

FOR EVERYONE IN THE BUSINESS OF MUSIC

3 MAY 2003 £3.80

# music week

## Download download gathers pace

### EMI unveils extensive pre-release plans... as indies join forces with KaZaA



Dandy Warhols: We Used to Be Friends available for pre-release download from this week

by Martin Talbot  
EMI's ground-breaking online programme launches this week with a line-up of pre-release downloads including tracks by Dandy Warhols, Jamelia, Yoko Ono and KVS. The pre-release strategy, which will offer tracks as downloads at the moment they go to UK radio, forms a key part of the major's ground-breaking Europe-wide download offer unveiled last week and which goes live today (Monday).

The offer encompasses:  
■ 140,000 tracks by 3,000 artists;  
■ deals through OD2 with UK online retailers including MTV, HMV, Tiscali, Freeserve and dotmusic, with VideoTV set to come on board; and  
■ 50 pre-release downloads across Europe over the next month.

The programme represents a massive expansion for the major in terms of repertoire, artists available and usability, and gives greater flexibility to consumers, who will be able to burn EMI tracks onto CD-R and copy them to portable devices for the first time.

It also represents the first self-refreshing online offer by any major company, with new repertoire added to the EMI digital catalogue on an ongoing basis.

EMI Recorded Music UK and European new media chief Fergal Gara says, "What is very important is that we are making sure that

we are putting out more and more digital product."

EMI will begin making tracks available for download from radio date, with full albums available simultaneously with commercial release. While more than 10 tracks which are already at radio, including Dandy Warhols' We Used to Be Friends, will become available as downloads from this week, KVS's Flying Right becomes available when it goes to radio today (Monday). In turn, Yoko Ono's new single Walking on Thin Ice will follow suit from May 2, with Jamelia's Bout following on May 6.

EMI is also aiming to position pricing to encourage sales online. "Our policy is to make the digital sale more price attractive than the physical sale," says EMI Recorded Music chairman and CEO Tony Wadsworth.

While Wadsworth declines to give details of EMI's digital dealer prices, it is understood that they are being positioned to lead online retailers to offer a full-price album at £9 to £10, with a single track costing 80p to £1.

But Wadsworth says new release albums will not automatically be made available as an unbundled selection of individual tracks. "When a track goes to radio, that track will be available individually," he says.

"But when the album becomes available, for the first few months

people are only going to be able to buy it as an album. Some companies are allowing albums to be unbundled, but I think for some artists that is just not right."

Such albums will be unbundled for the first time several months after release, says Wadsworth, who acknowledges that certain albums could be unbundled from day one, such as reissued catalogue titles or greatest hits packages.

Once albums are available as an unbundled collection of tracks, the pricing of individual tracks will also be pitched to encourage consumers to buy the full album, says Wadsworth. In turn, buying the key – or "premium" – tracks will be priced at a level to make the full album appear more attractive.

Although many artists signed to EMI are understood to be on "all rights" recording deals, allowing EMI to make their repertoire available through the medium without additional clearance, certain bigger artists have needed to give their approval for their inclusion. Notable omissions include Virgin's Rolling Stones and Apple's The Beatles.

BT's Osenworld's head of music Ben Drury welcomes the announcement and believes EMI's move will prompt similar statements from the other majors. Offering tracks pre-release is a key part of the offer, Drury adds, and will be crucial in helping to drive online music sales.

UK indies are getting into bed with controversial peer-to-peer network KaZaA on a legitimate footing, offering repertoire as pre-release downloads.

Tracks by several of independent label Cooking Vinyl's roster of artists will be made available on the KaZaA Media Desktop (KMD) through secure technology AltNet, ahead of going on sale in store. The three-week pilot scheme, which was launched last Thursday, allows users to access two new tracks from Richard Thompson's June 6-released Old Kit Bag album, a fortnight ahead of its US release.

Six further tracks from the Ian McCulloch album, previously unreleased material and past releases from Billy Bragg and Soft Cell can also be downloaded free for 24 hours and then purchased for 45 US cents per track. The files are accompanied by a gold icon logo distinguishing them from illegally uploaded files.

The move lends further legitimacy to KaZaA, which is fighting industry claims of massive copyright infringement. Parent company Sharmar Networks says it has worked with AltNet since last year to distribute pay-content listings among KaZaA search results, although critics highlight they are still a tiny fraction of the illegal files shared through KaZaA.

Sharmar Networks CEO Nikki Hemming says KaZaA users download 500,000 gold icon or licensed files each day, while Ice T



Thompson: two tracks on KaZaA launched his album Repossession on KMD through AltNet's secure platform for \$4.99 this month.

"We believe it is basic – consumers want choice and will pay for quality," says Hemming. "Quality, paid-for DRM content is just like bottled water – one of the fastest-growing food and beverage categories. This deal helps us all stake out the land upon which a powerful new promotion and distribution platform will be built."

In contrast to its scorching reaction to a cross-marketing deal struck between Tiscali and KaZaA last autumn, the IFPI has responded in more muted fashion to the MusicIndie initiative.

An IFPI spokesman says, "Whether a record company wants to have its material distributed over peer-to-peer systems is entirely a matter of freedom of choice." What the industry has objected to is not peer-to-peer technology, but the fact that the vast majority of every record company's material is on peer-to-peer systems like KaZaA without their consent."

### MUSICINDIE PLANS FURTHER TRIALS

MusicIndie is planning a series of further trials with KaZaA, encouraging consumers to recommend licensed files to peers and providing added value offers if the Cooking Vinyl pilot is successful.

Business affairs director Steve Johnston says Cooking Vinyl is the first of several European labels to show an interest and that the promotion will provide valuable market research about licensed content distribution on P2P.

Cooking Vinyl MD Martin Goldschmidt says it seems "counter-productive" not to investigate how P2P technology can be used.

But many industry sources remain sceptical about whether KaZaA users will choose to swallow the "bottled water" concept and pay for authorised AltNet files rather than songs without copy protection.

Another suggests that the promotional benefits of the venture could pay off for indie artists, but that majors are unlikely to U-turn on their previous stance on KaZaA. "In some ways it is quite a dangerous thing – it is legitimising what KaZaA is doing, saying 'we are working with labels', but that is a tiny drop in the ocean compared to the number of illegal downloads," says one insider.

**APPLE SET TO ANNOUNCE MAC-BASED DIGITAL MUSIC SERVICE DETAILS**  
Apple Computers' chief executive Steve Jobs is due, this evening (Monday), to announce details of the computer giant's new, Mac-centric digital music service. It is expected to allow consumers to download music, sync it into its iTunes player and compatible with its portable player. It is understood that licensing deals have been struck with almost all of the five majors for the service.

