie Williams; Buy It In Bertie's (Richard Ashcroft); All Possibilities Baby Driver

B-LIST Be Mine David; I'll Be Around Jack; About Imagined; Jason Jackson Brown; Thinking Over; Dims Gray; Do It For Love Lisa & Gats; When I See You Macy Gray; Out Of Time Blur; Rise & Fall Craig David feat. Sing

C-LIST All Comes Down To Love Beth Nielsen Chapman; I Never Knew Gloria Gaynor; To Love A Woman Lionel Richie feat. Enrique Iglesias; Don't Know What It's Better Well Let's Put It Back; The White Stripes; I've Been Thinking Of You Queens Of The Stone; Live Through The Street Paul Carrack; Run For Me Richard Marx; What Goes Around/Rock Me Jools Holland & His Rhythm & Blues Orchestra; Tonight Westlife; Love Doesn't Have To Hurt Atomic Kitten; Little Things Into A Little Line You Grand Drive; Unlabeled Macbeth; Thee; Making Change Tim Westwood; "Say You Will" Fleetwood Mac; "Forget About Tomorrow" Feeder

CAPITAL RADIO

Pos.	Track	Artist
1	FORGET ABOUT TOMORROW Feeder	Capitol
2	NO GOOD ADVICE Girls Aloud	Capitol

Pos.	Track	Artist
1	THE JUMP OFF IT	Capitol
2	DO NOT KNOW WHAT TO TELL YOU	Capitol
3	DO NOT KNOW WHAT TO TELL YOU	Capitol
4	DO NOT KNOW WHAT TO TELL YOU	Capitol

Pos.	Track	Artist
1	ROCK YOUR BODY Justin Timberlake	Capitol
2	BEING NOBODY Richard & Xs	Capitol
3	BEING NOBODY Richard & Xs	Capitol

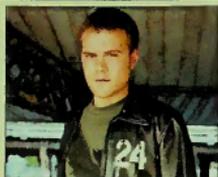
THE MIX

Pos.	Track	Artist
1	ALL ABOUT LOVE	Capitol
2	BE MINE	Capitol
3	BE MINE	Capitol

Pos.	Track	Artist
1	ALL ABOUT LOVE	Capitol
2	BE MINE	Capitol
3	BE MINE	Capitol

SINGLES COMMENTARY

by ALAN JONES



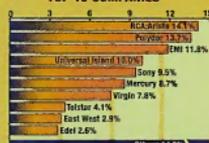
Daniel Bedingfield plucks a fourth Top 10 single from his debut album *Gotta Get Thru This* this week, with *I Can't Read You* debuting at number six. Bedingfield topped the chart with his first and third singles (*Gotta Get Thru This* and *If You're Not The One*) and reached number four with *James Dean*, which was his second single. Although *I Can't Read You* sold fewer than 15,000 copies last week – far fewer than the

SINGLES FACTFILE

first week sales of James Dean (35,000), *If You're Not The One* (74,500) and *Gotta Get Thru This* (109,000) – it has been getting a lot of airplay and has had a galvanising effect on his debut album. *Gotta Get Thru This*, which has improved 51.22.18 in the past fortnight and will sell its 500,000th copy later this week. The album has also sold 238,000 copies in America and is well past 1m sales globally for the 23-year-old.

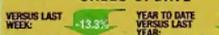
MARKET REPORT

TOP 10 COMPANIES

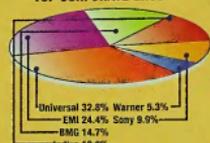


Percentages top 10 companies by % of total sales of the Top 75, and average percentage by % of total sales of the Top 75

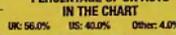
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



Topping the chart for a third week in a row – the longest run by a dance act since *Sonique's Feels So Good* spent 21 days at the chart apex in 2000 – *Room 5's Make Liv* is the convincing champion of a quiet singles market. The release's sales dipped by 35% week-on-week to little more than 43,000 but it still scored a comprehensive victory over the new number two. *Ony* by former Hear-Say singer *Kym Marsh* which opened 26% lower at nearly 32,000. *Marsh's* hit is the seventh and biggest Top 40 entry entitled *Copycat* of which have been different songs. Comparing the top three is in *DJ Club* by *SO Cynk*, which achieves the rare feat of reaching its highest position on its fifth week in the chart, and climbing for a third consecutive week. The record – currently in its seventh week at number one in America – has moved 4-9-18-5-3 in its UK chart career thus far but its sales have not followed its strange trajectory, starting with a first week sale of 36,000, its sales have fallen every week and it sold

19,000 last week, compared to the 26,000 it sold when it was in its lowest (ninth) position. The last dance record to spend more than

four weeks at number one, and the number one record five weeks ago this very week, was *Jason Nevins' remix* of *It's Like That* by rap

veterans *Run-DMC* which spent six weeks at the chart summit and sold a remarkable 1,120,000 copies. Their greatest hits album – delayed by the recent murder of *Jam Master Jay* – is out tomorrow and ahead of that another of their classics has been given the remix treatment. This time it is *It's Tricky* which has been danced-up, courtesy of *JackLife*. *Life*, a number 16 hit in its original version in 1987, it comes close to matching that peak this week, debuting at number 20.

Some 28 years after providing the only number one hit in the career of *Steve Hart & Cockney Rebel*, *Make Me Smile (Come Up And See Me)* returns to the chart in a new version by *Erasure*. Debuting at number 14, it is the second single from the duo's covers album *Other People's Songs*. It is *Erasure's* 25th Top 40 hit – a total which puts them *right in* the all-time list of most successful chart-toppers, trailing only the *Pet Shop Boys*, who have 34 Top 40 hits, and the *Everly Brothers* who have 30.

INDEPENDENT SINGLES

This last	Title	Artist	Label (first/total)
1	MAKE ME SMILE (COME UP AND SEE ME)	Erasure	Mute LCOMU2282 (VE)
2	DIAMONDS AND DUNS	The Transplants	Hit4cast 11082 (P)
3	WEEKEND	Scotter	Sheffield Tamec/Edel UK 01473151TU (V)
4	CRY ME A RIVER	Justin Timberlake	Knox 9254832 (P)
5	SAVE A PRAYER	50K feat. Bejay	Kontra 0146290X (V)
6	FLASH	Queen & Youngard	Nebula NE300041 (ADD)
7	SHOW ME HEAVEN	Saint feat. Suzanne Dee	Infemina OXTEK82 (V)
8	HELLRAISER	Amea Savage	Tidy Trax TDYTR187 (ADD)
9	GET ON	Moguai	Hope Recordings HOP6944 (V)
10	ALBUM SAMPLER	Lisa Pin Up	Nakheer 083PNUK (ADD)
11	CARRISER/BERMUDA	Fierce/Cause 4 Concern	Guaranteee GRN002 (SRD)
12	LOVE STORY (VS FINALLY)	Layo & Bushwacka!	XL XL1514CD (V)
13	THE REVOLUTION WILL NOT BE TELEvised	Soul Rebels	Delected DF1067R (V)
14	THE SOUND	Disco Brothers	Nakheer 0500PNUK (ADD)
15	IT'S JAZZY-PLAST IT FOR ME PT. II	Ren. Saw/DJ Dee	V Recordings VOZ2 (SRD)
16	WARHEADINA	Krust & Bio-Mechanix	V Recordings VOZ3 (SRD)
17	TRUe	Jaimison feat. Angel Blu	V2/4-014-JAD920363 (MV/P)
18	DAINGER! HIGH VOLTAGE	Electric Six	XL XLS 151CD2 (V)
19	MUNDANO TO BACK KE	Panjabi MC	Showbiz/Instant Karma KARMAC2CD (P)
20	LOBO OF THE LAND	Cyclone	Southern Fried EC84 (V)

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hit 40 UK

This last	Title	Artist	Label
1	MAKE LIV	Room 5 feat. Daniel Bedingfield	Parlophone
2	CRY ME A RIVER	Justin Timberlake	Interscope/Polydor
3	IN DA CLUB	So Solid Crew	Mercury
4	MOVE YOUR FEET	Armin van Buuren feat. Sander van Doorn	Virgin
5	SCANDALOUS	Vanessa Carlton	Capitol
6	BEING NOBODY	Richard & Van Daele	Capitol
7	BEAUTIFUL	Christina Aguilera	Epic
8	ALL I HAVE	Jay-Z feat. Linkin Park	Epic
9	FM WITH YOU	Antony & Manu	Capitol
10	I CAN'T READ YOU	Daniel Bedingfield	Parlophone
11	SPIRIT IN THE SKY	Seven Satellites feat. The Roots	Parlophone
12	CLOCKS	Capella	Interscope
13	MAKE ME WANNA	Blue	Interscope
14	SUNSHINE	Simply Deep	Interscope
15	LOVE DOESN'T HAVE TO HURT	Maxim Mrotcu	Interscope
16	TONIGHT'S YOUR NIGHTS	Wendie	Epic
17	BORN TO TRY	Chris Brown	Interscope
18	BORN TO WYNDER	Darius Rucker	London
19	BE MINE	David Gray	WCE/Earl Wood
20	CRY ME A RIVER	Justin Timberlake	Capitol
21	LOVE	Robbie Williams	Chrysalis
22	BUMP BUMP BUMP	Rick & Roddy	Capitol
23	ROCK YOUR BODY	Avril Lavigne	Jive
24	THE BOYS OF SUMMER	21 Savage	BMG/Atlantic
25	MEMORIZE	Jo & Jai & Ashford	Mercury/Mercury
26	MAKE ME SMILE (COME UP AND SEE ME)	Erasure	Mute
27	ALL THE THINGS SHE SAID	Armin van Buuren	Interscope/Polydor
28	WEEKEND	Scotter	Sheffield Tamec/Edel
29	GOSSIP FILKS	Musiq Soulchild	Def Jam
30	SING FOR THE MOMENT	Emiliana	Interscope/Polydor
31	CAN'T NOBODY	Levy	Capitol
32	AMERICAN LIFE	Mobb Deep	Mercury
33	SHAPE	Deborah	Universal Island
34	IT'S TRICKY 2003	Run-DMC feat. JackLife Lee	Arista
35	STOLE	Kelly Rowland	Columbia
36	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor
37	RISE & FALL	Chris Brown feat. Lil' Jon	Warner Bros
38	SOMEWHERE I BELONG	Laura Purnell	Warner Bros
39	GO WITH THE FLOW	James Blunt feat. The Roots	Interscope/Polydor
40	LOSE YOURSELF	Emiliana	Interscope/Polydor

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with news, reviews and much much more...

For further details, please contact Gavin Saffer on 020 7921 8314 or email gavin@musicweek.com

19 APRIL 2003

THIS WEEK	TITLE	ARTIST (PRODUCER) PUBLISHER (WRITER)	Label CD/Cass (Distributor)	7/12	LAST WEEK	TITLE	ARTIST (PRODUCER) PUBLISHER (WRITER)	Label CD/Cass (Distributor)	7/12
1	MAKE LOVE	Robin S (David Byrne/Chris Brown/Robert Rodriguez) (McCombs/Creation)	Positive CDTW196/TCW196 (E)	1	1	SING FOR THE MOMENT	Interscope/Polygram 4578612/4578714 (E)	48	33
2	NEW CRY	Idina Menzel (U2/Interscope) MISCX04231/MSCX04231 (U)	Interscope/Polygram 4578612/4578714 (U)	2	2	BOY (I NEED YOU)	Def Jam/Mercury 0779292-1 (U)	39	27
3	IN DA CLUB	Interscope/Polygram 4578612/4578714 (U)	Interscope/Polygram 4578612/4578714 (U)	3	3	SPICE	Capricorn CD002077-1 (ANDM)	40	32
4	MOVE YOUR FEET	Mercury 0198150/0198154 (U)	Mercury 0198150/0198154 (U)	4	4	LOOK AT ME NOW	Decca/Ministry Of Sound DAA04200-1 (MVEY7E)	41	29
5	SPIRIT IN THE SKY	Gareth Gates feat. The Kymys (The Greenbush)	S 8297651/202182/85 11194 (BMG)	5	5	YEAR 3000	Universal MISCX04230/MSCX04230 (E)	42	31
6	I CAN'T READ YOU	Dance Bednarek/Bednarek/Boy ATW (Bednarek)	Polydor 0657132/0657134 (U)	6	6	SHAPE	Island/Universal D10X317/CS1817 (E)	43	30
7	SCANDALOUS	Teltzar DADD135231/SCAS25318 (BMG)	Melrose/BMG 0657132/0657134 (E)	7	7	SAVE A PRAYER	Interscope/Polygram 4578612/4578714 (U)	44	28
8	ALL I HAVE	Jennifer Lopez feat. Cool J/Bobby Rowx DJ (EMIC) feat. Lopez/Rowx DJ (EMIC) feat. Lopez/Rowx DJ (EMIC)	EMIC 6738342/6738344 (TEN)	8	8	WORK IT	Universal MISCX04231-1 (U)	45	27
9	BORN TO TRY	Davey Gooden (Vibes) Sony ATW (Goodman/Matwias)	EMIC 6738342/6738344 (TEN)	9	9	JUST SAY YOU LOVE ME	Mercury Universal UK 0779272/79274 (U)	49	35
10	I'M WITH YOU	Ariana 82878526/122628515/194 (BMG)	BMG 82878526/122628515/194 (E)	10	10	DON'T WORRY	Polydor 0658182/0658184 (U)	50	34
11	TONIGHT/MISS YOU NIGHTS	Westlife (Maai) Rikossal/Universal/BMG/Universal (Electro)Maai/Rikossal/Universal/BMG/Universal (Electro)	BMG 82878526/122628515/194 (E)	11	11	FLASH	Napalm Records/00411-1/ADD1-1 (E)	51	33
12	LOVE DOESN'T HAVE TO HURT	Impotent Sinner/DX/SIN/DX (E)	Impotent Sinner/DX/SIN/DX (E)	12	12	STAY AWAY FROM ME	Virgin CDBS0041-1/ADD1-1 (E)	52	32
13	SUNRISE	Simply Deep SDF001/CD2/SDF001 (MVEY7E)	Simply Deep SDF001/CD2/SDF001 (MVEY7E)	13	13	I CAN'T BREAK DOWN	Mercury 0637262/0637264 (U)	53	31
14	MAKE ME SMILE (COME UP AND SEE ME)	Marek LCOM11222-1 (WE)	Marek LCOM11222-1 (WE)	14	14	CAN I STOP YOU	MCA/Universal MCD124031-1 (MCA124031)	54	30
15	WEEKEND	Sheffield Tunes/End UK 01473155T/01473185T (V)	Sheffield Tunes/End UK 01473155T/01473185T (V)	15	15	LANDSLIDE	Columbia 6713732-1 (TEN)	55	29
16	ING NOBODY	Virgin R00X1/R00X (E)	Virgin R00X1/R00X (E)	16	16	STOP LIVING THE LIE	Mercury 0637262/0637264 (U)	56	28
17	BEAUTIFUL	RCA 82878526/122628515/194 (BMG)	RCA 82878526/122628515/194 (E)	17	17	AMERICAN LIFE	Maverick/Warner Bros 166592-1 (MVEY7E)	57	27
18	I MAKE ME WANNA	Impotent Sinner/DX/SIN/DX (E)	Impotent Sinner/DX/SIN/DX (E)	18	18	IF YOU'RE NOT THE ONE	Polydor 0658622/0658624 (U)	58	26
19	BUMP BUMP BUMP	EMIC 6738342/6738344 (TEN)	EMIC 6738342/6738344 (TEN)	19	19	THE BOYS OF THE RICH AND FAMOUS	Epic 5738562-1 (TEN)	59	25
20	IT'S TRICKY TOUGH	Ariana 82878526/122628515/194 (BMG)	Ariana 82878526/122628515/194 (E)	20	20	WERK IT OUT	Virgin D1NSD244-1 (MCA124031)	60	24
21	GO WITH THE FLOW	Interscope/Polygram 4578612/4578714 (U)	Interscope/Polygram 4578612/4578714 (U)	21	21	STOLE	Columbia 6731820-1 (TEN)	61	23
22	MESMERIZE	Murder Inc/Universal 0779622/077968 (U)	Murder Inc/Universal 0779622/077968 (U)	22	22	PROVIDER/LAPDANCE	Virgin VJUSC202-1 (E)	62	22
23	BE MINE	IMF/East West 02W62400-1 (E)	IMF/East West 02W62400-1 (E)	23	23	GIMME THE LIGHT	Atlantic A1045C0-1 (E)	63	21
24	CLOCKS	Parlophone CDR6254-1 (E)	Parlophone CDR6254-1 (E)	24	24	MUNDIAN TO BACH ME	Sony/Universal 82878526/122628515/194 (E)	64	20
25	GOSSIP FOLKS	Elektra CDR6254-1 (E)	Elektra CDR6254-1 (E)	25	25	03 BONNIE & CLYDE	Roc-A-Fella/Dot Jan 0710122/071014 (U)	65	19
26	NEW BUY IT IN BOTTLES	Hu/Hu/Hu HJTUD107-1 (E)	Hu/Hu/Hu HJTUD107-1 (E)	26	26	SHOW ME HEAVEN	Interno CXP6962-1 (U)	66	18
27	DIAMONDS AND GUNS	Halfcut 111023-1 (E)	Halfcut 111023-1 (E)	27	27	THE BITTER END	Hu/Hu/Hu FLOOR031-1 (E)	67	17
28	SOMEWHERE I BELONG	Warner Bros WR0C22-1 (E)	Warner Bros WR0C22-1 (E)	28	28	RE DO NOT THINK YOU'RE THE FIRST	Debatone D1D02C01-1 (E)	68	16
29	JUST A FRIEND	BGM 82878526/122628515/194 (BMG)	BGM 82878526/122628515/194 (E)	29	29	BADAGES	B Unique BUN40523-1 (U)	69	15
30	THE BOYS OF SUMMER	Decca/Ministry Of Sound DAA04200-1 (MVEY7E)	Decca/Ministry Of Sound DAA04200-1 (MVEY7E)	30	30	TAKE IT	Atlantic A1045C0-1 (E)	70	14
31	CAN I DANCE	Capitol CDD1342-1 (E)	Capitol CDD1342-1 (E)	31	31	LOVE IN THE UNDERGROUND	Polydor 0658272/0658274 (U)	71	13
32	KA-KANG!	Mercury 172872/172874 (U)	Mercury 172872/172874 (U)	32	32	SOUL OF THE UNDERGROUND	J - J (BMG)	72	12
33	ALL THE THINGS SHE SAID	Interscope/Polydor 0198150/0198154 (U)	Interscope/Polydor 0198150/0198154 (U)	33	33	SONGBIRD	Big Brother R0DSC022-1 (MVEY7E)	73	11
34	I BEGIN TO WONDER	London LND14X473-1 (MCA124031)	London LND14X473-1 (MCA124031)	34	34	HELLRAISER	Tidy Trax J-LADD1-1 (E)	74	10
35	SATISFACTION	Capitol CDD1342-1 (E)	Capitol CDD1342-1 (E)	35	35	INCREDIBLE (WHAT I MEANT TO SAY)	Mercury 0779272/79274 (U)	75	9
36	BEAUTIFUL	Capitol CDD1342-1 (E)	Capitol CDD1342-1 (E)	36	36				
37	LOVING YOU '03	Positive CDTW196-1 (E)	Positive CDTW196-1 (E)	37	37				