#### POSTHUMOUS NINA SIMONE SALES UP 1,000% AT HMV

Music retailers have reported a sharp increase in sales of the Nina Simone (pictured) back catalogue following the singer's death, aged 70, on April 21. HMV says sales of her Universal album *Feeling Good* increased by around 1,000% during last week, while Union Square's Essential was up more than 600% and BMG's *Legends* improved 350%.

#### BMG CREATES NEW LOOK GLOBAL MARKETING GROUP

BMG is creating a new global marketing group following the recent integration of Zomba Music. The new worldwide team will be headed by Tim Prescott, executive VP and chief marketing officer, who will report directly to BMG chairman and CEO Rolf Schröck-Holz. The new group will comprise four major departments: global frontline marketing; strategic marketing group - US; international commercial group; and new business development and visual media.

#### CAMPBELL JOINS ZENITH AS NON-EXECUTIVE CHAIRMAN

One-time Virgin Radio chief executive David Campbell, who last year suddenly quit his post as Ministry of Sound's head of radio operations, has been taken on by independent TV production company Zenith Entertainment as non-executive chairman. Zenith is behind Blaze Television, which is responsible for SMTV and CDUK.

#### MTV JOINS FORCES WITH BBC TO PROMOTE THE LICK PARTIES

MTV Networks UK has struck its first media partnership with the BBC in a deal to promote MTV Base programme *The Lick's* fifth birthday parties, which are being held in Leeds and London over next week's May Bank Holiday weekend.

#### METAL HAMMER LAUNCHES AWARDS SHOW

Metal Hammer is adding its name to the long list of music awards shows with the first Metal Hammer Awards. The Future Publishing title's inaugural awards will take place on June 3 at London's Forum comprising 10 categories and will be hosted by Xfm's Ian Carriff.

#### CAPITAL APPOINTS BENNETT TO COMMERCIAL DIRECTOR ROLE

Capital Radio's director of national sales Chris Bennett has been appointed as commercial development director, with the brief of finding new revenue streams for the group, including content exploitation and licensing.

#### EMI APPOINTS HEDSTRÖM TO COO ROLE

EMI Recorded Music Continental Europe has recruited Thomas Hedström (pictured) to become regional division COO. Hedström, who will take up the role on May 5, joins from Universal Music International where he was Eastern Europe vice president.

#### ABSOLUTE RECRUITS RICHARDSON TO BOLSTER FM BID CHANCES

Absolute Radio has appointed a commercial and development director as part of its bid for the large-scale Glasgow FM licence. Pam Richardson joins from sponsorship, PR and events company Carnegie Worldwide. She was previously at Central FM, Soot FM and Scottish TV.

## music playlist

**P.O.D. - Sleeping Awake (Maverick)** With their classics *Alive* and *Youth Of The Nation* currently providing the backdrop to the movie *The Matrix*, this new CD - listed from the soundtrack to *The Matrix: Reloaded* - proves P.O.D. are the most syncable band in rock (single, May 26)

**TONY BAXTER - All Comes True (Unsignled)** Male solo singer-songwriters may be two-a-penny, but here is one that has what it takes to go the distance (mp3 from [www.tonybaxter.co.uk](http://www.tonybaxter.co.uk))

**BENNY BENASSI - Satisfaction (White Label)** Plenty of superstar DJs are already going crazy for one of the dirtiest basslines ever committed to vinyl. Could this be the first bonafide crossover electro single of the summer? (single, tbc)

**THE DARKNESS - Growing On Me (Must Destroy)** Don't let the hype put you off: the imminent debut album is packed with some of the most memorable rock tunes of the year (single, June 9)

**ABS - Stop Sign (BMG)** This reinvention of the Northern Soul classic should help distance Abs from the pop-pap masses (single, May 26)

**KEANE - Everybody's Changing (Fierce Panda)** Now played at Xfm, this single continues to win fans with every spin (single, May 12)

**ELECTRIC 6 - Gay Bar (XL Recordings)** Now played by Radio One six weeks upfront, Electric 6 are already on their way to repeating the success of their debut (single, June 2)

**RADIOACTIVE MAN - Booby Trap (Rotters Golf Club)** This quality electro from the Weatherall cohort excels by adding a melodious twist to the razor sharp beats (album, June 9)

**DIZZIE RASCAL - I Love U (Ditree Stank/XL Recordings)** More than a year after it appeared on white label, this tune still takes its listeners (single, May 26)

**MEDICINE - The Mechanical Forces Of Love (Wall of Sound)** Looking like another unlikely success for MoS, this is one weird, warm and truly original long-player (album, June 23)

## Music DVD selling more units than VHS

DVD is now more important to music lovers than VHS, with a massive 67% of all visual music sales being bought on the format last year, compared to just 35% in 2001.

A new British Video Association report also reveals that, for the first time last year, both the value and volume sales of DVD sales were greater than VHS. Some 90m DVD units, worth £1.905m, were shipped compared to 20m VHS units, worth £745m. In 2001, the DVD sector was only worth £646m.

Although the music video sector is still modest - £2.7m of the overall combined DVD and VHS market - some 3.2m music DVD units were



Westlife: DVD sold 100,000 units shifted in 2001, with EMI occupying top company spot and releasing four of the top five DVD titles.

British Video Association director general Lavinia Carey says music is still one of the success stories of DVD because it lends itself well to the format. "There can be so much more informa-

tion," she says. "There is all the behind-the-scenes stuff, lyrics, interviews with the band and camera angles."

Carey suggests that, with household penetration of DVD players now reaching around 30%, the product will become "mass market" by the end of this year. One result of this could be to widen the range of artists and titles that are available in the music video sector. Thus, whereas six titles reached 100,000 sales in 2001, only Westlife's *Greatest Hits* managed to achieve this sales figure last year as consumers were able to shop for a wider range of music product.

## Why do you battle unreleased "lost" 1967 Bowie tracks

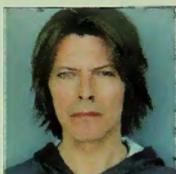
by Robert Ashton

Three unreleased David Bowie tracks dating from the dawn of his career have been unearthed by the team working for Gus Dudgeon's estate in a royalties battle with the singer.

The master tapes of the recordings, dating from 1967, were discovered while searching the producer's attic following his death in a car accident last year. Before his death, Dudgeon had set in motion a legal claim of what his lawyers were unpaid royalties he was owed for producing the 1969 Bowie release *Space Odyssey*.

That claim is being pursued by royalty investigator David Morgan on behalf of the Dudgeon estate and he is now preparing to serve a writ within days, after he says negotiations with Bowie's advisors, RZO and his lawyer, have foundered. RZO was unavailable for comment.

But it is the discovery of the unreleased tracks - titled *Waiting For My Man* and *Little Toy Soldier* - and an instrumental version of *Love You Till Tuesday* album track *Silly Boy Blue* that will excite the music



Bowie: exciting find

Industry and Bowie fans. Morgan says the songs, produced by Dudgeon in the same year that *The Laughing Gnome* was first released, are the property of the Dudgeon estate. He says, "It is very interesting to hear them, because one vocal is like Lou Reed and the other sounds like Anthony Newley. It's as if Bowie hadn't settled on his style at the time. We were surprised at the quality of the tapes. I'm sure Bowie fans would love to hear them."

Morgan adds that they may be of more interest to Bowie, but main-

tains he is not using them as a lever to persuade the singer to settle the case. Even though the Dudgeon estate is claiming ownership, it is unlikely it would be able to release the tracks without permission from Bowie.

Dudgeon was paid an advance of just £250 for producing the Philips-released *Space Odyssey*, which peaked at five in 1969 and then topped the chart on re-issue in 1976, but his estate says he was due 2% of future royalties on the track, which launched Bowie's career.

Morgan believes Bowie acquired the copyright to *Space Odyssey* in the early Seventies and maintains that "the singer would have picked up any royalties with that. However, the case is further complicated because six years ago Bowie's back catalogue was securitised on the stock market for \$55m (£38m) with the creation of Bowie Bonds. It is understood that deal has a further four years to run.

A spokesman for Bowie would not comment on the new discovery, citing the unsettled royalties issue.

## Labels look to ringtones for better singles offer

Record companies are increasingly turning to "official" ringtones - alternative revenue streams as they look to make up the shortfall from the declining singles market.

While the buoyant ringtones business has, to date, been largely run by third-party telecom companies advertising in the national press, labels are discovering a substantial demand for "official" ringtones. These are often supplied and advertised by the artists themselves and guarantee quality at a fair price.

"There have been a few examples where singles tagged with ringtones promotions have earned more for a label than the single itself," says Mercury Records new media manager Leo Windham. It is understood that ringtones generated from a recent *Ja Rule* single earned Mercury around £30,000 in extra revenue.

Mercury is also currently offering fans of David Niven the opportunity to pay £3 to receive two ringtones of tracks from his debut



Sneddon: album has ringtones offers album Seven Years - Ten Weeks, which is released today (Monday). The trend has reached the compilation market, with Demon's current offering: The Essential Ai Green album loving several of the tracks featured as ringtones.

Crucially, in addition to the ringtones, fans can also download pre-release audio files of tracks from the album, which is something the unofficial ringtones providers cannot compete with. "The promotion is also supported by Woolworths, who are taking pre-release orders of the album from his fanbase," says Windham.

As record companies control the

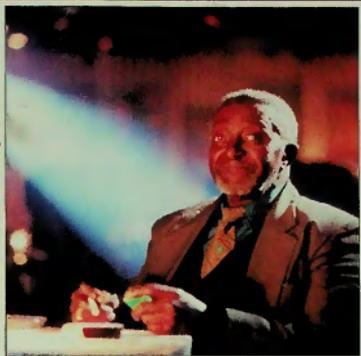
all-important relationship between the artist and the fanbase, they can encourage fans to learn to trust only the ringtones carried on the official CD singles.

"A single release isn't just about selling records anymore," says Del Dins, director of A&E digital, which has developed ringtones revenue for clients including Sony Music, Warner and Ministry of Sound. "It doesn't take much effort for a label to add an official ringtone to the back of an album that allows them to unlock a new revenue stream."

A&E digital is expecting a large demand for the "official" ringtones for the Big Brovaz single, *Favourite Things*, which the company has developed for Sony Music and will be promoted on the CD single which is released today (Monday).

"The music industry has perceived the ringtone phenomenon as a faddish business, but has now realised it should have been on it three years ago," says Dias. ● Big Question, p27

Universal is planning to repackage its soundtrack to the Standing In The Shadows of Motown movie when it receives its UK cinema release this summer. The film tells the story of Motown's legendary – but widely overlooked – in-house band of musicians the Funk Brothers, who played on many of its biggest hits, including My Girl, What Becomes of the Brokenhearted, Dancing in the Street, Tears of a Clown, Stop! In the Name of Love and Uptight. The film also features highlights from a reunion concert featuring the band, with guest vocalists including Chaka Khan, Gerald Levert, Joan Osborne and Bootsy Collins. Momentum Pictures is planning to release the film in June or July, possibly to coincide with selected European dates by the Funk Brothers. The soundtrack album was made available following a soft release at the time of the movie's US release last autumn, but the movie and DVD release – which is set to follow sometime before Christmas – will be the anchor points for further promotion.



## Jam DVD shortlisted as Cads night news

Music Week Awards winner The Complete Jam is among the contenders for the best music DVD content prize, at this Thursday's MW Creative & Design Awards.

The Universal-issued disc is shortlisted for the award alongside the D-Force-commissioned *Donkey, 00*, DeLuxe Exchange's *Dinner Time*, Parlophone's *Garlics Phase One*, Celebrity Take Down, Big Brother's *Oasis DVD Singles and Independent* and *This Is So So!*

Comic Dara O'Brian, who hosts BBC2's *Live Floor Show*, has been confirmed as host of the event, which is taking place at the Park Lane Hilton in London.

Tickets for the main event (priced £175 + VAT) and the aftershow party are available from James Smith. He can be contacted on 020 7921.8308 or via [james@musicweek.com](mailto:james@musicweek.com).

## mw comment EMI ADDS WEIGHT TO MOVE ONLINE



It has been a long time coming, but the music industry's migration online appears to be gathering pace.

The simple availability of music as legitimate downloads is not particularly new – the fact that this is now a whole range of repertoire – some of it even by EMI artists – which has been ready to download since the second half of last year.

EMI's launch adds a much greater range of repertoire than was previously available, much bigger than the launch of its US offer last November, and also allows consumers to do more with the music they acquire via the net.

But what makes this week's EMI downloads launch so significant and unusual – and so welcome – is the fact that this is not a one-off delivery of catalogue. If EMI follows through with its proposals, we will see a living, breathing, growing catalogue of repertoire emerging on the digital market over the coming months and years.

As each week goes by, new music will be added and the EMI offer will continue to expand.

The way one EMI insider described it was as a genuine shift in the company's focus; on the schedules, radio date will now also mean "online date" too. With Apple also announcing its own new music service with repertoire licensed from – if the word is true – the majority, if not all, of the majors, the feeling is growing of a new momentum. As one new media source indicated to us on Friday, a year ago Apple would have struggled to get one major on board. Today, it could well have all of them.

Doubtless it is the continuing difficulties in the global music market which have helped persuade the majors to take a pragmatic view of the digital music market – an awareness that they simply have to act or risk decimation.

Whatever the reason, the time is now.