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MUSIC WEEK 19 APRIL 2003

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ALBUMS COMMENTARY

by ALAN JONES



Fighting off a challenge from Parlophone's **Faces**, Coldplay and Norah Jones, the White Stripes' Elephant charges to a second week atop the album chart after selling a further 40,000 copies. That is a comparatively modest decline of 37% on its first week tally of 64,000, especially as the overall art album market contracted by 8% last week. A Rush Of Blood To The Head claims second place, for the third time in five weeks, after selling 37,000 copies, while *Come Away With Me* slips to third, with sales of nearly 35,000.

The latter album has sold 537,000 copies this year and moves back to the top of the year-to-date rankings, opening up a 9,000 margin over Justin Timberlake's *Justified*. Meanwhile, Avril Lavigne's *Let Go*, which climbs 84 this week after selling 29,000 copies, was third past the 500,000 sales mark for 2003, reaching the target just before close of business on Saturday.

David Gray's album *New Day At Midnight* spawns its second hit single this week, as *Be Mine* debuts at number 23. The first was The

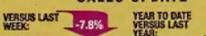
MARKET REPORT

TOP 10 COMPANIES



Figures show the UK top 10 companies by % of total sales, and comparable share shows % of total sales of the Top 10 last week.

SALES UPDATE



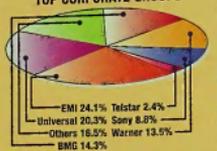
Other side, which reached number 35 last December. Although neither single has reached the Top 20, the album is doing very well, with cumulative sales of 886,000 – and

ALBUMS FACTFILE

Although it cannot match the number nine debut of *The Very Best Of The Lighthouse Family*, Athlete's debut album *Vehicles & Animals* wins silver medal among new entries to the chart this week, debuting at 19, a fortnight after the much-vaunted group registered its highest-charting single to date with *El Salvador*. One of the country's hardest working live bands – they have just finished their triumphant first headline tour, having supported Mansour, the Polyphonic Spree, Simian,

Electric Soft Parade and the Doves in the past 12 months – Athlete sold 10,000 copies of *Vehicles & Animals* last week. They are the first successful rock band to emerge from Dapford in South London since Squeeze – and they are getting major support from record buyers in London. Most rock bands can underachieve in the capital but OCC data shows that *Vehicles & Animals* outperformed the market by 27% in London last week.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

Be Mine has been a major airtight hit (it moves 16-12 on the Music Control chart this week), contributing to a major resurgence in the album's fortunes. It has climbed 45-24-15 in

the past fortnight and has increased its sales by more than 40% in each of the past three weeks.

Originally peaking at number 23 last November with a different sleeve and title (*Greatest Hits*), the *Lighthouse Family's* *The Very Best Of* enjoys a second lease of life this week, returning to the chart at number nine.

The original incarnation of the album sold 189,000, while *The Very Best Of* attracted nearly 20,000 new buyers last week. Although its content is identical to *Greatest Hits*, the new CD is inserted in a computer an additional seven recordings may be accessed via the net. The extra tracks include versions of hits such as *Lifted* and *Ocean Drive* and previously unavailable recordings.

Age 50, Lucinda Williams registers her highest charting album yet, debuting at number 48 with *World Without Tears*. Williams' music is of growing interest and her 1998 album *Car Wheels On A Gravel Road* has accumulated 43,000 sales even though it has never charted higher than number 144.

COMPILATIONS

It's almost down 9% week-on-week in line with the overall compilations market.

BMG/Sony/Telstar/WMS's *Hits 55* remains well ahead at the top of the album chart. *The Very Best Of Pure R&B – Summer 2003* remains in second place, despite its seasonally premature title, which not only contradicts the number three album *The Annual – Spring 2003* (released on exactly the same day) but also the weather, which saw many parts of the country with snow last week. Sales of *The Very Best Of Pure R&B – Summer 2003* were off 1.2% at 30,000 last week, 10,000 sales behind *Hits 55*.

The highest new entry, at number seven, is another album which adds to the chronological confusion, *The Ultimate Smokey* album. With a title like that, and a tracklisting comprising songs including *Have I Told You Lately* That I Love You (Rod Stewart)

and *The Greatest Love Of All* (George Benson) you could be forgiven for thinking we were in February and that it was a Valentine's Day release. Maybe the point is to try to prove it that romance is a year-round thing, and now that all the Valentine's Day releases have faded it can have the field to itself – or maybe it missed its release date. Either way, it found more than 7,000 buyers last week.

Despite containing only two very minor hits, White Label *Euphoria* was a big success last year, climbing to number six in the chart and selling more than 50,000 copies. It is no surprise, therefore, to find White Label *Euphoria – Level 2* making its chart debut this week. Mixed, like the first album, by John "OO" Fleming, it sold 6,500 copies last week and debuts at number 12, despite consisting of unproven tracks by the likes of Astrix & Domestic, Alien Project and Human Bites.

MARKET REPORT

TOP 10 COMPANIES

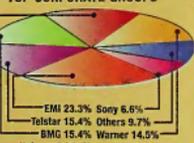


Figures show the UK top 10 companies by % of total sales, and comparable share shows % of total sales of the Top 10 last week.

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist album: 77.2%
Compilation: 22.7%

INDEPENDENT ALBUMS

This	Title	Artist	Label (distributor)	TH
1	1 ELEPHANT	The White Stripes	XL XL01462 (V)	1
2	2 JUSTIFIED	Justin Timberlake	Jive J20472 (P)	2
3	3 CHOCOLATE FACTORY	R Kelly	Jive J25962 (P)	3
4	4 DANIEL IN BLUE JEANS	Daniel O'Donnell	DMG TV DMGT001 (DX)	4
5	5 MELODY AM	Royksopp	Wall Of Sound WALL002 (V)	5
6	6 4 DO FOR LOVE	Daryl Hall & John Oates	Sanctuary SANCD016 (P)	6
7	7 SUMMER SON	Yo La Tengo	Mute MUTE03462 (V)	7
8	8 TRANSPLANTS	The Transplants	Hellor H0462 (V)	8
9	9 IS THIS IT	The Strakes	Rough Trade RTRADCD02 (P)	9
10	10 COMFORT IN SOUND	Feeder	Epic EPC02043 (P)	10
11	11 STATUES	Moloko	Epic EPC02044 (P)	11
12	12 THINKING IT OVER	Liverty X	V2 VV2101782 (IMV)(P)	12
13	13 MUSIC FOR THE MATURE B-OY	DJ Format	Gemina GENM02016 (P)	13
14	14 I'M LYING UP YOURSELF	Bob Marley	Emporia EMTB00318 (DX)	14
15	15 DRAFT 7.8	The Anarchists	Wep WEP00111 (V)	15
16	16 26 MIXES FOR CASH	Aphex Twin	Wep WEP00112 (V)	16
17	17 GREATEST HITS	2 Pac	Jive J022562 (P)	17
18	18 HAVE YOU FED THE FISH?	Bady Drawn Boy	XL TXL010158 (V)	18
19	19 SONGBIRD	Eve Cassidy	Blix Street/Mot G210045 (HOT)	19
20	20 WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)	20

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THE YEAR SO FAR... TOP 20 COMPILATIONS

Rank	Title	Artist	Label	TH
1	1 MILE	ORIGINAL SOUNDTRACK	INTERSCOPE/POLO/COR	1
2	2 ALL TIME CLASSIC TRAIL FEELERS	VARIOUS ARTISTS	WGM	2
3	3 THE VERY BEST OF COLD BLENK	VARIOUS ARTISTS	UMTY	3
4	4 LOVE – ETERNAL LOVINGS	VARIOUS ARTISTS	UMTY	4
5	5 CHICAGO	ORIGINAL SOUNDTRACK	EPIC	5
6	6 I LOVE U	VARIOUS ARTISTS	EM VINYLM	6
7	7 REGGAE LOVE SONGS	VARIOUS ARTISTS	SANCTUARY	7
8	8 NOW THAT'S WHAT I CALL MUSIC 53	VARIOUS ARTISTS	EM VINYLM/UMTY	8
9	9 CLUBBERS GUIDE 2003	VARIOUS ARTISTS	MINISTRY OF SOUND	9
10	10 THE VERY BEST OF MTV UNPLUGGED 2	VARIOUS ARTISTS	UMTY/SONY	10
11	11 CLUB MIX 2003	VARIOUS ARTISTS	UMTY	11
12	12 THE VERY BEST OF RELAXING CLASSICS	VARIOUS ARTISTS	DECCA	12
13	13 THE VERY BEST HIPPO HUNGRY BREAKDOWN	VARIOUS ARTISTS	BMG/TELSTAR/CD	13
14	14 FRIENDS REUNITED	VARIOUS ARTISTS	UMTY	14
15	15 ILUV SMASH HITS	VARIOUS ARTISTS	UMTY	15
16	16 THE VERY BEST OF DAVE PEABEE DANCE ANTHEMS	VARIOUS ARTISTS	EM VINYLM/UMTY	16
17	17 HITS 55	VARIOUS ARTISTS	BMG/TELSTAR/CD	17
18	18 PURE GOLD PLATINUM – THE VERY BEST OF THE POWER OF LOVE	VARIOUS ARTISTS	BMG/SONY/TELSTAR/CD	18
19	19 BASS BREAKS & BEATS 2003	VARIOUS ARTISTS	WARNER CANCE	19
20	20 THE VERY BEST OF... THE YEAR SO FAR... TOP 20 COMPILATIONS	VARIOUS ARTISTS	SONY TWSM/SONY WARNER CANCE	20

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OFFICIAL CHARTS 19/4/2003

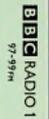
music week

SINGLES

- 1 MAKE LUV**
Broom's feat. Oliver Chenham
Positive
- 2 GRV** Kym Marsh
Unl-Island
- 3 IN DA CLUB** 50 Cent
Interscope/Polydor
- 4 MOVE YOUR FEET** Junior Senior
Mercury
- 5 SPIRIT IN THE SKY** Gareth Gates feat. The Korners
S
- 6 I CAN'T READ YOU** Daniel Bedingfield
Polydor
- 7 SCANDALOUS** Mis-Teeq
Telstar
- 8 ALL I HAVE** Jennifer Lopez feat. LL Cool J
Epic
- 9 BORN TO TRY** Delta Goodrem
Epic
- 10 IM WITH YOU** Avril Lavigne
Arista



- 9 11 TONIGHT/MISS YOU** NIGHTS Westlife
S
- 4 12 LOVE DOESN'T HAVE TO HURT** Atomic Kitten
Innocent
- 12 13 SUNRISE** Simply Red
SimplyRed.com
- 14 MAKE ME SMILE (COME UP AND SEE ME)** Esurance/Intune
13 15 WEEKEND Scooter
Sheffield Tunes/Island UK
- 11 16 BEING NOBODY** Richard X Vs Liberty X
Virgin
- 15 17 BEAUTIFUL** Christina Aguilera
RCA
- 14 18 U MAKE ME WANNA** Blue
Innocent
- 16 19 BUMP BUMP BUMP** B2K feat. P Diddy
Epic
- 18 20 IT'S TRICKY** 2003 Run-DMC feat. Jackknife Lee
Arista



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Please call the hotline number 0870 7777 100

or email register@dashvents.com for more details.

music week



ALBUMS

- 1 ELEPHANT**
The White Stripes
XL
- 2 A RUSH OF BLOOD TO THE HEAD** Coldplay
Parlophone
- 3 COME AWAY WITH ME** Norah Jones
Parlophone
- 4 LET GO** Avril Lavigne
Arista
- 5 HOME** Simply Red
SimplyRed.com
- 6 METEORA** Linkin Park
Warner Bros
- 7 JUSTIFIED** Justin Timberlake
Jive
- 8 DANIEL IN BLUE** JEANS Daniel O'Donnell
DMG TV
- 9 GREATEST HITS** Lighthouse Family
Wild Card/Polydor
- 11 10 GET RICH OR DIE TRYIN'** 50 Cent
Interscope/Polydor



- 9 11 STRIPPED** Christina Aguilera
RCA
- 10 12 BY THE WAY** Red Hot Chili Peppers
Warner Bros
- 6 13 EYE CANDY** MIs-Teeq
Telstar
- 20 14 BUSTED** Busted
Universal
- 24 15 A NEW DAY AT MIDNIGHT** David Gray
East West
- 15 16 BACK IN THE WORLD** Paul McCartney
Parlophone
- 13 17 BALLADS - THE LOVE SONG COLLECTION** Boyzone
Universal TV
- 22 18 GOTTA GET THRU THIS** Daniel Bedingfield
Polydor
- 17 19 VEHICLES & ANIMALS** Ashtray
Parlophone
- 17 20 THE DARK SIDE OF THE MOON** Pink Floyd
EMI



music week

WWW

CLUB CHARTS 19/4/2003

COMMERCIAL POP TOP 30

Rank	Artist	Label		
1	1	4	City Kim Korb	Universal/Island
2	4	3	(ALMOST) PAIN (SWAMM MIXES)	Dina
3	3	3	(ALMOST) PAIN (UNPROMOTED BEATY BEWASS MIXES)	Positive
4	23	3	HUMAN BEINGS KRYMIA VS. HUMAN BEINGS (MUSICMACHINE MIXES)	Psyche
5	1	1	FROM HAWAII (MIXES)	Incentive
6	17	2	IF U WANT ME (MIXES)	Prepper
7	3	3	POWER OF LOVE (2X)	All Around The World
8	14	2	FAVOURITE THINGS (MIXES)	Beats
9	24	2	(PROLOGUE) PAUL (ORIGINAL) RICHARD & JOHNNY BASS (MIXES)	All Around The World
10	2	2	EMOTIONAL (MIXES) (UNPROMOTED) GLO (UNPROMOTED) RICHARD & JOHNNY BASS (MIXES)	Beats
11	27	3	IF U WANT ME (MIXES)	Prepper
12	3	3	POWER OF LOVE (2X)	All Around The World
13	11	3	EVERYBODY NEEDS TRIPS	Beats
14	11	3	EVERYBODY NEEDS TRIPS	Beats
15	11	3	EVERYBODY NEEDS TRIPS	Beats
16	11	3	EVERYBODY NEEDS TRIPS	Beats
17	11	3	EVERYBODY NEEDS TRIPS	Beats
18	11	3	EVERYBODY NEEDS TRIPS	Beats
19	11	3	EVERYBODY NEEDS TRIPS	Beats
20	11	3	EVERYBODY NEEDS TRIPS	Beats
21	11	3	EVERYBODY NEEDS TRIPS	Beats
22	11	3	EVERYBODY NEEDS TRIPS	Beats
23	11	3	EVERYBODY NEEDS TRIPS	Beats
24	11	3	EVERYBODY NEEDS TRIPS	Beats
25	11	3	EVERYBODY NEEDS TRIPS	Beats
26	11	3	EVERYBODY NEEDS TRIPS	Beats
27	11	3	EVERYBODY NEEDS TRIPS	Beats
28	11	3	EVERYBODY NEEDS TRIPS	Beats
29	11	3	EVERYBODY NEEDS TRIPS	Beats
30	11	3	EVERYBODY NEEDS TRIPS	Beats