Of course, as EMI announces its Own Initiative, AM affiliiate Musicline also unveiled a deal of its own last week, a deal which sees it strike an alliance with that band of the music industry's existence, KaZaA.

In many respects, this move is a far more significant one, representing the legitimate community's recognition that it can – and must – learn from those who have proved the most adept at creating a market for digital delivery of music.

It is hard to avoid the conclusion, though, that KaZaA's attempt to add a sheen of legitimacy to its services, through the creation of a secure file format, is little more than a PR stunt.

That does not change the reality, however – that peer to peer is here to stay.

Martin Talbot  
[martin@musicweek.com](mailto:martin@musicweek.com)

# Artists take biggest share as EMI download internet music

by Paul Williams

The scale of music downloading in the UK has been highlighted by a new survey suggesting around 5m people are regularly accessing tracks via the internet.

The NOP study, which was commissioned by the BPI, BVA and Film Distributors Association (FDA), estimates that more than 12m tracks are now downloaded annually within the UK, with the vast majority of them obtained illegally.

Nearly 60,000 of 10 downloaders are turning to file-sharing services such as Kazaa to access their music online, adding up to about 2.2m UK users, according to the survey of 1,240 weekly internet users and 1,000 downloaders. Two-thirds of those downloading music are aged 15 to 35, are typically male and probably have at least a reasonable level of experience of the web, it adds.

The fact the consumers can

## BPI BOOSTS ANTI-PIRACY RESOURCES

The BPI is upping its investment in anti-piracy measures, with figures expecting to show that illegal trading in UK music increased by almost 50% last year.

BPI anti-piracy chief David Martin is being handed increased resources to tackle the growing piracy menace, part of which will be used to establish the BPI's first dedicated investigators in Scotland and Wales.

Martin says that he estimates

access music for free is the biggest incentive to download, although the study also found evidence that some people liked to trial music first before going out to buy it. Downloading as a means of obtaining rare or difficult to obtain repertoire was also highlighted as a key driving factor.

Users download an average of 19

tracks per month, although this rises to 25 among those with high-speed connections. Individual tracks rather than entire albums are likely to be sourced and these are typically used to create compilations. The tracks accessed are also likely to be older material rather than recent releases.

"Basically, it is down to technology," says Martin. "People are making businesses of this because they can get hold of the equipment easily. It does make depressing reading. But it is not the only reason the global market is in decline."

Of the downloaders, 57% say they

burn music onto CDs, adding up to around 2.5m people aged 15-plus in the UK, upping a total of 126m CDs every year. The survey says that each of them is producing an average 4.2 CDs a month, with 24% making copies to give away to others, while 2% admit to selling them.

But downloading creates its own frustrations among users, who are not annoyed by missing the wrong tracks, having incomplete tunes and not being able to find specific titles.

BPI director general Andrew Yeates says the findings should not be viewed in a negative way. "We have to accept these things are happening," he says. "Our challenge now is to work with the legitimate services and try to develop things people want. The wider awareness campaign now is to make people realise there are legitimate services out there and to use these rather than unauthorised ones."

## Music wins own voice on Trade Partners UK

The UK music industry has been given by its own specialist promoter within the Government's Trade Partners UK to aid the sale of British music abroad.

Former Grapevine Initiative director Phil Patterson, who has held international jobs at EMI and Chrysalis, is being handed a brief to develop international business opportunities for members of the BPI and AIM, which has created the post alongside the government organisation. He is expected to address international trade issues and to support applications for government funding.

Patterson says, "This is a wonderful opportunity for our industry to work with Government, allowing us to understand how they and, in particular, Trade Partners UK can assist the British music industry to develop their business internationally."

AIM's CEO Alison Wenham describes it as "a significant step", while BPI Andrew Yeates says, "Trade Partners UK has all these services which means no-one misses out on them."

## BPI sales awards reflect shrinking singles market

The ever-shrinking singles market is hitting industry certifications, with the number of disc presentations halving in just a year.

Only a dozen platinum, gold or silver singles sales awards were certified by the BPI during the opening quarter of this year, compared with 24 in the same period of 2002. Four years ago, some 43 singles awards were presented in the first three months of the year.

Two 2002 hits still selling into 2003, Girls Aloud's *Sound of the Underground* and Las Ketchup's *The Ketchup Song*, were the only singles releases to reach platinum status or above during the period, while just four singles turned gold. The first quarter of 1999 saw 11 gold awards.

However, the biggest decline is among singles reaching silver status, with six releases making the grade in quarter one 2003 compared with 15 last year, 18 in 2001, 17 in 2000 and 25 in 1999. Among the few to

## BPI Q1 SINGLES AWARDS

	1999	2000	2001	2002	2003
Double	2	1	2		
Platinum	5	3	4	3	2
Gold	11	9	7	4	4
Silver	25	17	18	15	6
Total	43	29	30	24	12

The above shows the number of singles awards in each certification given out in the opening quarters of the past five years. Source: BPI.

reach the required sales level this year were UB40's four-week chart-topper *All The Things She Said*.

Album certifications continue to thrive, with a total of 150 BPI awards made in quarter one, 27 more than the same period in 2002. Twelve albums in the quarter won multiple platinum awards, led by Madonna's *Recovery* collection, which became only the sixth album in BPI awards history to receive a 12th platinum award.

## Elton's Toronto gig defies Sars scare

Elton John last week appeared ready to defy travel warnings prompted by the Sars scare by agreeing to honour a concert commitment in Toronto tonight.

As Music Week went to press last Friday, the promoter confirmed the concert – part of a North American Face To Face tour with Billy Joel – was due to take place at Toronto's Air Canada Centre despite World Health Organisation advice to avoid the area.

Elton's heightened warning began to take its toll on other UK artists' touring plans, with Feeder's management, Riot Management, confirmed that a Toronto date scheduled for late May and a forthcoming Montreal gig have both been pulled.

The WHO issued advice last Wednesday against all but necessary travel to Toronto, alongside Beijing and Shanghai provinces of China, because of the virus. The advice, backed by the Department of Health, is expected to be reassessed in three weeks' time.

newsfile

# Genre wars: rock overtakes pop for albums dominance

**S CLUB UNVEIL FINAL RELEASE**

Following the recent announcement of the group's split, Polydor will release S Club's final album, *Best...*. The Greatest Hits S Club 7, on June 2. The album will include the farewell single *Say Goodbye*, which is released on May 28. Meanwhile, S Club Juniors have been renamed S Club 8 following the demise of their senior colleagues.

**WARP RECORDS SIGNS !!!**

Warp Records has signed Sacramento/New York-based eight-piece punk funk act !!! (pronounced chik chik chik) whose members include Tyler Pope from LCD Soundsystem. !!!, who released their self-titled debut through ESL in 2000, say they chose the symbol for their name instead of a conventional name because it represents "an intense desire to shake things up." Their debut release of *Warp Comes on June 2* with a single titled *Me And Giuliano Down By The Schoolyard (A True Story)*.