UPFRONT CLUB CHART TOP 40

Rank	Artist	Label		
1	1	1	LOUNGE (ORIGINAL) (UNPROMOTED) BEATY BEWASS (MIXES) (MIXES)	Beats
2	3	3	IF U WANT ME (MIXES)	Prepper
3	3	3	IF U WANT ME (MIXES)	Prepper
4	4	4	IF U WANT ME (MIXES)	Prepper
5	5	5	IF U WANT ME (MIXES)	Prepper
6	6	6	IF U WANT ME (MIXES)	Prepper
7	7	7	IF U WANT ME (MIXES)	Prepper
8	8	8	IF U WANT ME (MIXES)	Prepper
9	9	9	IF U WANT ME (MIXES)	Prepper
10	10	10	IF U WANT ME (MIXES)	Prepper
11	11	11	IF U WANT ME (MIXES)	Prepper
12	12	12	IF U WANT ME (MIXES)	Prepper
13	13	13	IF U WANT ME (MIXES)	Prepper
14	14	14	IF U WANT ME (MIXES)	Prepper
15	15	15	IF U WANT ME (MIXES)	Prepper
16	16	16	IF U WANT ME (MIXES)	Prepper
17	17	17	IF U WANT ME (MIXES)	Prepper
18	18	18	IF U WANT ME (MIXES)	Prepper
19	19	19	IF U WANT ME (MIXES)	Prepper
20	20	20	IF U WANT ME (MIXES)	Prepper
21	21	21	IF U WANT ME (MIXES)	Prepper
22	22	22	IF U WANT ME (MIXES)	Prepper
23	23	23	IF U WANT ME (MIXES)	Prepper
24	24	24	IF U WANT ME (MIXES)	Prepper
25	25	25	IF U WANT ME (MIXES)	Prepper
26	26	26	IF U WANT ME (MIXES)	Prepper
27	27	27	IF U WANT ME (MIXES)	Prepper
28	28	28	IF U WANT ME (MIXES)	Prepper
29	29	29	IF U WANT ME (MIXES)	Prepper
30	30	30	IF U WANT ME (MIXES)	Prepper

URBAN TOP 30

Rank	Artist	Label		
1	1	1	12 IN DA CLUB (2X)	Stash/Arbath
2	2	2	12 IN DA CLUB (2X)	JRCA
3	3	3	12 IN DA CLUB (2X)	JRCA
4	4	4	12 IN DA CLUB (2X)	JRCA
5	5	5	12 IN DA CLUB (2X)	JRCA
6	6	6	12 IN DA CLUB (2X)	JRCA
7	7	7	12 IN DA CLUB (2X)	JRCA
8	8	8	12 IN DA CLUB (2X)	JRCA
9	9	9	12 IN DA CLUB (2X)	JRCA
10	10	10	12 IN DA CLUB (2X)	JRCA
11	11	11	12 IN DA CLUB (2X)	JRCA
12	12	12	12 IN DA CLUB (2X)	JRCA
13	13	13	12 IN DA CLUB (2X)	JRCA
14	14	14	12 IN DA CLUB (2X)	JRCA
15	15	15	12 IN DA CLUB (2X)	JRCA
16	16	16	12 IN DA CLUB (2X)	JRCA
17	17	17	12 IN DA CLUB (2X)	JRCA
18	18	18	12 IN DA CLUB (2X)	JRCA
19	19	19	12 IN DA CLUB (2X)	JRCA
20	20	20	12 IN DA CLUB (2X)	JRCA
21	21	21	12 IN DA CLUB (2X)	JRCA
22	22	22	12 IN DA CLUB (2X)	JRCA
23	23	23	12 IN DA CLUB (2X)	JRCA
24	24	24	12 IN DA CLUB (2X)	JRCA
25	25	25	12 IN DA CLUB (2X)	JRCA
26	26	26	12 IN DA CLUB (2X)	JRCA
27	27	27	12 IN DA CLUB (2X)	JRCA
28	28	28	12 IN DA CLUB (2X)	JRCA
29	29	29	12 IN DA CLUB (2X)	JRCA
30	30	30	12 IN DA CLUB (2X)	JRCA

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label		
1	1	1	FAVOURITE THINGS (MIXES)	Beats
2	2	2	FAVOURITE THINGS (MIXES)	Beats
3	3	3	FAVOURITE THINGS (MIXES)	Beats
4	4	4	FAVOURITE THINGS (MIXES)	Beats
5	5	5	FAVOURITE THINGS (MIXES)	Beats
6	6	6	FAVOURITE THINGS (MIXES)	Beats
7	7	7	FAVOURITE THINGS (MIXES)	Beats
8	8	8	FAVOURITE THINGS (MIXES)	Beats
9	9	9	FAVOURITE THINGS (MIXES)	Beats
10	10	10	FAVOURITE THINGS (MIXES)	Beats
11	11	11	FAVOURITE THINGS (MIXES)	Beats
12	12	12	FAVOURITE THINGS (MIXES)	Beats
13	13	13	FAVOURITE THINGS (MIXES)	Beats
14	14	14	FAVOURITE THINGS (MIXES)	Beats
15	15	15	FAVOURITE THINGS (MIXES)	Beats
16	16	16	FAVOURITE THINGS (MIXES)	Beats
17	17	17	FAVOURITE THINGS (MIXES)	Beats
18	18	18	FAVOURITE THINGS (MIXES)	Beats
19	19	19	FAVOURITE THINGS (MIXES)	Beats
20	20	20	FAVOURITE THINGS (MIXES)	Beats

CHART COMMENTARY

Network: A&R, Radio One and The Vibe
 © Music Week

Sign up to the Friday Dance

COOL CUTS CHART

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COOL CUTS CHART

As featured in the *Pro-Urban* magazine, available in the UK on 10th and 17th June 98

- | | | |
|----|---|---------------------|
| 1 | AMERICAN LIFE <i>Nude</i>
(With <i>My Way</i> from <i>My Way</i> album) | Motown/Decca |
| 2 | E <i>Disrespect</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 3 | REX <i>Just A Little Bit</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 4 | AT THE END <i>It's Not Over</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 5 | MR BUTTERFLY <i>Sam O'Neil</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 6 | FEELIN' U <i>My Way</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 7 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 8 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 9 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 10 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 11 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 12 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 13 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 14 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 15 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 16 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 17 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 18 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 19 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |
| 20 | 11 <i>EDD</i> <i>Happy Birthday</i>
(With <i>My Way</i> from <i>My Way</i> album) | AKW |

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Charts email service providing three days before it appears in print.

For more information on the upfront dance charts contact Scott Green on 020 7921 8365 or scott@musicweek.com

- ### TOP 10 BREAKERS
- | | | |
|----|---|----------------|
| 1 | NATIONAL WELLSHEATH (ORIGINAL) <i>WELLSHEATH</i> (JAMES) <i>Wells</i> <i>Wells</i> | Compa's |
| 2 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 3 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 4 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 5 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 6 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 7 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 8 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 9 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |
| 10 | EXCITING (ORIGINAL) <i>EXCITING</i> (JAMES) <i>Excite</i> | Compa's |

CHART COMMENTARY

By ALAN JONES

Some 19 weeks after debuting at number 50, Tomcraft's *Loneliness* finally arrives at the top of the Upfront Club Chart. Originally an underground instrumental on the Kontor label, *Loneliness* was re-recorded with vocals by Vivian recasting an obscure Seventies track. Tomcraft - DJ Thomas Bruckner from Munich - picked up at a charity show, and thus a monster was born. In addition to opening up an admittedly slender lead at the top of the Club Chart, the record - described as sleaze-synth - is getting plenty of radio support and already resides on Radio One's A-list, well ahead of its 28 April release.

With club promotion activity still a little slow, last week's top five is simply reshuffled this week. The highest new entry is Can't Make Up My Mind, featuring the welcome return of Sonique, who had a trio of Top 10 hits in 2000 with Sky, I Put A Spell On You and the chart-topping It Feels So Good, but has been silent since. With mixes from Robbie Rivera, Michael Woods and Sonique herself, Can't Make Up My Mind debuts at number 14, as the first of four new entries in a row, all of them by female solo artists. At number 15 is Sam Obernikk, who was singer on Tim Deluxe's 2002 monster hit *Just Won't Do*; at number 16 new UK R&B hope Terri Walker debuts with *Ching Ching*; and at number 17 former Steps star Lisa Scott Lee makes her first solo appearance with *Lately*.

There's no change at the top of either the Commercial Pop or Urban charts. In the Commercial Pop Chart, former Her 'N' Joy star Kim Mashak narrowly heads off takeover bids by Tomcraft and Bhagna through a second week at the top with *Orange*, while new hope Bright's *Memorable*, 50 Cent's *Real Slim Shady* and fourth week atop the Urban Chart with *In Da Club*. Support for In Da Club continues to decline at a very slow rate but with former *Unsub-ed* Nas' challenge evaporating and support for the *Busta Rhymes*/Mariah Carey collaboration *I Know What You Want* also down slightly despite its 3-2 move. In Da Club's reign continues by default. It is the first record in the five-year history of our Urban Chart to spend more than eight weeks at number one.

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Junika XL	Intense Project
Sam Obernikk	Chameleon
ultra kate	
Justia Timberlake	
Illo	

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THE OFFICIAL UK CHARTS SPECIALIST



19 APRIL 2003

MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1		SONGS IN A MINOR	Alicia Keys	J SONICD (BMG)
2		ALL RISE	Blue	Innocent 8578095 (E)
3		SILVER SIDE UP	Nickelback	Roadrunner 0518716 (U)
4		THE MAN WHO	Travis	Independent 538030 (TEN)
5		RIGHT NOW	Alicia Keys	Innocent 7950540 (E)
6		WHAT HIT?!	Red Hot Chili Peppers	Parlophone COMT11071 (E)
7		TRACY CHAPMAN	Tracy Chapman	Elektra 532430302 (TEN)
8		O BROTHER, WHERE ART THOU? (OST)	The Pogues	WVSM 321690 (E)
9		THE VERY BEST OF JAGGED LITTLE PILL	Alanis Morissette	Maverick 9112306 (TEN)
10		ALLYALY	Alyah	Virgin 916003214 (E)
11		KEEP ON YOUR MEAN SIDE	The Kils	Domino 472294 (V)
12		RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic COMT11071 (TEN)
13		LDST SOLDS	Doves	Heavenly 4759202 (E)
14		LICKY ON BOTH SIDES	Mis-Telq	Telstar 535252 (BMG)
15		LEVEL IS RISE	Starbuck	Chrysalis CDOLU5196 (U)
16		THE VERY BEST OF MISS...SO ADDICTIVE	The Eagles	Elektra 491112 (TEN)
17		MISS...SO ADDICTIVE	Misery Effect	Gold Mind/Elektra 4962392 (TEN)
18		THE BEST OF BOND - JAMES BOND	Various	Capitol CDC289327 (U)
19		LONDON CALLING	The Clash	Columbia 521900 (TEN)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	LUPI	Shania Twain	Mercury 1710442 (U)
2	2	HOME	Dixie Chicks	Epic 5096032 (BMG)
3	3	WORLD WITHOUT TEARS	Lucinda Williams	Lost Highway 1710352 (E)
4	4	RAINY DAY MUSIC	The Jayhawks	American 9771352 (U)
5	3	COME ON OVER	Shania Twain	Mercury 1710312 (U)
6	4	THE MAN COMES AROUND CHINA TOWN	Johnny Cash	Lost Highway 0033292 (E)
7	5	DEEPER STILL	Be Good Tanyas	EMI 541832 (E)
8	6	ROLES OF TRAVEL	Broth Noland Chapman	Sanctuary SANCD122 (E)
9	7	BLUE HORSE	Rozanne Cash	Capitol 0637372 (E)
10	8	YESTERDAY'S MEMORIES	Be Good Tanyas	Network 30052 (E)
11	7	WIDE OPEN SPACE	Daniel O'Donnell	Rosette RGSCD202 (IND)
12	10	HALOS & HORNS	Dixie Chicks	Epic 489242 (E)
13	12	JERUSALEM	Dolly Parton	Sanctuary SANCO 136 (P)
14	12	TWISTED ANGEL	Shaw Carter	Epic 5094802 (E)
15	11	FLY	LeAnn Rimes	Carb/London 506611562 (TEN)
16	14	NEW FAVORITE	Dixie Chicks	Epic 0495132 (TEN)
17	13	GOLD	Alyson Krauss & Union Station	Rounder RHOCD 0495 (P/RO)
18	15	I NEED YOU	Ryan Adams	Lost Highway 170252 (E)
19	16	FALLER	LeAnn Rimes	Carb/London 50780382 (TEN)
20	19	FALLER	Kathleen Edwards	Zoe ZOE1025 (P/RO)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	INJECTING THE GALAXY ONE PLANET AT A TIME	Various	Sub Pop SP0CD2 (SM/PO)
2	2	BUTTER REBORN	Various	Naxos 8507138 (S)
3	1	GOOD MOODING VIETNAM	Various	Crimson CRIMC243 (EUK)
4	10	MEAT LOAF & FRIENDS	Various	Epic 506792 (TEN)
5	4	THE ALTERNATE ALBUM	Various	EMI 6415812 (EUK)
6	2	22 CARAT COUNTY GOLD	Various	Crimson CRIMC031 (EUK)
7	16	MIDTOWN CHARTBUSTERS - VOLUME 1	Various	Spectrum 5511402 (EUK)
8	17	HEAVEN CAN WAIT	Moz!off	EMI 621450 (EUK)
9	18	THE BEST OF CLASSIC ROCK ANTHEMS	Boney M	Capitol 7421476812 (BMG)
10	19	CLASSIC ROCK ANTHEMS	Various	Crimson CRIMC038 (EUK)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	METEDRA	Linkin Park	Warner Bros 930248012 (TEN)
2	2	BY THE WAY	Red Hot Chili Peppers	Warner Bros 9302481402 (TEN)
3	6	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472242 (TEN)
4	3	VERY BEST OF - EARLY DAYS & LATTER DAYS	Led Zeppelin	Atlantic 756762195 (TEN)
5	5	AUDIOSLAVE	Audioslave	Epic/Interscope 5101302 (TEN)
6	7	ONE	Fox Fighters	RCA 742379342 (BMG)
7	2	SILVER SIDE UP	Nickelback	Roadrunner 1204852 (E)
8	8	INTERNATIONAL SUPERHERITS	Green Day	Reprise 9302481452 (E)
9	10	TRANSPLANTS	The Transplants	Hellcat 04942 (E)
10	9	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 49848 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	IN DA CLUB	50 Cent	Interscope/Polydor 4979742 (U)
2	2	SCANDALOUS	Mis-Telq	Telstar CDSTAS319 (BMG)
3	3	ALLI HAVE	Jennifer Lopez feat. LL Cool J	Epic 6736782 (TEN)
4	6	BUMP BUMP BUMP	DJ2K feat. P Diddy	Epic 6736842 (TEN)
5	4	SATISFACTION	Interscope/Polydor 4979252 (E)	
6	7	U MAKE ME WANNA	Blue	Innocent 5100404 (E)
7	5	MESMERIZE	Ju Rule feat. Ashanti	Murder/Innocent 0779562 (U)
8	10	BEAUTIFUL	Group Drog	Capitol CD5342 (E)
9	5	JUST A FRIEND	Chloë	J 029759011 (BMG)
10	11	GOSSIP FOLKS	Misery Effect feat. Ludacris	Elektra 0728020 (TEN)
11	3	I CAN	Nas	Columbia 0270875 (TEN)
12	12	BOY (I NEED YOU)	Mariah Carey feat. Cam'ron	Def-Jam 0779322 (U)
13	14	SING FOR THE MOMENT	Eminem	Interscope/Polydor 4979812 (U)
14	13	THE SEED (2.0)	Rosetta feat. Cooly Chestnut	MCA/Innocent 352140316 (E)
15	15	CRY ME A RIVER	Justin Timberlake	Jive 9254632 (P)
16	17	WORK IT	Nelly feat. Justin Timberlake	Universal MCST 48312 (U)
17	18	LOSE YOURSELF	Eminem	Interscope/Polydor 4979292 (U)
18	15	PROVIDER/LAPDANCE	NERO	Virgin VUSC2052 (E)
19	20	LOVE U	Erick Sermon	J027051991 (BMG)
20	21	STOLE	Katy Rowland	Columbia 0250612 (TEN)
21	20	MIDNIGHT	U2	WEA 9634621 (TEN)
22	22	GIMME THE LIGHT	Sean Paul	Atlantic 0740602 (TEN)
23	24	'S BONNIE & CLYDE	Jay-Z feat. Beyonce Knowles	Roc-a-fella/Mercury 0770912 (U)
24	23	HEY MA	Cam'ron feat. JuJu Santana	Roc-a-fella/Mercury 0612942 (U)
25	25	MUNDIAN TO BACH E	Parjabi MC	Showbiz/Hostar/Karne KARMEC002 (P)
26	19	LITTLE THINGS	Indie Air	Motown/Int-Island 7101599 (U)
27	18	OK	Big Brovaz	Epic 6736212 (TEN)
28	26	THUG MANSION	2 Pac	Interscope/Polydor 4978542 (U)
29	29	PARADISE	LL Cool J feat. Amerie	Def Jam/Jive 9637032 (U)
30	30	DILEMMA	Nelly feat. Katy Rowland	Universal MCST04629 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MAKE LUV	Room 5 feat. Oliver Cheatham	Positive 1271167 (E)
2	3	IT'S TRICKY 2003	Ron DAC feat. Jackie Lee	Arista 827893131 (BMG)
3	2	SPACE	Slimast	Concept 120C297 (AM/U)
4	2	MOVE YOUR FEET	Junior Senior	Mercury 0191891 (U)
5	5	LOVING YOU '03	Marc Et Claude	Positive 1271190 (E)
6	6	BEAK UP YOUR FACE	Bushwacka	Plank PLANCD202 (SRD)
7	7	HELLBAZER	Ty Ty feat. TDY1967 (ADD)	Epic/Interscope 5101302 (TEN)
8	8	GET UP	Hape Recordings K0P0264 (V)	
9	9	SUNSHINEDONNER PASS	Moma	Bedroom Breaks BB02 (ADD)
10	13	LORD OF THE LAND	Cyclone	Southern Feet EC841 (V)
11	10	UNDERSTAND ME	Roc Society	City Rockers ROCKERS23 (E)
12	8	SOLED SNATCH	Twisted Individual	Reformed REFORM003 (SRD)
13	25	DOWN AND UNDER (TOGETHER)	Kid Crease feat. MC Shurkano	ink NIKENE137X (P)
14	18	MID FIRE	Bad Company UK/Rush/Dra	BC Recordings BCN0003 (SRD)
15	17	INSANE	Dark Monk	Incentive CENT157 (SMV/TEN)
16	11	FLASH	Ousem & Vanguard	Nobles NBN0704 (U)
17	3	SHAKE IT (NO TE MUEVAS TANTO)	Lee Cabrera	Credence 12CRE0035 (E)
18	4	PAYBACK TIME	Dysfunctional Psychedelic	Sony Music 6732626 (TEN)
19	22	DANBAR	Guzman & Karlos	Field Recordings FRO3E (ADD)
20	29	CAN YOU FEEL (WHAT I'M GOING THRU)	Sholan	Data/Ministry Of Sound DATA337R (SMV/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	OTPM 02	Various	Obsessive -EVSC037 (V)
2	1	MELODY AM	Rokyckop	Wall Of Sound WALL1927 (V)
3	3	FABRILIVE 19 - JACOUES LU CONT	Various	Fabric -FABRIC18 (V)
4	6	THE ANNUAL SPRING 2003	Various	Ministry Of Sound -MOSC083 (SMV/TEN)
5	5	DRAFT 7.0	Various	Wax -WAX011 (V)
6	5	STATUES	Auduche	Eche ECHL14EHC044 (P)
7	7	GOTTA GET THRU THIS	Moloko	Polydor/EVSC1252 (U)
8	8	BESET ISLAND MIX PART 2 - NORMAN YAN	Daniel Bedingfield	JDJ -JUD0087 (SMV/P)
9	4	BAD	Various	Polystar 0742608
10	1	LATE NIGHT SESSIONS	Michael Jackson	EMI 5420261/5420269 (TEN)
11	11	LATE NIGHT SESSIONS	Various	Ministry Of Sound -MOSC064 (SMV/TEN)