**STOCK LAUNCHES BETTER THE DEVIL**

Veteran pop producer Mike Stock, formerly one-third of Stock Aitken & Waterman, has unveiled details of the first signing to his new label *Better The Devil Records*. *Warp 2* will see the release of *Fast Food Song* by *Fast Food Rockers*, a novelty pop trio aimed at the pre-teen audience. *Better The Devil Records* is backed with private funding from Bob Patmore, who assumes the role of commercial director.

**HORN COMPLETES NEW SEAL ALBUM**

Travis Horn, recently back in the Top 10 thanks to his work on the Russian duo DATU, has completed work on a new album by his long-term collaborator Seal. The eponymous album, due for release in July through WEA, will be Seal's first release since 1998's *Human Being*. The album will be preceded by the single *Get It Together* in June and will also include last year's Top 10 hit with Jaakkola, *My Vision*.

**JAMIE CULLUM STRIKES DEAL**

The 23-year-old jazz artist Jamie Cullum, one of the leading acts on the London scene in the past year, last week signed a long-term artist deal with Universal Jazz. Cullum will this month begin work on his debut album, which is likely to appear through Universal's new imprint Verve in September. Cullum was due to make his first post-signing performance on BBC1's *Parkinson* soon afterwards.

**THIS WEEK'S BPI AWARDS**

- 15 BPI A** ALBUMS: Fleetwood Mac *Say You Will* (silver) Various *Hope* (silver) Scooter *The Stadium Techno Experience* (silver) Verve *Into My Arms* Capital *Gold British Legends* (silver) Meat Loaf *Couldn't Have Said It Better* (silver) David Sneddon *Seven Years — Ten Weeks* (gold) Davini *Margrave* Norah Jones *Come Away With Me* (5 x platinum)

Source: BPI. *Hope* based on sales from awards in the seven days to Friday 2 April 2003

by Paul Williams

Rock has hijacked pop's status as the album market's biggest-selling genre for the first time, despite a year dominated by reality pop.

Newly-entitled BPI figures show that rock acts claimed an uninvited 33.0% of over-the-counter album sales during 2002, more than 25% up on three years earlier and its highest share since the annual market was first broken down by genre in 1995.

Virgin Megastores trading manager or chart music singles Gareth Perry believes the sales shift is significant for an industry looking to establish more long-term acts, as rock artists tend to command more fan loyalty than pop and dance acts. "When the trend moves away from dance and pop to rock and metal it's more likely these artists have got catalogue and longevity and it usually encourages customers to buy into their back catalogue," he says.

Rock's resurgence comes on a variety of fronts, with newer home-grown acts such as Colclay and overseas artists including



Word-of-mouth buzz is fuelling interest in singer/songwriter Tom Baxter (pictured), whose residency at London's Bush Hall is proving to be one of the most talked about gigs of the year for a new artist. Baxter, who sold out the venue for the third time last week, is the first artist to be managed by Billy McLeod and Matthew Austin, of plugging company The Partnership. "It's against all our natural instincts as pluggers, but we are letting people discover Tom themselves," says McLeod. "He already has a growing army of fans and has created a domino effect. It is very much a long-term strategy." Baxter signed a publishing deal with Universal Music Publishing's Mike McCormack at the end of 2002 and is currently attracting interest from several record labels. Baxter, whose residency at Bush Hall continues on May 28, also last week supported Damien Rice on tour.

**HOW THE GENRES STACK UP**

Albums	2000	2001	2002	Singles	2000	2001	2002
rock	25.9	27.9	31.0	pop	39.7	42.4	51.8
pop	32.4	31.6	30.3	pop dance	27.0	20.0	15.4
dance	13.3	10.5	9.5	hip hop	11.2	13.3	13.4
R&B	0.5	0.8	1.0	hip hop/R&B	4.8	9.8	10.0
MOR	4.6	6.0	6.1	MOR	15.6	12.7	7.6
hip hop/R&B	3.0	4.2	5.1	R&B	0.4	1.0	0.9

The above tables show the share of over-the-counter annual sales by the main genres.

Source: BPI Official Charts Company

Sales over the year, up from 18.7% in 2001.

Dance remained the singles market's second most popular format, but its share has slipped by nearly 43% in just two years. It accounted for 15.4% of all singles sold in 2002, compared to 27.0% in 2000, while its 9.5% share of the albums market is the lowest since the BPI started calculating genre sales breakdowns.

R&B's once-solid position in the singles market also crumbled during the year, with its 7.6% representing a halving of the share it managed in 2000. In 1995, the genre accounted for 18.1% of all singles sold. It also slipped back on

albums, although remained the fourth-ranking genre with 7.4% of the market.

Platinum-plus albums by the likes of Eminem and Nelly helped to establish hip hop/R&B as the fastest-growing of the leading album genres. Around 5% of albums sold last year were by a hip hop act, compared to only 1.7% in 1998. In turn, it captured 10% of the singles market through hits including Nelly featuring Kelly Rowland's *Dilemma*.

Norah Jones' *Come Away With Me* single-handedly almost doubled jazz's share of the albums market in just a year, as the genre claimed 2.0%, although classical dropped from 4.2% to 3.5%.



## EMI Music Publishing signs deal for rights to 8 Mile OST

EMI Music Publishing has signed a sub-publishing deal with Eminem's 8 Mile Music for the rights to the soundtrack of the rapper's smash hit movie *8 Mile*. The deal is for the world excluding the US.

"Eminem is one of the world's greatest artists right now and it is an honour to be able to work with someone of his calibre," says EMI Music Publishing executive vice president/head of UK and European A&R Guy Moot. "I am also looking forward to working with Joel Martin at 8 Mile Music and his great team."

It is understood that 8 Mile Music's sub-publishing agreement is restricted to an album-by-album basis, meaning Eminem can pick and choose which publishers he wishes to work with.

The 8 Mile soundtrack, which was a soundtrack at this year's Oscars, is the best-selling compilation album in the UK so far this year, with around 240,000



Eminem: Oscar-winning soundtrack copies sold to date. It includes the recent Eminem single *Loss Yourself*, which is the eighth biggest-selling UK single so far this year, with more than 130,000 sales. The film and soundtrack are set for a further boost later in the year when they receive a commercial DVD release.

Elsewhere, EMI Music has also signed TATU's Lena Katina and Yulia Volkova to a long-term publishing deal. The duo will release their second UK single, *Not Gonna Get Us*, through Polydor on May 19.

## Mass exposure beckons for Mobo talent search winner

Shait Global Management and sister company Riot Recordings have teamed up with the Mobo Organisation to further develop the annual search for new UK urban talent which features as one element of the awards.

The winner of this year's Mobo UnSong contest will automatically receive a management contract with Shait Global and a recording deal with Riot, home to South London R&B pop six-piece Gig Brovaz, who are licensed to Sony Music.

In addition to the contracts, the UnSong winner will for the first time be given the opportunity to perform with the Mobo Awards ceremony which has an estimated worldwide audience of 200m.

It is understood that Emap radio stations Kiss and Galaxy will be the media partners for the search, in addition to Mobo's existing TV partner Channel 4.

"Mobo is an amazing brand and I thought it would be a great contest under which to launch a star," says Jonathan Shait. "We are going to



Shalet J, Mobo founder Kanya King, joined forces for talent search

find an amazing artist. We are not going to create a star like Pop Idol, this is about giving the opportunity for existing talent to be discovered," he says.

The search for a winner kicks off on May 28 in Liverpool with the first of seven regional auditions. The auditions culminate with a televised final in London on June 18.

One former winner of Mobo UnSong is Cherise Roberts, herself now a member of Big Brovaz. "It gave me the opportunity of meeting professionals in the music industry who have given me invaluable advice," she says.

HAIRDRESSERS

HORN LANE  
KEBABS & BURGERS

# B&S MAGAZINE PROUDLY PRESENTS THE B&S URBAN 2003 TOUR

In association with  base.  THE VIOLENCE

Lisa Maffia, \*Big Brovaz, Shola Ama, \*3rd Edge,  
Fallacy, Zena, Ty, Specialist Moss, Tubby T, The Ends,  
Tommi, Harry Brooks, Street Politik, Keisha White,  
Raw Talent, Nasty Crew, Gemma Fox, Jamie Scott,  
Ray-Dar, Darae, Vicky Young. Plus very special guests.

Resident DJ's: Curtis Lynch Junior / Ride. Compere: Specialist Moss

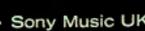
\*Big Brovaz co-headlining only at Essex Uni / Hackney Ocean. 3rd Edge appearing at Hull Uni; Loughborough Uni; Bournemouth Uni; Reading Uni; Surrey Uni and Hackney Ocean.

- |                                 |  |
|---------------------------------|--|
| May 02: Hull University         | May 10: Essex University                 |
| May 03: Loughborough University | May 13: Reading University               |
| May 05: Nottingham University   | May 14: Surrey University                |
| May 06: Leeds University        | May 15: Keele University                 |
| May 08: Bournemouth University  | May 16: Ocean London (End of tour party) |

The MTV Base cameras will be at the Hull and Loughborough dates to catch all the action. Make sure you watch the MTV Base B&S Urban 2003 Tour Special on Sunday 8th June at 7pm.

U2003 BOOKING REPRESENTATION: Gary Howard, Mission Control Artists Agency: E-mail: [gary@missioncontrol.net](mailto:gary@missioncontrol.net)  
TOUR & TALENT RELATIONS MANAGER: Dave Norton, Creative PR: E-mail: [dave.norton@creativepruk.com](mailto:dave.norton@creativepruk.com)

B&S Magazine: an urban experience. Out every two weeks. [www.bluesandsoul.com](http://www.bluesandsoul.com)



## US chartfile

## POP IDOL ENTERS AT NUMBER ONE

American Idol provided the best-selling single and album in the States last week, with first series winner Kelly Clarkson's (pictured) debut album *Thankful* entering the Top 200 at number one after selling 237,000 copies and the 10 finalists from this year's competition debating atop the singles sales chart with their version of Lee Greenwood's patriotic tubthumper *God Bless the USA*. The latter record sold just shy of 101,000 copies, nearly six times as many as runners-up Kid Rock & Sheryl Crow's *Pictures*, and is the first single to break the 100,000 sales mark in a week since Kelly Clarkson's *A Moment Like This* did it for two weeks in a row last year. Despite its sales advantage, *God Bless the USA* debuts only at number four on the Hot 100, where airplay is considered more important than sales.

Returning to the albums chart, sales were unusually buoyant, with only four of the Top 20 suffering declines and sales of the Top 200 increasing week-on-week by 39.5% to a tad more than 6m. Aside from Kelly Clarkson, there are four more new entries in the Top 10, with 50 Cent's DVD/CD hybrid *New Breed* at number two, *Richard Marx's Say You Will* at number three, country singer Dierks Bentley's *Have You Forgotten* at number four and Jimmy Buffet's hits set *Meet Me in Margaritaville* at number nine.

The DVD price of the 50 Cent release was previously part of the Get Rich Or Die Tryin' package, albeit for the first 500,000 copies only, while the CD includes only four new tracks, hence the package's less than explosive debut. Meanwhile, Get Rich Or Die Tryin' slips 3-5, although it sold more than 208,000 copies last week (a 29.4% increase over the previous frame) to take its 11-week tally to a stellar 4.24m. 50 Cent is the first artist to have two albums simultaneously in the top five since Garth Brooks in 1992 — and he also has two singles in the top five of the Hot 100, where *In Da Club* reigns for a ninth week and 21 questions holds at number five.

Coldplay's *A Rush of Blood to the Head* slips 21.26 despite selling more than 52,000 copies (a 29.4% increase) and their Cloaks single also has a good week, climbing 35.31. Daniel Barenboim is another Brit doing well on both charts. His single *If You're Not The One* gets 23.21, while his album *Gotta Get Thru This* is back in the top half of the chart for the first time in six months, moving 103.98, with sales expanding 30.5%. British R&B duo Floetry (pictured) mark time at number 39 on the Hot 100 with *Say Yes*, while their Floetic album rises 64.55 powered by a 67.9% sales boost. Completing an excellent week for UK acts on the Hot 100, Panjabi MC's *Mundian To Bach Ke Jumps* 47.43.

Alan Jones

## EM 'allies around Robbie's US quest chart-tive

By Joanna Jones  
EMI and IE Music remain determined to revive the fortunes of Robbie Williams' Virgin US-released *Escapology* album *Stateside*, despite its dramatic fall of more than 100 points to 157 a fortnight after its release.

A raft of TV appearances and further radio promo in the coming weeks are planned to raise the profile of the singer, including scheduled spots on the Jay Leno and Greg Kinnear shows next week.

While *Escapology* got off to a strong first-week start, debuting at 43 to provide Williams' highest yet *Billboard* 200 position, it dropped to 104, before falling again to 157 last week.

Meanwhile, at radio the lead-off single *Feel* has gained core support from adult contemporary and Triple A stations in Boston, San Francisco and San Diego, but has still to find its feet with programmers in the key ter-



Williams: US TV slots planned for New York and Los Angeles. Boston's WBXM assistant programme and music director Mike Mulaney says, "In the UK, people have a different level of love for pop music than in the US — if you look at what Top 40 radio is playing at the moment, what Robbie is doing is really not happening there."