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MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	GARTH GATES: Live	Warner Music Video 5016940 (U)	
2	2	WOLFE LOWE: Live	Warner Music Video 5002707 (U)	
3	3	THE BEATLES: The Beatles Anthology - Box Set	EMI 04021253 (U)	
4	2	ROBBIE WILLIAMS: The Robbie Williams Show	Epic 4703223	
5	3	GARTH GATES FEAT. THE KUMARS: Spin In The Sky	5 0207508283	
6	5	PAUL MCCARTNEY: Back In The US - Concert Film	Capitol 4775029	
7	6	ELISE: One Love Live Tour	Innocent 294024	
8	6	DAVID BOWIE: Ziggy Stardust And The Spiders From Mars	EMI 4902679	
9	15	DAVID BOWIE: Best Of Bowie	EMI 4901299	
10	8	LED ZEPPELIN: Song Remains The Same	Warner Brothers 5061189	

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This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THE POLICE: Every Breath You Take	Various	Polydor 4830719
2	7	NORAH JONES: Live In New Orleans	Blue Note 804319	
3	2	METALLICA: Sanitary State	PolyGram Video 040543	
4	11	QUEEN: Greatest Hits Vol. 1	Parlophone 492648	
5	10	DANIEL O'DONNELL: An Evening With...	Parlophone 492648	
6	12	ABBA: The Definitive Collection	Parlophone 492648	
7	9	DANIEL O'DONNELL: Shades Of Green	Parlophone 492648	
8	13	VARIOUS: The Last Waltz	Rosette 0333921	
9	23	DAVID GRAY: Live	MGM 113735	
10	20	MICHAEL JACKSON: Victory On Film - Volume II	Warner Music Video 5073859 (SRD)	
			SMV Epic 501382	

STORE OF THE WEEK

REFLEX

STORE DETAILS

Alan Jordan opened the store in 1999 on the site of an old shoe shop. He decided to open his own record store after working behind the counters of Virgin, Our Price and a local chain. He started work with Virgin 20 years ago. Reflex also stocks concert tickets and has begun to promote its mail-order service over the past six months.

Store size: 60 sq m

Music stocked: Anything you want on vinyl, tape or CD

Areas of specialisation: mid-price CDs, Spanish techno vinyl

Local competition: MVM, HMV, Virgin, Music Zone, WH Smith, Windows, Spin RPM

Reflex's Top 10 mid-price CDs:

1. Steely Dan – The Royal Scam (MCA)
2. The Grateful Dead – American Beauty (WEA)
3. The Beach Boys – Pet Sounds (Capitol)
4. The Rolling Stones – Still Life (Virgin)
5. Kylie Minogue – Kylie's Non Stop History (PWL)
6. The Byrds – Ballad Of Easy Rider (Columbia)
7. Penetration – Coming Up For Air (Captain D)
8. Rezzillos – Can't Stand The Rezzillos (Sire)
9. David Bowie – Hunky Dory (EMI)
10. RoxySopp – Melody AM (Wall Of Sound)

ALAN JORDAN, OWNER

"In the past six months, we've really pushed our mail-order service. Business was a little slumpy so we decided to focus our efforts on that area. Since we began advertising the service, we've gone from selling around 30 CDs a day to about 100.

All our stock is on our website, which is kept up to date. We also use a third-party mail-order website to advertise. We print off a data list, e-mail it over to them and in half an hour all our products appear on their site.

We only advertise what is in stock and 95% of our orders are on the shelves. We only stock one or two copies of each title but this means we can provide more extensive coverage. It means we can stock the whole Bob Dylan back catalogue, for instance.

I know a lot of independent record stores say they've seen a drop in trade because of illegal copying but this isn't something we've experienced at all. I think this is perhaps because we've taken the plunge and expanded into mail order, which is an area most other independent stores ignore.

Most of the CDs we sell are mid-price. That's around £6, with three CD sets selling at £16. This offer covers 5,000 of our 8,000 titles. We do stock some full-price titles but in Newcastle there's a lot of competition, so we like to offer something different.

There's HMV, Virgin and a three other independent record stores that are well known around here. But we are a small shop with few overheads. We're small but very busy and our mail order has made us even more popular.



Reflex: mail order bringing extra revenue

Steeley Dan have been a really good seller recently for some reason, as have The Jam. The Clash have always been a favourite with customers, but even more so since Joe Strummer's death.

There's been a trend in people buying Spanish techno 12-inch singles. I think that's because a lot of the clubs in this area play rave and techno. We stock vinyl copies of the music they play in the clubs, so we're a favourite for people who have decks at home.

We find out what's popular in clubs through teenagers mainly. We dictate that they ask us for what they want and we get it in. We also get a lot of feedback from a local DJ, Scott Jenner, who supplies us with most of our records.

On busy days the shop can be quite hectic. When it's quieter we concentrate on the mail-order side of things. When things here are "quiet" it still means we're very busy.
Address: 23 Nun Street, Newcastle NE1 5AG
Tel/Fax: 0191 2603246
E-mail: sales@reflexcd.co.uk
Website: www.reflexcd.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Cam'ron presents The Diplomats
Diplomatic Immunity (Roc-A-Fella/Mercury).
Nickel Dinger Tranzil Isolation (Virgin).
Run-DMC Greatest Hits (Profile/Arista).
Scooter The Stadium Techno Experience (Sheffield Tunes/Edel UK).
Denise Van Outen Tell Me On A Sunday (Polydor)

April 21

Grand Poo Football Club Shampoo
Victims (Arista).
Madonna American Life (Maverick).
Kym Marsh Standing Tall (Mercury).
MJ Cole Cut To The Chase (Talkin' Loud).
Various Hope (WEA)

April 28

Fleetsound Mac Say You Will (Reprise).
Goldfrapp Black Cherry (Mute).
Macy Gray The Trouble With Being Myself (Epic).
David Sneddon Seven Years – Ten Weeks (Mercury).
Yeah Yeah Yeahs Fever To Tell (S-Unique)

May 5

Blur Think Tank (Parlophone).
Four Tet Rounds (Domino).
Dana Glover Testimony (Polydor).
Jazzanova Remixed (JCR)

May 12

The Bluetones Luxembourg (Superior Quality).
Marilyn Manson The Golden Age Of Grottesque (Interscope/Polydor)

May 19

The Dandy Warhols Welcome To The Monkey House (Virgin).
The Deftones The Defonese (WEA).
DJ Shadow The Private Repress (Mo Wax/Island).
Cerys Matthews Cockroach (biano & negro)

May 26

Audiu Bullys Ego War (Source).
Fallacy Blackmarket Boy (Virgin).
Gin & Juice Loud Girls (Polydor).
Gonzales Z (Kitty Yu).
Beyond Knows Dangerously In Love (Columbia)

SINGLES

This week

Blur Out Of Time (Parlophone).
D-Side Speechless (Blacklist/Edel/WEA).
Jay-Z Excuse Me Miss (Roc-A-Fella/Mercury).
Madonna American Life (Maverick).
Robbie Williams Come Undone (EMI).
Yeah Yeah Yeahs Date With The Night (S-Unique)

April 21

Badly Drawn Boy All Possibilities (Twisted Nerve/XL).
Busted You Said No (Universal).
DMX X Gon Give It To Ya (Def Jam/Mercury).
Macy Gray When I See You (Epic).
David Sneddon Don't Let Go (Mercury).
The White Stripes Seven Nation Army (XL)

April 28

Craig David feat. Sting Rise & Fall (World Circuit/Nonesuch).
Good Charlotte Boyz n the Band (Columbia).
Ronan Keating The Long Goodbye (Polydor).
Lil' Kim The Jump Off (EastWest).
Kelly Rowland Can't Nobody (Columbia).
Tomcatr Loneliness (Data)

May 5

Blayze Knights Vs Husan Husan (Positive).
The Cheeky Girls Take Your Shoes Off (Multiply).
The Dandy Warhols We Used To Be Friends (Capitol).
Feeder Forget About Tomorrow (Epic).
Kelly Osbourne Dig Me Out (Epic)

May 12

Audiu Bullys Turned Away (Source).
Bon Jovi All About Love (You) (Mercury).
Foo Fighters Have It All (RCA).
Gin & Juice No Good Advice (Polydor).
Sean Paul Get Busy (EastWest)

May 19

Common New Wave (Universal).
Whitney Houston On My Own (Arista).
Stereophonics Madame Helena (V2).
tAru Not Gonna Get Us (Interscope/Polydor).
Justin Timberlake Rock Your Body (Jive)

May 26

Abs Stop Signs (SI).
Darius D (Mercury).
One True Voice Shakespeare's (Way With Words (Edel/Jive).
Radiohead There There (Parlophone).
Busta Rhymes feat. Mariah Carey I Know What You Want (Arista).
S Club 5 (Polydor)

IN-STORE NEXT WEEK: FROM 21/4/03



Press ads – Robbie Williams, Kid Crème, Bach, Atomic Kitten, Avo Part, Oliver Lopez Dean; In-store –

Robbie Williams, Now 54, Joel Harrison, Athlete, Pink Floyd, Atomic Kitten, The Burn, Richard X vs Liberty X, NERD, David Bowie, Caline Dinou, Placebo, Room 5, Bach, Whitesnake, OK Go, Paul McCartney, Bangles, Placebo Mel C, Turin Brakes, Oliver Lopez-Dean, new three for £18 campaign; Windows – Now 54, Placebo



Singles – Busted, David Sneddon, Triple 8, V Birds, DMX, Lisa Maffia, White Stripes, Macy Gray; Albums – Madonna, Meatloaf, Return In The USA, Hope, Harry



Windows – Madonna, The Baboucnine Series 1, Harry Potter & The Chamber of Secrets; In-store – Hope Album, Rock Matrix, Return In The USA and two for £22, two for £10 on CDs, DVDs from £7.99 and three for two on books and CDs; Listening posts – Madonna, Now 54, Lucinda Williams



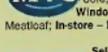
In-store – Arab Strap, Martin L Gore, Chris Robinson, Mista Dixon, Thomco, Gold Chains, M Ward, Tommy Guerrero



Windows – DMX, Badly Drawn Boy, Macy Gray; In-store – White Stripes, Asian Dub Foundation, Bluetones; Press ads – David Sneddon; TV ads – Reminisc Vol. 2



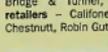
Main promotion – Easter sale; Listening posts – MJ Cole, Yeah Yeah Yeahs; Windows – Madonna, Meatloaf; In-store – Hope, Rock, Matrix



Selects listening posts – Ian McCulloch, Belisha Zakk Wyde's Black Label Society, The Yardsbirds, Bridge & Tunnel; Mojo recommended retailers – Gallifone, Midnight Choir, Vic Chestnut, Robin Guthrie, Phisler, Dan Ben



Albums – Scooter, David Gray, Back To The Old Skool, Club Classics, Let's Groove; Press ads – Now 54

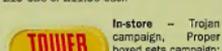


Albums – Beginners Guide To Folk, Harry, Return In The USA, Madonna, Hope, Meatloaf

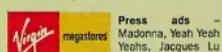


Albums – Mis-Teeq, Ronan Keating, Now 54; Singles – Robbie Williams,

Madonna, Robbie Williams, Blur, D-Side; In-store – Run-DMC, Scooter, Denise Van Outen, Now 54, two for £20 CDs or £11.99 each, £7.99 CDs or three for two, two for £10 CDs or £11.99 each



In-store – Trojan campaign, Proper boxed sets campaign; Windows – Naxos classical promotion,



Press ads – Madonna, Yeah Yeah Yeahs, Jacques Lu Cont, sale, Warchild, Goldfrapp; Windows – Madonna, sale; In-store – Madonna, Hardcore Heaven, sale, Meatloaf

WHSmith Singles – Triple 8, Busted, David Sneddon; Album – Now 54; In-store – Prince Crash – an hour chart titles from £8.99, Denise Van Outen, scooter

WOOLWORTHS Albums – Scooter, Danielle Bedingfield, Run DMC; Singles – Robbie Williams, Madonna; In-store – Daniel Bedingfield, Run DMC, Scooter, Now 54, Capital Gold British Legends, Robbie Williams, Madonna, Triple 8, Busted, D-Side

SALES WATCH: THE WHITE STRIPES



THE WHITE STRIPES: ELEPHANT (XL)
LW Chart position: 1.

Pie charts show sales by retailer type and geographical region respectively for sales week to the end of April 5, 2003. Source: Official Charts Company.

RETAILER



REGION



TAKE MORE RISKS, PLUGGERS SUGGEST: MARK WITH US, SAY TV PROGRAMMERS

Mainstream Saturday morning music TV schedules are making the plugger's job a real challenge, with two similar shows often chasing the same acts. However, digital music TV and its array of niche opportunities, are increasingly fulfilling pluggers' desire for more innovation, says Steve Hemsley

It is more than two years since a slump in audience convinced Channel Four to axe TFI Friday, but TV pluggers still grieve for Chris Evans' Friday night variety show which, for all its faults, had music at its core. Promotions executives claim that the huge hole left in the music TV schedule by its demise has never been filled.

"It was the type of programme any act could appear on and, at its peak, had so much influence because Evans also had his prime-time radio show. An appearance on TFI would boost the whole promotional campaign across radio and TV," says Sam Wright, who has around 20 years of TV plugging experience and now runs her own company, Seasaw PR.

Two years is a long time in music television and, despite the mushrooming of digital channels and the success of shows such as Later and CD:UK, many pluggers feel there has been little real innovation in the music TV market since TFI.

Saturday mornings have always been one of the fiercest battlegrounds as the BBC and TV fight to the head. Even here there is dissatisfaction with The Saturday Show and CD:UK, which are accused of not taking enough risks with the artists they choose and having a music policy which has become too predictable.

"There are so many channels today that music TV is more about demographics and targeting," says BMG director of TV promotions Jacqui Quail. "It is understandable that both shows want the biggest acts and the exclusives, and the artists who appear on either CD:UK or The Saturday Show one week tend to appear on the other programme the next. Of course, this can be great if it is your artists they are choosing. We try to be fair to both shows and if one programme is an exclusive we have to make sure we offer the other something different, maybe access to a behind-the-scenes photoshoot."

Audience figures supplied by media buying agency MediaCom reveal that CD:UK continues to maintain a comfortable lead over its BBC rival with an average of 1.38m individuals tuning in each week compared with 1.03m for The Saturday Show, although the gap has closed in recent months.



CD:UK hot competition for chart acts

CD:UK series producer Phil Mount wants to build an even closer relationship with record companies to discuss new ideas for his show. There is no appointments system, but he tries to meet with the label heads of TV promotion at least once a month.

He has called on more labels to follow the example of Parlophone and V2 and host showcases designed specifically with the needs of the TV and radio in mind.

"At Parlophone event last year we saw performances by Blur and Jamelia and had other video previews. It saved me a lot of time," he says.

Being able to nurture a professional relationship with a TV producer for mutual benefits remains one of the most important skills of the TV plugger. Yet there are reports that the number of actual face-to-face appointments is falling and that more business is carried out remotely via email and over the phone.

"It is hard to cold-call someone about a

new act using email unless you have a very good working relationship with them," says Sony UK head of promotion Deirdre Moran. "You have to earn the producers' trust by being selective about what you plug them. You need to demonstrate that you watch their shows and know what is suitable."

Top Of The Pops executive producer Chris Covey is one of the few TV music executives to run a weekly surgery. The Friday show has an average audience of 3.74m this year and the introduction of TOTP Saturday has been welcomed by promotions departments.

Aware of the time pressures on pluggers and producers, media distribution company IMD Fastrax will begin trials in June to deliver broadcast-quality music videos to the UK media. The company has provided a VHS-quality service since the middle of last year. Labels send one copy of a VHS to Fastrax, which captures the data as an MPEG 2 file. The company also scans in any PRC

release and contact details and sends the completed file to the network of computers it has sited at TV offices. Producers can choose whether or not to access the file and order a copy of the promo. A password-protected website enables pluggers to track the success of their campaign by accessing information such as the names of the producers who have downloaded their video.

All the majors' in-house promotions teams are using the Fastrax service as well as independents such as Absolute and Anglio Plugging. Absolute partner Stuart Emery says he has saved time and money because the number of VHS copies that need to be produced and mailed out has been reduced significantly.

The targeting and demographic profiling of bands has been taken to a new level by the new breed of digital music channels. According to the Independent Television Commission, digital television penetration is on course to overtake the internet in the UK by the end of the year. Some 10m homes had access to multi-channel platforms at the end of 2002 compared with the 11m that are online.

Empag's The Box remains a firm favourite with pluggers, while the group's Kerrang! TV pulls in an average 5,300 avid rock fans. At any time of the day, the channel cultivates the resurgence in the genre.

"We have a team of three people who are in regular contact with pluggers, but we are hands-on too. We picked up the tATU track All The Things She Said in October after finding it on an Italian website long before we would have been informed by Polydor in the UK," says Empag TV's director of music Simon Sader.

MTV2 and MTV Base are also regarded as key niche channels by record companies. Pluggers have a point of contact within MTV Networks UK & Ireland's four-strong Talent & Artist Relations team. For instance, Michelle Goff is the contact for Polydor, Sony International, Parlophone and Virgin and for acts targeted by independent Fleming Connolly Lander. Noon on Monday is the deadline for new videos to arrive at MTV and on Tuesday and Wednesday seven-channel playlist meetings take place.

Head of talent and artist relations Jamie

There are so many channels today that music TV is more about demographics and targeting' - Jacqui Quail, BMG

Skillful approaches needed for pushing new and veteran acts to TV

SERAFIN

LD Promotions identified MTV2 and Kerrang! TV as the ideal channels to promote new London-based rock act Serafin. The band, signed in the UK to Taste Media, have supported Feeder and InMe on tour in recent months and their debut single Things Fall Apart is released on May 5.

The single had received specialist radio play on Radio One and Xfm before LD convinced Kerrang! TV and MTV2 to play it. Things Fall Apart ran at the end of March. Around 30% of the MTV2 playlist is made up by new acts and the channel is committed to developing and exposing new talent. It is not unusual for acts to receive five or six weeks of rotation before release.

"There's a buzz building on the act and the video and track were strong enough to grab our attention," says MTV head of talent and artist relations Jamie Carling.



"The band are also a British act and we want to support home-grown talent."

LD Promotions managing director Tony Cooke says targeting rock programmes is a deliberate attempt to bring Serafin into the mainstream. "The audiences of these digital music channels might be relatively small, but we're reaching not only real rock fans but record buyers too," he says.

ROD STEWART

High-profile TV performances and interviews secured by BMG's TV promotions team are credited with helping to make Rod Stewart's It Had To Be You... The Great American Songbook a Top 10 album.

With the exception of Radio Two and the occasional plays on BBC regional stations, radio airplay was hard to come by for this heritage act and BMG knew it needed a strategic TV campaign to reach the fanbase in time for Christmas.

A last-minute appearance was secured on Children In Need in November where the artist performed 'I'll Be Seeing You' with the Royal Philharmonic. This was followed by interviews and performances on Parkinson - which included a duet with Natalie Cole - Graham Norton and GMTV. Desember's promotional schedule included the Channel 5 New Year's Eve Concert.

"The album went on to sell around



400,000 units and I am convinced this level of sales would not have been possible without the type of TV we secured, because acts such as Rod Stewart do struggle to get radio play," says BMG's director of TV promotions, Jacqui Quail.

Regional TV: easy pickings for pluggers

Just off Junction 32 of the M4 and tucked away in the Rhondda Valley is an old soft drinks factory in the small town of Porth. The factory was acquired two years ago by Avanti! Television and became the home for what is now one of the most talked-about regional music TV shows, the suitably named The Pop Factory.

HTV Wales took over the programme from BBC1 Wales last year and 10 shows ran from September to November. Pluggers are eagerly awaiting the new run of 10 shows which begins on May 8. Three established bands and one Welsh unsigned act will appear each Friday night.

"We need strong regional TV shows such as The Pop Factory to link in with local press and radio coverage for acts," says Jo Hart, managing director at Hart Media.

Other regional shows being targeted relentlessly by pluggers include the John Daly Show broadcast by the BBC from Belfast and BBC Scotland's Live Floor Show, a programme which went national.

Alex Alexandrou, managing director of Nabal Promotions, says such regional shows often command large shares of the local TV audience and are keen to support new talent. "You can often book an appearance during a news programme if an artist is touring in a town and, as in London, these

nightly news programmes can attract a significant audience," he says.

The John Daly Show is a one-hour programme broadcast to Northern and Southern Ireland on Friday nights, but is pre-recorded on Wednesday evenings. It regularly takes a 30% audience share and acts appearing in recent weeks have included Dannii Minogue (London), Liberty X (V2) and Atomic Kitten (Innocent).

"Record companies do not always have the time to visit us because we are not on the mainland and we do miss out on the full choice of artists that is available to London-based TV shows," says the programme's celebrity booker Jill Morgan.

Scotland's today's music presenter Billy Sloan will always attempt to book live performances by acts touring Scotland. This year, the show has attracted Barry Gibb and Russell Watson among others and in April Joan Armatrading and Gene Pitney are due to appear.

"The relationship we have with plugging teams tends to vary, but we are usually looked after because we are a big fish in a small regional pond," he says. "Often we will broadcast interviews conducted in London and get videos sent to us, but we are keen to have the acts appear in person when we can."

Caring would like to see more broadminded thinking from record companies when they promote artists to MTV, particularly in the case of established acts that have an extensive marketing pit behind them. "Some labels and pluggers are better than others at sitting down with us and planning an album or project from the start with genuine lead times and in a really proactive way," he says.

The call for more innovation on behalf of both producers and pluggers might be met

by Sky this year. It briefed promotions heads in March about the content of its three new channels which launch this month. Scuzz, aimed at under-25-year-old males. The Amp targeting 21- to 35-year-olds and Faunt appealing to 11- to 21-year-old females will all be more than "video soup" according to Sky head of music television Lester Mordeu, who joined from W1 in January.

If this is true, it will be good news for those pluggers and viewers who are yearning for something a little bit different. ■

TOP 25 AIRPLAY HITS, Q1 2003

Title/Artist (Label)	Plays	Audience '00	Nat./Reg. Promoter
1. Stole Kelly Rowland (Columbia)	27,388	816,674	Sony/Sony
2. All The Things She Said (All Things) (Interscope/Polydor)	25,427	787,578	Polydor/Polydor
3. Beautiful Christine Aguilera (RCA)	22,433	728,858	BMG/BMG
4. Cry Me A River Justin Timberlake (Zomba)	23,723	713,013	Jive/Jive
5. Feet Robbie Williams (Chrysalis)	21,459	634,778	EMI/EMI
6. The Way (Put Your...) Diva Inxision (Real/Outa/MG)	14,849	679,006	RPPR/Intermedia Regional
7. You're A Superstar Love Inc (NuLife/Arista)	18,475	562,828	BMG/BMG
8. Sk8er Bol Avil Lavigne (Arista)	15,569	518,067	BMG/BMG
9. If You're Not The One Daniel Bedingfield (Polydor)	17,623	475,232	Polydor/Polydor
10. Move Your Feet Junior Senior (Mercury)	12,400	439,554	Mercury/Mercury
11. Hidden Agenda Craig David (Widstar)	12,902	426,843	The Partnership/Intermedia Regional
12. Clocka Colsby (Parlophone)	8,446	397,559	Parlophone/Parlophone
13. Feeling Nobody Richard X Vs Liberty X (Virgin)	12,635	393,478	Virgin/Virgin
14. Don't Worry Apleton (Polydor)	11,332	368,433	Polydor/Polydor
15. The Boys Of Summer DJ Sammy (Data/MG)	12,379	365,002	Chapel Data/Intermedia Regional
16. Hey Ma Cam'ron (Mercury)	9,489	358,459	Mercury/Mercury
17. Sound Of The Underground Girls Aloud (Polydor)	13,717	351,902	Polydor/Polydor
18. Big New 'n' Coolin' Chris Brown, Tinchy Ditchie (Polydor)	12,168	341,050	Anglo/Virgin
19. Sky Seen To Be The Hardest Bed (The Real, Don Jive) (Mercury)	13,490	337,294	Force Five/Red Alert
20. Just The Way I'm Feeling Fievel (Echo)	8,201	321,224	BMG/BMG
21. Family Portrait Pink (Arista)	11,034	327,351	Polydor/Polydor
22. Lose Yourself Eminem (Interscope/Polydor)	7,070	322,064	V2/V2
23. True Jamison feat. Angel Blu (J-DI/V2)	5,469	320,498	Island/Island
24. Stronger Sugababes (Island)	10,104	318,190	Mercury/Mercury
25. G3 Bonke & Dija Jayz feat. Beyonce Knowles (Mercury)	6,321	292,382	

Source: Music Control/MW Research

Track of the quarter

KELLY ROWLAND: STOLE (COLUMBIA)

Kelly Rowland's Stole cut an impressive K4dash through the New Year playlists, bounding into the airplay chart at number 24 on January 5 having climbed 40 places in a week. A fortnight later it went to number one.

Q4's only hero Nelly and Kelly's Dilemma was also two weeks out of the Top Five at that stage, and Stole seemed to inherit that track's momentum, picking up 21 plays on Radio One, 19 on Radio Two

plus ILR support for a total audience of 67.65m from 2,086 plays.

On January 13, Stole's lead over Craig David's Hidden Agenda was marginal to say the least at around 740,000 listeners, and the positions were reversed the following week. tATu deposed David on February 2, but Rowland came back stronger than ever on February 9 with 89.13m listeners and 2,821 plays. Not to be deterred, tATu bounced back once again on February 16, by which time Stole had had its time in the sun.



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THE INFLUENCE OF REGIONAL PRESS

There is a whole world outside London, and the importance of regional press should be apparent to record companies and their PRs, says Adam Webb

A breakdown of the Music Week Directory offers overwhelming evidence, if any were needed, of the extent to which the world of PR and media centres around London. The ratio of press companies with operations inside the capital and its environs to those based elsewhere weighs heavily in favour of the former – 188:44, to be precise. Of all these, the ones which specialise in regional press amount to a handful at most.

Yet the importance of regional press to a successful PR campaign is increasingly apparent, providing both a first-step into the spotlight and a potential catalyst for bigger things. "There's definitely more companies doing it now than when we first started," says Gordon Duncan, managing director at London-based APB, which handles regional press for Virgin and Polydor. "What we've found is that labels who get it tend to stick with you and they're prepared to pay the money for an outside consultant. Certainly, when I started in the business it was something that was done by an assistant or by a junior in-house."

Based in West Yorkshire and currently working on campaigns for The Coral, Embrace and Liberty X, Pomona is probably the largest regional specialist. Office manager Rob Kerford has also noted this shift towards outsourcing regional press functions in the decade since the company began. "When we first started, it was a bit of an afterthought, whereas now the record companies understand that it's very important," he says. "It's like, tonight I'll look at the Manchester Evening News and they do a Go Guide which covers a lot of bands who won't get into NME or Kerrang!. A lot of the general public don't buy a specialist music paper."



Oasis: Manchester's City Life gave up back page ad space in this double cover

"It's something that everyone's got to become more aware of," agrees Sarah Aspinall, regional press officer at Hall Or Nothing. "Regional papers nearly always outsell the national papers locally, particularly in Scotland where they outsell them by a long way."

Whether outsourced to a specialist or managed in-house, the key to a successful campaign is coordination – ensuring that an act is available to the right people at the right time. This makes regional press especially beneficial to touring bands whose interviews and promotion can be planned around a tour schedule – potentially boosting both profile and ticket sales.

Two recent campaigns that have worked

really well for me were Morcheeba and Kathryn Williams," says Jennie Crab at Autonomy, which handles regional press for East West. "When both their new albums were released, there was tremendous scope to secure interview features. Then, when they each toured the UK shortly afterwards, a lot of publications interviewed both acts for features to run around the tour dates. So both campaigns ran over several months, rather than maybe a more concentrated period."

For Ian Cheek of Leeds-based Ian Cheek Press, which handles acts such as The Kills, Ash, Muse, Björk and Jesse Melin at regional level, campaigns generally run to a similar blueprint, from pre-planning to conclusion. "Talking Jesse as an example: it works very

much like a national campaign," he says. "The record company would inform us of forthcoming dates and the first thing I do is to email everybody in those relevant areas. Hopefully there would be an album or single to coincide and we'd get that straight out to them. We'd leave that with them for a few days and, in the meantime, find out the availability of Jesse to do phone interviews. Then we'd contact the relevant journalists and publications again."

For Cheek, strong personal relationships and a proximity to his clients is of fundamental importance. "If somebody from an in-house press office is doing national press as a priority and making a few last-minute regional calls with the basic details of the gig, pretty much all the magazines in question are going to say no."

Geographical issues are of less concern for Hall Or Nothing, which runs its regional campaigns in tandem with national PR – particularly targeting Scotland and the North. "With someone like Oasis, they don't do much, but we always ask them to do a major piece of Scottish press and Manchester press," says Sarah Aspinall. "In the past, we've done a photoshoot in *The Herald* magazine with Kelly Jones and similar promotions with Noel and Liam. When the Noise & Confusion tour came to Manchester, we did the cover of *City Life* with Noel on the front and Liam on the back, which was the first time they've never had an advert on the back cover."

Such strong relationships with regional press can only build grassroots support, and potentially become a foundation for bigger things – something Gordon Duncan certainly

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slow as evident in the rise of Atomic Kitten. "Because they were always out there doing appearances and club PAs, there was always the opportunity out there to get something running. Even though they weren't the biggest band at that stage, there was always stuff they could do, so they built up a really good relationship with a lot of press around the country. That did them a lot of good in the long term. There was a fanbase there that wasn't coming out of the blue."

Conversely, Ian Cheek cites the examples of Shed Seven, Alabama Three and Chumbawamba as bands who operate successfully almost solely through regional press exposure. "The national press doesn't want to know about any of them, but we get as many interviews for them as for any other acts that we work with," he says. "Wherever they play in the UK they sell out because they've all got reputations for being great live bands."

A receptive and enthusiastic press – from local papers to listing guides to student magazines – certainly offers opportunities for those artists prepared to make use of them. "We always felt that there's a lot of press out there who write about music on a weekly basis and, if there's that space there, then record companies shouldn't ignore it," states Gordon Duncan. "It's as valid an outlet for what they're doing as any other national press – and it's all press at the end of the day."

Ultimately, as Ian Cheek confirms, it comes down to the conundrum of what is better: to have a small article in the national press or a front cover in a regional magazine. "If you get your band on the front cover of *The Crack* in Newcastle, it shifts something like 55-60,000 free copies in a month. But if you've got a half-page on page 25 of the *NME*, it's forgotten about in minutes and certainly by the following week. And that's just one magazine – there are three or four equivalent magazines in the north-east and there's another 60 or 70 in England, another 20 in Scotland and 10 in Ireland."