The adult contemporary station, which was one of the earliest supporters of *Feel*, and previously backed *Millennium* and *Angels*, has played the track more than 200

times, but Mulaney admits it has been a "good reaction, not a great one" from its audience.

"We had a private concert in Boston with about 90 people and what it showed was that his music has not quite kicked in, but his status as a star really has here," says Mulaney. "There are also a lot of European people in Boston which may have an effect."

"Virgin US are adamant about breaking Robbie here because they know what they have to come off the record and they will continue to push him at radio."

Capitol Music senior VP global marketing Mark Colan reiterates that breaking the US was always going to be a "long haul" for Williams and both Colan and Williams' management company IE Music maintain that *Escapology* charted higher than expected. IE Music's David Enthoven says,

"If anything, the album charted too high — I would have been happier if it had gone as far as 70 or 80, the second week it was expected to drop, then next week and the week after it will settle down."

Colan says there are no plans to switch singles at radio yet, but that progress will be reviewed in the next two weeks and it is there where he expects it to be. "I know who added that to do not expect to see a big uplift until the autumn. It is tough at radio, to be honest. It is not flying. Where it is getting played people love it, but it is not getting played in New York or LA."

Enthoven adds, "We will be successful in America, it will just take time. We are in here for the long slow campaign — we are not trying to have a hit out of the box and that was never the intention. It is hard work, but then America is hard work."

## Warner boosts Mis-Teq push

Telstar's *Mis-Teq* are the subject of a concerted drive across Europe in the run-up to the staggered release of the second album *Eye Candy* in international markets from May 12.

While the group made inroads into the Australian charts and had some airplay success on the Continent with the debut set, 2001's *Lies On Both Sides*, Telstar International CEO Graham Williams says they did not expect the push they needed across Europe.

Williams is confident that last year's deal between Telstar and Warner Music International for international markets (excluding the US and Japan) will help provide the marketing muscle to convert their domestic success.

First single *Scandalous* went to radio overseas earlier this month, while promo is planned for early May.



The man who helped to launch the careers of Vanessa-Mae and Bond is bidding for similar worldwide crossover success with Croatian-born classical pianist Maksim (pictured), whose debut album *The Piano Player* is released through EMI Classics on June 2. Mel Bush says the crossover classical market is one area of the business where sales are on the increase. "Bond's album sold more than 2m and achieved 21 number ones in classical charts around the world and there is a gap in the market for this kind of classically-trained pianist who is also interested in modern music," says Bush. The album, expected to be preceded by a single release of *Flight Of The Bumblebee*, features modern variations on classical pieces including Handel and Chopin, with five tracks produced by Jeff Wayne. Maksim is a worldwide priority for EMI Classics, which says initial feedback from the US and Japanese affiliates has been particularly strong. Maksim makes his UK debut on May 14 at London's The Roundhouse, showcasing album tracks to international media.

## Blur in second trip to US this year as Think Tank campaign rolls out

Blur are in the midst of their second promotional trip of the year to the States, as part of a hectic global push for their forthcoming new studio album *Think Tank*.

The band played a free concert for 20,000 people in Mexico City last Monday to kick off the celebration of MTV Latin's 10th anniversary, before travelling to the States to perform on the Craig Kilborn TV show and play the Coachella Festival.

*Think Tank* is set for release in most other international markets on May 5 simultaneously with the US. It will go a week earlier in Japan with the US following on May 6.

The international set up for the album has already seen long-lead press and promo from London, showcase gigs in Paris, Madrid and Berlin alongside promo in Italy and Germany. Further European



Blur: hectic global push

live dates following the album release include gigs in Cologne and Paris, as well as promo for MTV Italy.

Capitol UK international director Kevin Brown says the success of the Gorillaz project has opened doors with international media, which may previously have been closed to Blur.

"We are noticing that media are following more success to Blur following the response to the Gorillaz

project — it rejuvenated interest in anything Damon Albarn is involved in and has made radio and music TV programmers fans of his, rather than Blur or Gorillaz specifically."

In the US, where Blur's 1997 self-titled studio set was the band's biggest seller, reaching gold status, the single *Crazy Beat* was rush-released to radio after internet leaks saw modern rock radio stations downloading the track early.

Brown says core radio support for *Crazy Beat* is coming from the modern rock format stations which have traditionally backed both Blur and Gorillaz. The track has garnered adds at alternative radio stations and climbed to 22 on *Billboard*'s modern rock airplay chart after six weeks at radio.

Blur will return to the US later in May for more radio promo before embarking on a trip to Japan.

## Restructuring costs result in Sony loss

Sony Corp is pointing to restructuring charges at its US subsidiary after its music division reported an operating loss of \$9.7m (\$7.2m) in the year ending March 31, 2003, compared with operating income of \$20.2m (\$16.7m) the year before.

Music revenues fell 1% to \$636.3m (\$5.3m) while US-based Sony Music Entertainment saw sales rise 6%. Sony Corp's total revenues fell 1.4% to \$7.62m (\$5.2m).

Meanwhile, AOL Time Warner swung back to profit in the first quarter as its film and cable TV businesses off-set weaknesses in its music and America Online divisions.

A net profit of \$395m reversed the company's previous losses of \$54.24m, after a massive write-down. Revenue for the three months ending March 31, this year grew 6% to nearly \$1.0bn, while EBITDA rose 14% to \$20n.

Warner Music Group's revenues declined 3% as EBITDA fell 4% in the quarter, while operating losses for the division decreased from \$20m in the same quarter last year to \$14m in 2003.

## SINGLE of the week

**GIRLS ALOUD: No Good Advice (Polydor 9800051).** The real star of this record is

writer and producer Brian Higgins (who also serviced the Fivesome with their last hit Sound Of The Underground), whose retro-tinged pop is among the freshest of the year — so much so that he is now working with Britney Spears on her imminent comeback. Forget the fact that this is fronted by another reality TV pop act and this is one awesome pop single.



## ALBUM of the week

**VARIOUS: Positiva — A Decade Of Dance (Positiva TIVNDC21).** Taglined

"10 years, still playing", this collection represents an impressive trawl through the Positive vaults. With classics such as The Bunkys by Bushyheads alongside more recent hits such as Make Love by Room 5 featuring Oliver Cheatham (pictured), it is an example of a label that has consistently enjoyed success far beyond the realm of the specialist dance market in which it first established itself.



## SINGLE reviews

**DEFONES: Minerva (Maverick W605CD).** Having always plied their trade just outside the mainstream, Defones have never been pointed with the same unmetal brush as hard bands such as Limp Bizkit and Linkin Park. Add the fact that the market has finally come around to their hardcore-influenced sounds, and this menacing single could be the start of the band's most successful period to date.