Regional press: 'These guys are not to be underestimated'

With the odd exception, regional press is invariably still serviced from London, and journalists outside the capital often struggle to their share of attention in such a London-centric industry. "As far as getting records goes, I'd say that 95% comes from London," says Mark Robertson, music editor at *The List*, the Edinburgh-based listings magazine with a fortnightly circulation of 18-20,000. "Our problem is that, as far as PR is concerned, magazines don't exist outside of London."

Robertson cites generic mailouts and lack of access as his biggest bugbears. "With a lot of the important records, we don't get them far enough in advance – and obviously with bootlegging, this situation has got worse. I got the Linkin Park album, for instance, a week and a half after it came out in the shops. I realise a lot of people are paranoid about it, but there's no point in reviewing it if I got it that late. I'm still sitting and waiting on a lot of stuff and I can't make plans because I don't know if certain new records are going to be brilliant or terrible."

This complaint that regional press is not treated with the same regard as its national counterparts is not uncommon. "The regional PRs are normally excellent, but if you get through to the national office and you say 'regional' they think you're a bumpkin," says Chris Warren, music editor at Bristol's *Venue* magazine. "People like ourselves, *The List* in Edinburgh and *City Lights* in Manchester – we're all proper journalists. We're all fully signed up to the NUI, we can write, we've got opinions, we're not student mags. We have people willing for us like Stephen Dalton, who writes for *Uncut*, and Anna Britten, who writes for *Q*. We've got some pretty heavyweight writers and yet they always seem to treat you like you're a kid



of rag, really. We're selling in the region of 9,000 editions a week. We've got a massive turnover of music."

This important point is acknowledged by Gordon Duncan at *ATL*: "These guys are not to be underestimated," he says. "A lot of them have been doing this for many, many years. Certainly, a lot of the key people that I deal with have been writing about music for as long, if not longer than I've been plugging it. They know what they're doing and they're experienced in speaking to artists."

For Ian Cheek, the regional press is often more enthusiastic than national, simply because there is less live music to be found outside the capital. "People are really keen to do things in the regions and it's not because they're nicer people than the people doing the equivalent jobs in London. It's because you can go to half-dozen gigs a night in London – of bands that you really want to see – and in the regions it's maybe one a week, or two if you're lucky. That makes a real difference. Say Garbage are playing Portsmouth and you ring up the *Portsmouth News* and tell them Shirley Manson is available for interviews, there's still that element where you can almost feel them jumping up and down on the desk. Whereas in London, that sort of situation is everyday."

Despite his criticisms of PR in general,

Chris Warren acknowledges the work of the majority of regional representatives and how good relationships and understanding are ultimately beneficial to all parties. "In general, they [regional PR companies] are absolutely fantastic and they do go out of their way to give you some really good scoops. A lot of PRs now know not to offer me an interview with the drummer, for instance, and that it's my job to get really good features for the magazine. They got surprised that I get really bolshy about things like that, but, at the end of the day, I want a magazine that people are going to read."

This relationship is reciprocated, with many writers emerging through fanzine culture and offering a strong insight into their local scenes. Articles with a local slant will often give artists their first taste of media exposure. *The List*, for instance, ran early features on the likes of Mogwai (pictured) and Belle & Sebastian, while Fred Deakin of *Lemon Jelly* (an Edinburgh resident for 10 years) recently appeared on the cover. *Venue* coupled their Sugababes front cover with a piece on girl bands in Bristol schools.

Consequently, the regional press will often unearth bands before anyone else. "Occasionally, I'll get a national press officer coming up to look at a local band, like Four Day Hombre, who I've just written a feature on," says Abi Bliss, music editor at *Leeds City Guide*. In their case, their demo got picked up by *Radio One* and *Hall of Northing* asked me if I wanted to interview them, but I'd done them already."

This ability to offer a leg-up to new bands should not be underestimated, believes Chris Warren. "I'm more interested in stuff that's breaking in a kind of A&R capacity," he says. "We're interested in what's going on now, but we're more interested in what's going on next week."

WHICH CARES ABOUT REGIONAL PRESS?

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CLASSICAL news

by Andrew Stewart

BRYARS LAUNCHES OWN LABEL
Gavin Bryars (pictured), who celebrated his 60th birthday in February, shows few signs of retiring to an ivory tower. The British composer remains determined to reach the largest possible audience, clearly encouraged by five-figure sales for albums of works such as Jesus' Blood Never Filled Me Yet and Titanic. His latest venture, GB Records, rolls out on April 22 with the release of three titles that reflect the contrasts and unpredictability of Bryars' work. The catalogue is set to grow on the back of existing master tapes from the composer's archive and material from chosen a discography that stretches back to 1971.



we are familiar with his music and its substantial public following."

CLASSICAL BRITS UNVEIL SHORTLIST

The nominations shortlist for this year's Classical Brit Awards is strong on mainstream classical talent, while the roster of artists set to appear on the show has expanded to include such high-profile core artists as violinist Maxim Vengerov and Cecilia Bartoli.

The female artist of the year will be drawn from Chloë Hanslip, Magdalena Kazena and Renée Fleming, with the contest for year's male artist down to Andrea Bocelli, Sir Colin Davis and Sir Simon Rattle. Rattle is in the frame again, this time in company with the Berlin Philharmonic, in the running for the ensemble/orchestral album of the year alongside Mstislav Rostropovich and the London Symphony Orchestra and David Lloyd Jones and the Royal Scottish National Orchestra. Arvo Pärt, Howard Shore and John Williams have been shortlisted for the contemporary music award, while violinist Hanslip, percussionist Colin Currie and pianist Paul Lewis are in the frame for young British classical performer.

Early Bryars releases appeared on such out labels as Incus and Brian Eno's Obscure. His audience reach was later extended thanks to Manfred Eicher's ECM New Series and, during the Nineties, by a succession of titles on Universal's Point Music.

"Historically, I started with personal labels before moving to a larger independent and on to a major," says Bryars. "Things have come full circle, which shows how the record industry has changed over the past 30 years." He adds that, although Point was able to record around one disc a year, a self-published label offers greater scope to issue radio recordings and discs made during live performances. "Like any composer, I'd rather be heard than not. With GB Records, I have quality control and artistic freedom."

Bryars points to radio and studio recordings of his three operas, including his commission for English National Opera, Dr Ox's Experiment. "Initially we want to invest any profits from sales into new products,"

he says. "I hope we can put out five or six titles a year, looking to the future release of the operas and other large-scale pieces."

New Note is set to undertake UK distribution for GB Records. "We have been making Gavin Bryars' music available through our distribution of ECM New Series for many years," says the company's joint managing director, Eddie Wilkinson, "so

ALBUM of the week



JS BACH: St John Passion. Soloists; Choir of New College, Oxford/Higginbottom (Naxos 8.557298-97) (2CD). All the vocal parts on this release are sung by present or former New College choir members, from James Bowman to James Gilchrist, an achievement of diary management that adds to its



intensity and power. Above all, Edward Higginbottom (pictured) directs a performance in which words and their meaning are raised directly to top priority. The opening phrase is delivered as a spine-tingling plea to the "Lord, our saviour", with the New College trembles adding edge to the sound. There is no want of drama in the telling of St John's Gospel, but conductor and soloists continue to reflect on the consolation and comfort of the Passion story.

REVIEWS

For records released up to 28 April 2003



JS BACH: St Matthew Passion. Soloists; Gabrieli Players/McCreesh (2CD). Paul McCreesh applies the one-part Bach approach for the first time in a recording of the

composer's St Matthew Passion, courting controversy among those who favour choral forces. The conductor's brisk speeds, especially in the work's opening and closing movements, are likely to prove more controversial. But his dramatic vision of the score is underpinned by Mark Padmore's majestic singing as the Evangelist and a fine team of young soloists. Universal's marketing includes targeted advertising to reach church society members and other chorists. **SCARLATTI: Stabat Mater, Te Deum, Miserere In E Minor, Magnificat etc. Choir of King's College, Cambridge/Cleobary (EMI Classics 5 57333 2).** King's College Choir and EMI Classics turn to Scarlatti's contemplative sacred music for their Holy Week offering, achieving compelling results in

the composer's Stabat Mater setting for 10 voices. The famous King's chapel acoustics are pressed to memorable service in Scarlatti's Miserere in E minor, performed here with a sense of style and polish that recall the choir's recorded best.



THE CROWN OF THORNS: Etan Chorbok Vol.1, including Stabat Mater settings by John Browne, William Cornysh and Richard Davy. The Sixteen/Christophers

(Core ODR16012). Precious little is known of John Browne's life and career, although he stands among the finest of composers represented in a remarkable anthology of music gathered together for use by the choir of Eton College towards the end of the 15th Century. Among the many jewels enshrined within the Eton Chorbok, few shine more brightly than Browne's six-part Stabat Mater, arguably the most beautiful of all pre-Reformation English compositions. In the Sixteen, Harry Christophers has the perfect instrument for expressing the rich sonority and wonderful serenity of Browne's work and other Tudor works for Passiōtice.

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"The classical label that scooped the market." The Daily Telegraph



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The Observer, 09 of the week

* Number one in the Official UK Classical Chart, during the first week of its release.
† 25,000 copies sold since its release on March 1st.



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majors plus the top 40 largest
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Market shares

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Analysis of the emerging business
models for the online distribution
of music as well as an assessment
of their prospects for success

Drawing on the track record established over more than a decade publishing under the MBI brand, the Music Week World Report 2003 is an indispensable one-stop reference tool for anyone within the music, media and entertainment industries. It will be a key tool for all those involved in strategic and financial planning and business affairs as well as the creative side of the entertainment business.

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OFF THE RECORD

DEMON MUSIC GROUP'S MOVE INTO TV MARKETING HAS PAID DIVIDENDS



Demon Music Group's venture into TV marketing really began in earnest last year when we released our first Decadance TV joint venture album with Ministry Of Sound. The Celtic Chillout Album sold reasonably well and it gave us a taste for the area of TV marketed concept albums that previously had been largely untapped.

As the year progressed and the Decadance TV releases became increasingly successful, we were keen to develop our own solid TV marketed projects.

We had first got involved with Daniel O'Donnell about three years ago when we released a compilation of tracks on our budget Music Club label, which has subsequently sold 250,000 units.

We approached Daniel's record company Rosette with a view to us putting out a TV-marketed compilation to coincide with Mother's Day. We both wanted to do something unique and decided on

a collection of previously recorded 'nostalgic' rock'n'roll tracks - many of which form part of Daniel's live shows. We were keen to market this project as our first release on the DMGTV label.

'With nearly 200,000 units sold, we have taken this album beyond Daniel's traditional fanbase'

Reaction from retailers was very positive and we put together a marketing plan that was aimed at sustaining the album's profile for three weeks before Mother's Day right up to and beyond Easter.

The pre-awareness campaign was particularly important and targeted Daniel's fanbase; the fan club magazine featured a full-page spread, a link-up with his official website, an e-mail to his registered database, as well as posters for the retail trade advertising both the album and tour.

The frequency approach of regular ads within the same programming has proven successful and I believe that, with nearly 200,000 units sold over the counter, we have taken this album beyond Daniel's traditional fanbase. It is indeed now his best-selling album to date in the UK and the number three position makes it his highest-charting album.

Danny Kenne is marketing director of Demon Music Group

● Off The Record is a personal view

THE BIG QUESTION

WHAT CAN RADIO DO TO HELP REVIVE THE FLAGGING SINGLES MARKET?



Colin Martin, Radio Two executive producer for music

"Radio should play singles the week before release or the week of release, otherwise there's a bump-off factor. It would be good if we could have some industry agreement on that. Playing in general the week before would create a lot of anticipation."

Steve Tandy, Intermedia Regional Promotions managing director

"As a retailer, Simon Wright will want to put a record four or five weeks in front to think about what should be stocked in store, so without early radio play where would we get the uptick prior? Press lead times are three months in some cases, so you have to go in front at three. People don't sit listening to the radio all day, so sometimes it takes a while before they think they want to buy a record."

Jim Hicks, Chrysalis Radio group programme controller "It's out of our hands. It's the simple philosophy of deliver us the song and, if we think it's right, it goes on air. If it tests well, it'll be on until it burns out."

Antony Belem, BBC GMusic managing editor "One of the things that doesn't help the singles market is the fact that artists take so many singles off their albums. Why would you want to buy a fifth single off an album?"

Keith Pringle, Capital Radio group programme director

"Frankly, does anyone give a shit about singles? We had a debate at our playlist meeting this week about whether or not to playlist an album track that wasn't being released as a single. Sometimes you have to move away from just playing songs released by a record company."

Steve Morton, Virgin Records media director

"Radio seems to be going a bit later now with records. Radio Two will only add a record to the playlist three weeks before release and BBC radio are very aware of the potential bump-off records - they'll add a record to the C-list and work it up. Alistair McGee, BBC Radio Wales assistant editor

"We try to avoid playing things too early, but the pressure is on everybody to be first. We, like everybody, would like the first play of whatever it is."

Virgin Entertainment Group CEO Simon Wright expressed concern at last week's Music Radio Conference about the gap between singles reaching radio and becoming commercially available.

DIARY

Remember where you heard it: How vital are the OCC indie charts? They could be very vital come tomorrow (Tuesday) as the chart supervisory committee debates whether Pinnacle Releases should be included in the countdowns as the distributor is now owned by major BMG... Uh-oh. Fresh from their court victory and pocketing another large wedge in damages from Easytuner Cafe over an illegal CD downloading and burning service, the BPI might not be too happy to hear that an easyGroup spokesman says it is not conceivable that the group could offer a similar service in the future because there is still a 'latent demand'. However, this time he says it will be 'left', 'if the music giants themselves distribute online, then it would be nice to think that [it could happen]', he says... Meanwhile, on that potential Apple tie-up with Universal, Dooley is reminded of one of the details of Apple Computer's long-winded dispute with the Apple label. If his mind serves correct, the settlement included an agreement that Apple would not move into music... Over at this year's Music Radio Conference, it just never happened in Fluff's day, but things really did turn a little nasty as a battle played out at the conference between the three rival Sunday evening Radio Top 40 shows. Smash Hits chart host Mark Goodier turned on his own former Radio One show by suggesting it can take a 'patry' 500 sales to break into the Top 40 midweeks. Still, Goodier himself was dismissed by GWR's Steve Orchard as 'one of the dying D's'... In the same debate, Radio One acting head of mainstream Ben Cooper revealed the first record he bought was Madonna's Like A Virgin. "And I was a virgin when I bought it," he added, helpfully... Whispering Bob Harris, collecting an outstanding contribution award from fellow Radio Two presenter Steve Harley, in return generously handed Harris a valuable white 12-inch by his former band Cockney Rebel. "Haven't you heard of eBay?" quizzed the Make Me Smile man... DMC World

president Tony Prince (pictured, front) has been, er, swinging into action of late. Ahead of addressing the Music Radio Conference, the seasoned dispo-sinner was wearing his World War II Fund committee chairman hat to oversee a Lambourne Club held tournament in aid of Nordoff/Robbins. With him is winner DJ Tall Paul... A host of celebs, including Dom Joly and various Steps, watched Ms Dynamite and Stansalor perform sets at the UK's most expensive restaurant, London's Sketch, last Thursday night to help launch Sky's new three music channels... Dooley is happy to point out Fabric is currently in voluntary administration and not as stated here last week... The funeral for studio designer Brian Gaylor is being held next Thursday at Chichester Crematorium, following the studio designer's fatal hanging accident earlier this month... For those interested in seeing that Promo DVD, you can subscribe by dropping an e-mail to pageadam@cmp.com information.com. And for those fast-selling-out CADs tickets, mail james@musicweek.com.....



Standing in front of you are some of the great and the good from across the record and music industries - and Gary Farrow. The 28 of them gathered at Sony's Great Marlborough Street offices last Tuesday night for the annual Music Radio Patrons' Dinner ahead of the following day's Music Radio Conference. Pictured, front row: UMG Media Group group editorial director Tim Blackmore, BBC Radio and music director Jenny Abramsky, Creation managing director Dirk Anthony, Sony communications vice president Gary Farrow, Wise Buddha managing director Mark Goodier, Radio Academy director John Bedford, Virgin Radio programme director Paul Jackson, Radio Two Holdings chief executive John Myers, BMG Radio chief of programmes Lesley Douglas, CMC Radio chief executive Paul Brown, BPI director general Andrew Yeates, Radio One controller Andy Parfitt, EMI Performance head of radio Mark Storey, Capital Radio group programme director Keith Pringle, BPI executive chairman Peter Jamieson, Xfm programme controller Andrew Phillips, Virgin Entertainment Group CEO and Bard chairman Simon Wright, Radio Two controller Jim Moir.



Jackson, Radio Two head of programmes Lesley Douglas, CMC Radio chief executive Paul Brown, BPI director general Andrew Yeates, Radio One controller Andy Parfitt, EMI Performance head of radio Mark Storey, Capital Radio group programme director Keith Pringle, BPI executive chairman Peter Jamieson, Xfm programme controller Andrew Phillips, Virgin Entertainment Group CEO and Bard chairman Simon Wright, Radio Two controller Jim Moir.

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POSITIVA

10

APRIL 2003

Positiva celebrates decade in dance

Positiva is 10 years old. The most commercially successful dance imprint in the UK has barely paused for breath in a difficult period for its chosen genre of music. Indeed, as it celebrates its 10th anniversary, Positiva has notched up its fifth number one single in the shape of Room 5 featuring Oliver Cheatham's Make Luv. It is hard to imagine a better scenario for the label.

It is just possible that passing the 10-year mark for a dance label isn't such a big deal these days. This year alone, a string of UK indie labels gain admission to the 10-year club. And, since the initial dance music explosion began in the late Eighties, it is

perhaps natural that the labels born of that explosion should be at least 10 years old. But it is still a big deal.

As far as major labels go, only *frfr* has a longer history, and the Warner imprint exists today in name only, leaving Positiva as the standard-bearer for crossover dance music in the UK. The role is one the label has clearly relished over the years; the walls at the label's modest corner of EMI's Brook Green building display one platinum, seven gold and nine silver discs for singles, and a highly commendable tally of one platinum and four gold albums. No fewer than 107 Top 40 hits have resulted from 159 commercially-released singles, selling more than 11m copies in the process. By any yardstick, they are impressive numbers.

"People have been writing off dance music for some time

now and it's nice to show that it can still be done with the right record," says Positiva MD Jason Ellis of the Room 5 release, the very first signing made by current A&R manager Ben Cherrill to the label.

"We had four number ones through that purple patch in dance music in 1999 and 2000 and then missed out with Alice Deejay's Better Off Alone by around 200 copies."

Despite failing to reach the top spot, however, the Alice Deejay title did go on to become the label's first platinum record and the biggest seller in its history.

Positiva's modus operandi is a simple one and, not surprisingly, it is one they have no intention of changing. The label remains committed to club-based music and one-off singles.

"Our philosophy is to develop club records and acts to a wider audience," says Ellis. "These are usually singles, but Reel 2 Reel and Fragma are two examples where gold albums were achieved on the back of big singles."

EMI breaks the mould

Positiva was founded at the beginning of 1993 when Nick Halkes joined from XL, where he had gained attention with the likes of The Prodigy and House Of Pain. Given that EMI had not previously been very successful with dance – its previous imprint Syncopate had long ceased to operate

– the decision surprised many in the dance world at the time, and more than a few questioned its chances.

"It baffled the major labels that we had enjoyed such crossover success with underground records at XL," says Halkes, now MD of Incentive Records.

"I had a few calls from people at majors who wanted to know what was going on, and Clive Black (then head of A&R at EMI) was one of those interested. "Remember, a lot of people back then were saying it was a fad that would be over in a year. I found the challenge of going to EMI really fired me up – it was a blank sheet there for dance music."

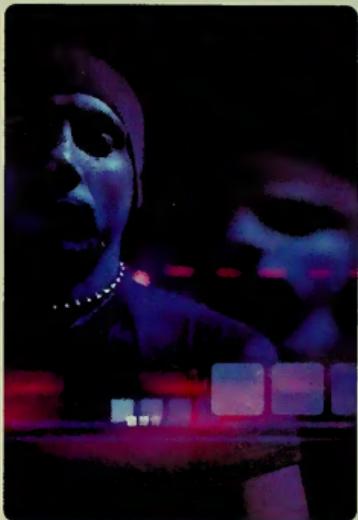
Halkes' first act was to hire an A&R, who came in the shape of Dave Lambert, a club DJ and journalist for *Touch* magazine. Lambert had already approached Halkes at XL with a view to a gig, and when the two linked up at Positiva, the partnership was to last five years.

"Experience wasn't really the thing," says Halkes. "I was looking for enthusiasm and an understanding of how to expose underground culture." > p3

"I've always been a staunch supporter of Positiva and the relationship's been mutual, as they were the first major label to release one of my records. The list of their tracks I've supported is as long as a monkey's arm. They've managed to circumnavigate the tangled web of genres and dance styles better than any label of their generation"

– JUDGE JULES

"Many thanks to Positiva for the great work they have done through the years and the essential part they played in bringing Reel 2 Reel to the world. Congratulations on 10 years and here's to the next 10. You have the dance world's gratitude for all you have contributed to us all!" – ERICK MORILLO



room 5

inside:



- [3] Broad range of signings from BARBARA TUCKER to VENGABOYS help deliver decade of hits
- [6] Independence within EMI frees Positiva to sign massive hits such as SPILLER's Groovejet
- [8] Following 2003's number one with ROOM 5's Make Luv, label cues up hits from acts such as SCUMFROG and BHANGRA KNIGHTS FEAT. HUSAN
- [9] Double CD marks Positiva's 10th birthday
- [10] CHART: Positiva's Top 40 hits
- [11] 10 TUNES THAT ROCKED: Positiva staff past and present choose their favourite tunes

FORTHCOMING SINGLES...

- 21 APR KID CRÈME HYPNOTISING
05 MAY BHANGRA KNIGHTS VS HUSAN HUSAN
19 MAY THE SCUMFROG MUSIC REVOLUTION

FORTHCOMING ALBUMS...

- 21 APR MARC ET CLAUDE YOU OWN THE SOUND
28 APR THE SCUMFROG EXTENDED ENGAGEMENT
12 MAY POSITIVA PRESENTS A DECADE OF DANCE



10 Years, Still Playing

POSITIVA 10TH ANNIVERSARY TOUR IN ASSOCIATION WITH WKD

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RED ROOM SESSIONS
THE SCUMFROG
2 MAY BIONIC, CARDIFF
SCOT PROJECT

17 MAY CITY LOUD, LONDON
THE SCUMFROG
17 MAY THE MET, ARMAGH
SCOT PROJECT
24 MAY PASSION, COALVILLE
FERRY CORSTEN
25 MAY GOODGREEF, YARM
SCOT PROJECT

30 MAY GALLERY, LONDON
FERRY CORSTEN
6 JUN SLINKY, BOURNEMOUTH
FERRY CORSTEN
7 JUN THE HONEYCLUB,
BRIGHTON
LANGE



broad range of acts score hits for label

Positiva's musical flexibility has undoubtedly been a key driver in both the label's success and its longevity. In a world of quickly-changing trends and continually emerging sub-genres, labels sticking with top particular a sound are easily wrong-footed. The purist and underground sections of the

feat of being all things to all people.

"We try to keep on top of whatever genres are currently popular, and reflect them," says Jason Ellis. "Very few labels have been able to put out such a diverse selection of records, and that's been a key part of our success. We'll always look to bring in the

dance community may always be primed to poke fun at labels focused on crossover records, but Positiva has often achieved the difficult

underground stuff and cross it over. A lot of people do forget though, that the Vengaboys' Up And Down was a genuinely big club record for DJs such as Judge Jules and John Kelly before it crossed over."

By some distance, Vengaboys are the label's biggest success commercially. Between 1998 and 2000, the Dutch act provided two number ones in Boom Boom and We're Going To Ibiza, a further five Top 10 singles and two albums, one of which turned platinum.

"The management company behind the act had a very strong vision of what they wanted them to be and they were massively successful," says Ellis.

But as well as the other blockbuster pop-dance smashes such as DJ Quicksilver's Bellissima (number four in 1997) and Fragma's Toca's Miracle (number one in 2000), Positiva's track record with "credible" records is

equally impressive.

"In the beginning the agenda was to sign strong club records, not necessarily club hits," says Nick Halkeas. "The right record for Positiva at any given time isn't always the biggest."

Nonetheless, that approach has certainly led to hits.

Barbara Tucker's Beautiful People, produced by highly respected New York production team

► p4



vengaboys



lasgo

EMI breaks the mould

p1► While Lambert concentrated on bringing in records – a challenge in itself as there were more established and successful labels available to any potential hit – Halkeas worked on the internal structure at EMI so that when success did come, it could be maximised. For companies schooled in the old ways, as EMI certainly was, the business of one-off dance singles, licensing in from independent labels, reliance on compilation albums and the focus on producers and DJs over artists was difficult to comprehend. Halkeas insisted on his own way, which included strong branding for the Positiva imprint to the point of replacing the EMI address on the records with a dedicated PO box address. The original vision is very much in evidence today.

"There is something about the way that Positiva is set up, the framework Nick put in place, that gives the label its strength," says Lambert. "EMI really was scratching their heads when Nick started. They really didn't understand why Positiva had to have no association with EMI on the records, for instance."

The first few releases, including Void by Exotix and records by Hyper Go Go, Judy Cheeks and Wall Of Sound, brought respectable if not outstanding results, but the 10th release, Real 2 Real featuring The Mad Stuntman's I Like To Move It proved to be the watershed. Enjoying a tippy-turvy run in the charts, it eventually peaked at number five in its eighth week on the national chart and went on to top the charts in nearly every territory in Europe, while the Erick Morillo-produced New York act spawned five more Top 40 records and a gold album in the UK.

"When we started, the biggest dance record at



real 2 real

the time was Don't You Want Me by Felix, which deconstruction had picked up from Hojo Choons, and we were looking for that sound," says Lambert. I Like To Move It was obviously a different sound, but I was aware that it

was a big club record – Judge Jules was working two copies of it for 15 minutes at Fresh, where he was resident at the time. It was a key point in Positiva becoming an all-encompassing label musically."

who's who at positiva

jason ellis



1989 Joined HMV Birmingham after A-levels. 1995 Joined

EMI's telesales dept in Leamington. 1996 Became sales rep for EMI for West Midlands area. 1997 Promoted to EMI national dance sales rep, and became involved with the Positiva team. 1999 Joined Positiva as A&R manager. 2001 Promoted to head of Positiva. 2002 Promoted to director of Positiva.

ben cherrill

1988 Dance singles and albums buyer at Virgin Brighton. 1990 Field sales rep at APT/PIAS distribution. 1992 Sales & marketing at Music Week/Record Mirror, concentrating on Record Mirror. 1996 A&R manager at Hi-Lite/Polydor, working with artists such as Kim English and Wildchild. 1998 A&R consultant for AM/PM. 1998 A&R manager for Manifesto. Achieved hits with York, Yomanda, Rank 1 and David Morales. 2001 A&R manager, Positiva.

sid li

1985-87 Sales assistant, Our Price. 1987-88 Sales/mail order assistant, Covent Garden Records. 1989-96 Virgin/Our Price Music – successive positions in the property and HR departments. 1996-97 Support secretary, EMI Records. 1997-99 A&R co-ordinator, Positiva 1999-00 Label co-ordinator, Positiva 2000 Label manager, Positiva. Broad role across all areas involved in the running of the label.



barbara tucker

p3► Masters At Work and originally released on cult US house label Strictly Rhythm was from a genre – US garage – not regarded as capable of providing crossover records at the time, but it was signed anyway and reached number 23 in 1994. Tucker proved enduringly popular with fans of the sound, and she chalked up another two Top 30 records with Positiva. Everybody Dance and Stop Playing With My Mind.

Not only that, in 1995 Masters At Work's Kenny "Dope" Gonzalez unleashed a huge club record when he reshaped Chicago's Street Player and came up with

Bucketheads' The Bomb (These Sounds Fall Into My Mind), which duly reached number five in the national chart.

Tracking emerging trends has been key to another part of the label's success, too – the ability to sign defining records at the right moment. Using other ears is an important part of that. Lambert identifies the early involvement in A&R scouting of Kevin Robinson, then employed in EMI's sales department and later to become MD of Positiva. Likewise, Halkes cites the importance of staying close to popular DJs.

"We were always conscious



boris dlugosch

to keep strong relationships with key DJs," he says. "Jeremy Healy, for instance, came in with Amos and we signed the record (Only Saw Today) on the spot without it even getting played to anyone else. We also signed Judge Jules' Sticks And Stoned record, even though he was doing A&R for Manifesto at the time."

Ellis echoes the sentiment. "The label has always had associations with key people at their time," he adds. "We did a series of singles with

Jeremy Healy in the mid-Nineties, a couple of singles with (German DJ and producer) Boris Dlugosch when he was coming through and up to the present day there's Ferry Corsten and Scumfrog."

Likewise, the label found BBE's Seven Days And One Week (number three in 1996), a strange record to UK ears at the time, but one which became a prototype for the ensuing trends both towards trance and the sourcing of records from Europe.

"When Positiva launched, the logo and the presentation was so strongly branded it made a real impact and they've always been active in all areas, such as club tours and online, which reinforce the brand. They didn't pitch their A&R in one camp and that's allowed them almost uniquely to be able to shift from one scene to another, be it US garage, drum & bass or trance, without negative feedback. Every label creates a personality and Positiva has said to DJs 'We'll deliver you the best of everything,' and that's been the selling point of the label over the past 10 years. They just seem to come up with the big records time and time again, despite being under the pressure to deliver hits that comes from being at a major" – DAMIAN MOULD, SLICE PR

"Positiva was one of the most memorable and satisfying professional relationships of my career. It was Nick and Dave at Positiva and Mark and Gladys at Strictly Rhythm and we built two of the most respected dance imprints in the world. When we met, nobody knew who either of us were – two years later everybody did. One of the things that was remarkable was that every label of any substance in the UK had passed on both Barbara Tucker and Reel 2 Real before Dave Lambert signed them. It turned out to be a great piece of A&R" – MARK FINKELSTEIN, OWNER, STRICTLY RHYTHM



ferry corsten

a dance decade

January 1993 – Positiva Records is established as EMI's first credible, cutting-edge dance label.

April 1993 – Void by Exterix (catalogue number TV11) becomes the first release on the label.

July 1993 – The Positiva Ambient Collection becomes the label's first album release.

November 1993 – So In Love by Judy Cheeks tops the dance charts and reaches the pop charts for the first time. Top 30 for the first time.

February/March 1994 – I Like To Move It, by Reel 2 Real Featuring The Mad Stuntman, moves around the Top 20 for eight weeks – going on to sell 1.5m units worldwide.

October 1994 – Reel 2 Real's debut album, Move It!, is released, peaking at eight and going on to sell 100,000 copies.

November 1994 – The Phase 2 album is released, summing up the rapid development of the label, combining underground and crossover smashies.

February 1995 – The Bomb! by Bucketheads is launched, reaching the Top Five in the UK and France, giving the label its first playlisted promo on MTV US and selling 1m units worldwide.

Summer 1996 – Positiva launches its Additive imprint, an outlet for more experimental, non-chart-targeted projects.

September 1996 – BBE's BBE's Seven Days And One Week peaks at three, as it becomes many people's tune of the year.

March 1997 – DJ Quicksilver's Bellissima charts at four on the way to selling 400,000 units.

November 1997 – PF Project featuring Ewan McGregor's Choose Life – featuring a sample from Trainspotting – charts at six on the way to selling 200,000 singles.

December 1997 – the label's most high-profile year yet culminates with Adam F hosting the 13,000-capacity Essential Festival at London's Alexandra Palace.

February 1998 – DJ Quicksilver's album hits the Top 30.

November 1998 – Up And Down is the first release by Vengaboys – it goes on to sell 300,000, peak at four and launch a phenomenon.

Spring 1999 – Kevin Robinson takes over as head of the label, as Nick Halkes departs. Jason Ellis joins as A&R manager.

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Positivity is key for EMI imprint

Remarkably, over the past 10 years, there has been precious little tinkering with Positiva in any way – from the way it is run, to the logo artwork which, as Ellis points out, has stayed the same since record one.

Considering that no fewer than four people have previously occupied current EMI Records chief Keith Wozencroft's chair – Jean-François Decillion, Clive Black, Neil Ferris and Mark Collen – during the label's history, that is a testament to the label's strength within EMI. But, as all involved are quick to stress, only five people have ever occupied the key positions at Positiva itself and only one, current A&R Ben Chernill who joined at the end of 2001 from Manifesto, has come from outside EMI. Such continuity and stability is rare in the record business. Kevin

Robinson moved up to become head of A&R when Dave Lambert departed for A&M, and when Nick Halkes left in 1999 to found Incentive. Robinson moved up to

MD, bringing in Jason Ellis from the sales team. Ellis in turn became MD when Robinson departed to Illustrious.

"I'd like to think that we've put the label in the position where it's one of the most stable parts of the company," says Ellis.

"In a way, we have the best of both worlds. We're seen as fairly independent by many in the business because of our branding, but we can offer more than independents in many areas. A lot of the success is attributable to the team around us, the promotions, marketing and sales people at EMI who understand what we're doing."

Indeed, Positiva's stock both within and outside EMI have afforded it serious strength both in signing records and acts – and



spiller

delivering them. Spiller's Groovejet was originally signed as a track that had emerged from the Winter Music Conference in Miami, but it took a little extra A&R work to turn it into the Sophie Ellis Bextor-featured hit it became.

"Kevin (Robinson) had a good relationship with Sophie's publisher, Marc Sher at Rondor," says Ellis. "We'd sent a couple of things to her, but she loved Spiller, and both she and Rob Davis wrote a vocal. We took the best of

both, and the rest was history, as they say."

With the bid-war era over, that sort of vision will become more and more important for labels like Positiva.

"The traditional way of breaking a club record – mailing to club DJs and then taking it to radio – is proving difficult now," says Ellis. "It's harder than ever to put a record in the Top 30 from club support now – you need to have more going on, whether that's a synchronisation on a TV ad or something else."



the ones

"I have very fond memories of my time with Spiller and Groovejet: I'll never forget when Jason Ellis called me to say we were number one and my phone cut out, so I thought he could have said 'Sorry, it's not you.' That whole time was very important to me and I wouldn't have made the album I have without Positiva being part of the equation. Happy 10th birthday and remember, you're too little for alcohol!" – SOPHIE ELLIS BEXTOR

"Before Positiva, the industry joke about EMI was, 'What's the difference between EMI and the Titanic – the Titanic had one good dance band.' We'd never been good with it, but it was more about the people involved than anything else. Today, it is the number one dance label in the UK and I wish them all the best for the next 10 years" – CLIVE BLACK, FORMER EMI UK MANAGING DIRECTOR

a dance decade

June 1999 – Boom Boom Boom Boom is Vengaboys' first number one. We're Going To Ibiza follows it in September.

March 1999 – Vengaboys release their debut album, The Party Album, which goes on to reach platinum status.

July 1999 – Alice Deejay's Better Off Alone is released; it becomes one of the year's biggest airplay hits, reaches number two in the singles chart and sells more than 600,000 copies in the UK.

February 2000 – Aurora's Hear You Calling becomes the label's first Top 20 hit of the new Millennium.

April 2000 – As Vengaboys continue racking up the sales, Toca's Miracle by Fragma is released, goes to number one, on its way to selling more than 500,000 copies.

August 2000 – Spiller's Groovejet enters the UK chart at one, beating Victoria Beckham to the title.

April 2001 – Jason Ellis takes over as head of Positiva, as Kevin Robinson departs.

October 2001 – The Ones' Flawless is released, on the way to seven in the UK pop chart.

November 2001 – Ben Chernill joins from Manifesto and signs Room 5.

February 2002 – Lasgo's Something hits four, the first of three Top



20 hits for the act.

March 2002 – Shy FX & T-Power's Shake Your Body is released, peaking at seven.

April 2002 – Jason Ellis becomes director of Positiva.

March 2003 – Make Luv by Room 5 tops the sales and airplay charts.

April 2003 – Positiva marks its 10th anniversary with the launch of its A Decade Of Dance album.

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L A S G O



hot tracks in the pipeline

Naturally, no 10th anniversary would be complete without the statutory compilation album, and Positiva's A Decade Of Dance duly appears later this month (see opposite), stuffed with all the hits you remember and probably a few you don't.

And if you're only as good as your last record, work is underway to ensure the hits keep coming. In the pipeline is Music Revolution by New York-based Dutchman The Scumfrog and Hypnotising, a big club record from last year on the Illegal Beats label. Continuing the Belgian

connection begun by Room 5's Junior Jack, Hypnotising is from fellow Belgium-based producer Kid Crème. But, undoubtedly the most eagerly-awaited release is Bhangra Knights feat. Husan's Husan, a track based on the popular Indian music from the Peugeot television ad. If the success of Room 5 is any indicator, Husan will be another smash for the label.

"The music was originally written for the advert," says Jason Ellis. "Obviously the ad has been popular, and some UK producers decided to sample it, and it was eventually developed into a full track with additional music and vocals. There were a few ownership wrangles along the way, but that's all been resolved now and we're really looking forward to it."



the scumfrog

"A big part of Positiva's success has been their ability to stay involved with the underground scene as well as get involved in commercial stuff that's not as cool – the people there have never had any pretensions. They got involved with labels like Strictly Rhythm very early on and have also done very well with using the Additive imprint as a testing ground. The label's a sign of quality: if you're into dance music generally, but not a train-spotter, Positiva is a sign of quality whatever you're into. Although many of its hits have been one-offs, it's always maintained a very strong identity. I think you can say it's the most successful major-label dance imprint" – JAMES MOWBRAY, MANAGING EDITOR, MIXMAG



kid crème



bhangra knights feat. husan

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"Hypnotising"



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Bhangra Knights Vs Husan

"Husan"

out on 05/05/03

Putting them in the back of the net for ten years



album marks the label's 10th birthday

A range of events and releases are being lined up to mark Positiva's 10-year anniversary. The central release will be the two-CD, 46-track compilation, Positiva Presents... A Decade Of Dance, which is scheduled for May 12.

The album will comprise the label's biggest hits and club anthems to date, including Positiva's first release, *Void* by Exotex, and the label's second release, *Die Niro* by The Disco Evangelists, now better known as DJs David Holmes and Ashley Beedle. Other featured artists will include Spiller, Reel 2 Real, The Ones, The Bucketheads, Shy FX, Moony, BBE and DJ Quicksilver.

Presents... album will be the focal point in a series of events throughout the year. A PRO-organised party planned for the day of the label's anniversary at the Elbow Rooms in west London on April 16 will feature

Positiva's own Jason Ellis and Ben Cherrill, DJing alongside past Positiva names including Nick Halkes, Kevin Robinson and Dave Lambert, as well as special guest Kurtis Mantronik.

The party follows on from a highly successful event in Miami at the National Hotel on March 19 which started this year's anniversary celebrations. Positiva also hopes to fly selected DJs out

Further releases will include a collection of 10 classic Positiva tracks and 10 remixes, to be released in July on long-play CD and double-pack 12-inch.

The Positiva



a decade of dance: tracklist

CD1

1. GROOVEJET (IF THIS AIN'T LOVE) – Spiller
2. FLAWLESS – The Ones
3. MAKE LUV – Room 5 feat. Oliver Cheatham
4. HUSAN – Bhanga Knights vs Husan
5. I LIKE TO MOVE IT – Reel 2 Real feat. The Mad Stuntman
6. THE BOMB – The Bucketheads
7. BEAUTIFUL PEOPLE – Barbara Tucker
8. NEVER ENOUGH – Boris Dlugosz feat. Roisin
9. DOVE (I'LL BE LOVING YOU) – Moony
10. REACH – Judy Cheeks
11. TALL'N' HANDSOME – Outrage
12. GET YOUR HANDS OF MY MAN – Junior Vasquez
13. FREE AT LAST – Simon
14. MUZAK (STEVE LAWLER REMIX) – Trisco
15. VOID (EDIT) – Exotex
16. DE NIRO – The Disco Evangelists
17. EVERYBODY BE SOMEBODY – Ruffneck feat. Yavahn
18. ALL NIGHT LONG – Gant
19. CIRCLES – Adam F
20. SHAKE UR BODY – Shy FX & T-Power feat. Di
21. EISBAER – Groovezone
22. CHOOSE LIFE – PF Project feat. Ewan McGregor
23. STAMPI – Jeremy Healy & Amos

CD2

1. SEVEN DAYS AND ONE WEEK – BBE
2. 1998 (PAUL VAN DYK MIX) – Binary Finary
3. TOCA'S MIRACLE – Fragma
4. BETTER OFF ALONE – DJ Jergen presents Alice Deejay
5. SOMETHING – Lasgo
6. WALK ON WATER – Milk Inc
7. BELLISSIMA – DJ Quicksilver
8. MERRY CHRISTMAS MR LAWRENCE (HEART OF ASIA) – Watergate
9. ORDINARY WORLD – Aurora
10. PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS) – DJ Sakin & Friends
11. CARTE BLANCHE – Veracocho
12. LA – Marc Et Claude
13. AYLÀ (SINGLE MIX) – Ayla
14. JUST CAN'T GET ENOUGH (ORIGINAL PERPETUAL DUB CLUB MIX) – Transformer 2
15. NIGHTMARE – Brainbug
16. PUNK – Ferry Corsten
17. ON THE MOVE – Barthezz
18. KEEP ON DANCIN' (LET'S GO) – Perpetual Motion
19. HORNY HORNS – Perfect Phase
20. UP AND DOWN – Vengaboys
21. THE NIGHTTRAIN – Kadoc
22. STORM – (ORIGINAL MIX EDIT) – Storm
23. U (I GOT A FEELING) (V-MIX) – Scot Project

to Ibiza for various events sometime this summer. PRO sister organisation Cement has also organised a series of further events through to June, while plans are also advanced to work

with Renegade, a student promotions company, to arrange a tour of 10 to 12 UK universities. "We've never taken anything to the students on this sort of level before," says EM1 senior product

manager Matt Dixon. "We didn't just want one event and one compilation. We wanted to keep everything going." A website detailing events will go live this week at www.positiva10.com.

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tan **the POSITIVA CHART**

1993-2003 ✂

Positiva's Top 40 hits by single only, 1985 to 2003. *All time of using to press

Positiva	Title	Artist	Release date	Highest chart position
1	BETTER OFF ALONE	Alice Deejay	24/7/99	2
2	BOOM, BOOM, BOOM, BOOM!	Vengaboys	19/6/99	1
3	GROOVEJET (IF THIS AIN'T LOVE)	Spiller	12/8/00	1
4	TOCA'S MIRACLE	Fragma	8/4/00	1
5	WE LIKE TO PARTY! (THE VENGABOYS)	Vengaboys	6/3/99	3
6	BELISSIMA	DJ Quicksilver	29/3/97	4
7	BACK IN MY LIFE	Alice Deejay	27/11/99	4
8	WE'RE GOING TO IBIZA!	Vengaboys	11/9/99	1
9	UP AND DOWN	Vengaboys	21/11/98	4
10	KISS (WHEN THE SUN DON'T SHINE)	Vengaboys	11/12/99	3
11	I LIKE TO MOVE IT	Reel 2 Reel feat. The Mad Stuntman	16/10/93	5
12	SOMETHING	Lasgo	23/2/02	4
13	MAKE LUV	Room 5 feat. Oliver Cheatham	29/3/03	4*
14	PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS)	DJ Sakin & Friends	13/2/99	3
15	EVERYTIME YOU NEED ME	Fragma feat. Maria Rubia	30/12/00	4
16	THE BOMBI (THESE SOUNDS FALL INTO MY MIND)	Bucketheads	25/2/95	5
17	SEVEN DAYS & ONE WEEK	a.b.e.	21/2/95	3
18	SHALALA LALA	Vengaboys	26/2/00	5
19	CHOOSE LIFE	PF Project feat. Ewan McGregor	8/11/97	6
20	HEART OF ASIA	Watergate	29/4/00	3
21	WILL I EVER	Alice Deejay	1/7/00	7
22	YOU ARE ALIVE	Fragma	5/5/01	4
23	UNCLE JOHN FROM JAMAICA	Vengaboys	24/8/00	6
24	FREE	DJ Quicksilver	30/8/97	7
25	FLAWLESS	The Ones	6/10/01	7
26	JAZZ IT UP	Reel 2 Reel	29/6/95	7
27	NIGHT TRAIN	Kados	30/3/96	14
28	1999	Binary Finery	21/8/99	11
29	SHAKE UR BODY	Sly FX & T-Power feat. Di	23/3/02	7
30	DIRTY WORLD	Aurora feat. Naimee Coleman	9/9/00	5
31	FLASH	B.B.E.	22/3/97	5
32	GO ON MOVE	Reel 2 Reel feat. The Mad Stuntman	25/6/94	7
33	DOVE (I'LL BE LOVING YOU)	Moony	3/6/02	9
34	KEEP ON DANCING (LET'S GO)	Perpetual Motion	25/4/98	12
35	TOCA ME	Fragma	18/9/99	11
36	STAMP!	Jeremy Healy & Amos	5/10/96	11
37	NIGHTMARE	Brainbug	26/4/97	11
38	PLANET LOVE	DJ Quicksilver	14/2/98	12
39	NOMANSLAND (DAVID'S SONG)	DJ Sakin & Friends	29/5/99	14
40	I NEED YOUR LOVIN' (LIKE THE SUNSHINE)	Marc et Claude	8/1/00	12



alice deejay



binary finery



marc et claude

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Past and present Positiva staffers **BEN CHERRILL, JASON ELLIS, NICK HALKES, DAVE LAMBERT** and **KEVIN ROBINSON** select the Positiva tracks that have rocked their world over the past decade

10 TRACKS

all-time postiva top 10

THAT ROCKED

top[10]

THE DISCO EVANGELISTS – DE NIRO (NUMBER 59, 1993)

"This was the second release on Positiva back in 1993 and it was a defining sample-based record from the early progressive house days – it just summed up clubs like Full Circle. I'm also a huge fan of Robert De Niro and the record sampled a piece of music from Once Upon A Time in America, which is a great movie." – Ben Cherrill

BUCKETHEADS – THE BOMB! (NUMBER 5, 1995)

"This was prior to me doing A&R, but it was one of those records I heard in a club and got very excited about instantly. It was at Vague in Leeds, Nick Raphael's club, so he was behind the decks in his tranny gear as usual and then Rachel Auburn came on and dropped this. I had such a strong gut feeling about the record and I rang round all the record shops but they were saying that it was just a strong club record. The others at Positiva weren't too sure either, but they let me give it a go in the end. Guy Ritchie directed the video, fannily enough." – Kevin Robinson

BRAINBUG – NIGHTMARE (NUMBER 11, 1997)

"It was one of the first records I signed, when I was fully unleashed into the wonderful world of A&R. I picked it up while DJing at a club in Italy, I thought I played a pretty decent set and finished with what I thought was an awesome end record, thinking the Italian DJ after me couldn't top that. But he did, with his first record, a white label called Nightmare by Brainbug. The crowd went nuts, I nicked his copy and signed the record as soon as I got back home. It still sounds great today." – Kevin Robinson

REEL 2 REAL FEAT. THE MAD STUNTMAN – I LIKE TO MOVE IT (NUMBER 5, 1994)
 "This million-seller was signed for just £3,000 from Strictly Rhythm for the world excluding US, Italy and France. It was Positiva's first Top Five hit in the UK and across Europe (number 1 in the Netherlands and number 2 in Germany), crucially on the Positiva imprint, so it was a great calling card worldwide. It spawned further hits and a gold debut album and was also the first single not to be released in the generic blue, white and black sleeve as we had virtually no radio support and thought that punters would really only know the record by the song title – hence it needed to be huge on the sleeve. Amazingly, Erick Morillo didn't want to be in the video and wanted a 'background' role in the act...glad to see he still likes to keep a low profile." – Dave Lambert

BBE – SEVEN DAYS A ONE WEEK (NUMBER 3, 1996)

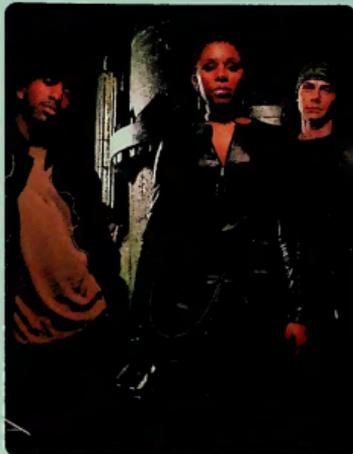
"This defining record for trance originated in Emmanuel Top's studio in Lille, France. I played the record first at Ministry of Sound and didn't pay much attention to it until my good pal Dino Lenny said in my ear, 'This is a fucking amazing record.' It was, and I had much fun utilising my 'O' level French over three months of negotiations with Emmanuel to conclude the deal. Once again, it was a UK and international hit for the label." – Dave Lambert

VENGABOYS – UP AND DOWN (NUMBER 4, 1998)

"Signing and breaking the Vengaboys was textbook stuff. The producers came to the UK to meet us and two competitor labels. We had a great night out with them and I went out on a limb, personally guaranteeing them that if they gave us the access to the act we needed we'd break their album past gold. I even got a ticking off from a high-ranking EMI executive for being 'over the top' in my efforts to sign the act. Fortunately, they ended up selling more than 600,000 albums." – Nick Halkes

SHY FX & T-POWER FEAT DI – SHAKE UR BODY (NUMBER 7, 2002)

"A few eyebrows were raised after I signed this to the label, but we promised to deliver a Top 10 hit for the guys and we did just that. It is probably my favourite video that I've been involved with, too. It's nominated for an Ivor Novello award this year, which underlines just what a great song it is." – Jason Ellis



shy fx & t-power feat. di

ADAM F – CIRCLES (NUMBER 20, 1997)

"Adam F just makes definitive records and, in the history of drum & bass, this record is quite simply a classic. At the time of signing it, I was keen to broaden Positiva further beyond the area of music we were having hits with. We sold around 100,000 albums worldwide with his debut album Colours and got a Mobo album of the year award. It definitely took the label into new territory." – Nick Halkes

SPILLER – GROOVEJET (IF THIS AIN'T LOVE) (NUMBER 1, 2000)

"This was an expensive deal at the time, but it was certainly worth it. Sophie Ellis-Bextor was looking to do a guest vocal after the demise of the audience and had no hesitation in coming on board after hearing the instrumental. The media frenzy and the Spiller vs Posh cart battle during the week of release will remain in the memory for many years to come." – Jason Ellis

ROOM 5 FEAT. OLIVER CHEETHAM – MAKE LUV (LISTEN TO THE MUSIC) (NUMBER 1, 2003)

"The first record I signed and developed at Positiva, my first number one with any label. I just love the record and don't get tired of it. It's also the fifth number one for Positiva and the timing couldn't be better for the anniversary." – Ben Cherrill



adam f



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