**LISA SCOTT-LEE: I'm Not (Capitol CD9800295).** The comparisons are already (inevitably) rife but Lisa Scott-Lee's first solo outing since the breakup of Steps seems her venturing well and truly into Kylie territory circa Light Years. It is a bit of a pastiche, but this summery disco-pop romp, penned by Scott-Lee herself, is just right for commercial radio and has already been added to Capital's playlist.

**AMON TOBIN: Verbal (Ninja Tune ZEN1213).** Litled from Tobin's fourth album Out from Out, where, this remix package contains something for all lovers of leftfield dance. The doom-hop of Verbal is reinterpreted by sonic explorers Prefuse 73, Kid 606 and two Cibo Matto alia wildly different effect, but honours go to Lex Records' Boom Bip, who craft the song into a spacious, slouchy beat treat.

**THE ZUTONS: Creepin' An' A Crawl'n (Deltasonic DLYCD011).** The second single from the Zutons is a gorgeously stylised pop nigger not a million miles away from Beta Band or labelmates The Coral's material. This fully-formed gem would benefit from the kind of exposure dished out to certain other "The" bands.

**SAM OBERNIK: Mr Butterfly (East West WVE020D).** The vocalist from Tim Deluxe's it just won't DO bursts onto the scene with this confident, sassy slice of folkly soul. Produced by Dribabone's Vince Garcia, it should firmly establish her as a singer-songwriter ahead of the release of her debut album a week later.

**CLIPSE: Ma, I Don't Love Her (Arista/BMG 82876526482).** This Neptunes-produced hip-hop track combines Clipse's smooth lyrical flow with sultry female vocals from Faith Evans. While not being the most immediate out from their Lord Willin album, it should gather ample radio support.

**SENOB COONANT: Smoke On Water (New State NSERC0 004).** This is a kitschy cover of the Deep Purple classic in a latin style by Germany's Atom Heart, who

has gathered a cult following following his album of Kraftwerk covers. While his tongue may be firmly in his cheek, the track is lovingly arranged and beautifully executed.

**SHEDS: Why Can't I Be You? (Taste TMCDS004).** After years in the wilderness, the post-Baggy, pre-Britpop band who refused to give up find a label residency with Taste (also home to Muse). This single typifies the Sheds' dependable ability to create an arresting tune without radical changes in formula. Their remaining fanbase will be pleased with this.

**BRITISH SEA POWER: Carrion/Apologies To Insect Life (Rough Trade RTA9CD0392X).** Art rockers B5P show here that their brainy, cerebral take on a deft and clever one, with the strong tracks on this double Aside creating an inspiring double whammy. The band are currently supporting Interpol and release their debut album here this month.

**THE EIGHTIES MATCHBOX B-LINE DISASTER: Chicken (Death/Universal Island MCST040337).** This increasingly important UK group are hard to define: elements of psychobilly, numetal, rock and goth combine to unimprovise a but good effect, making the band sound unlike no other and even propelling them into the charts (their previous single Psychosis Safari reached the Top 30). This impressive set will steer new fans towards their debut album, Horse Of The Future.

**LESS THAN JAKE: She's Gonna Break Soon (Warner W606CD).** This angsty skate punk track heralds a new album from the band. Less Than Jake who do not deviate from their tried and tested formula of fast guitars, drums and vocals. The band are set to raise their profile with a performance at the Download Day of Donington Park on June 1.

**JET: Dirty Sweet EP (East West/Elektra 828265013123).** Rolling Stones and AC/DC influences abound on this technically good, but rather derivative, four-track EP. Saying that, these Australian rockers appeared on many topsters' lists at the beginning of the year, and their brand of retro rock is currently in demand, as fellow Antipodeans The Datsuns have shown.

**NEWBORN: MR REDS VS DJ SKRIBBLE: Everybody Come On (New Born FE1) (London FCD410/2544603752).** First available on the Stanton Warriors' first mix CD, this neat blend of Pimpcore Squad rappers Bada Rhymes and Rampage over Mr Reds has been building strong specialist radio and DJ support for weeks. Crossing over the garage, breaks and broader house

scene, it has been most heavily supported by Radio One (A1st) and will doubtless endure well into the summer.

**FALCACY FEAT. TUBBY T: Big 'N Basy (Virgin VYSC01847).** Lyricist Falcacy represents the diversity and vitality of the UK urban scene, as comfortable flowing over ragga, garage or drum & bass as he is over hip-hop beats. Produced by Fusion, who was also responsible for his strong debut single Groundbreaker last year, Big 'N Basy is a swigger's introduction to his album BlackMarket Boy (released on May 26).

## ALBUM reviews

**KILLER MIKE: Monster (Columbia 5113412).** Currently riding high on Radio One's B-list with his single A.D.I.D.A.S., the Seattle rapper underlines his ability with this tough, inventive debut set. Production from the Dungeon Family ensures the beats hit hard, while tight, crazy and often comical rhymes are worked dense into the mix.

Tracks such as the earth-shaking Akshon suggest that Killer Mike looks set to become a rap monster indeed.

**IT'S JO & DANNY: But We Have The Music (Doubtful Snazzy SNAZZCD).** The Welsh pop duo display a new experimental edge on this third album, while keeping their ear for a melodic tune. Subtle electronic touches and heavy guitar join acoustic guitar and Jo's folk vocals to create a satisfying album free of the feyness that has sometimes dogged their work.

**THE BLUEONES: Luxembourg (Superior Quality BLUE0190D).** After a three-year break, The Blueones return with a 10-track charmer, which clocks in at less than 35 minutes and cheerfully continues where their previous album left off. This post-Britpop act have topped the albums chart before and, even though this set is extremely unlikely to do that, one should never underestimate their fanbase.

**LOU REED: NYO Man (BMG 828265013123).** This is a rambling overview of Reed's back catalogue, chosen and remastered by the man himself. As one would expect, the choices are far from obvious, taking in old live recordings and tracks from his recent album The Raven. However, it is classics such as Perfect Day, Sweet Jane and Walk On The Wild Side that remain emotionally charged and timeless.

**THE PRETENDERS: Loose Screw (Eagle EAGG0256).** Christie Hyde and her gang stride back into town with their ninth studio album. Loose Screw is a commendable effort for a band well into their third decade; Hyde's distinctive voice and attitude is unbowed after 24 years recording, and a reggae saunter gives some an unexpected new edge. This won't win The Pretenders any new fans, but their existing followers will not be disappointed.

**FOG: Ether Teeth (Ninja Tune ZEN0077).** Minnesota Andrew Broder's second album is a continuation of the ramshackle decks/guitars/piano combination his self-titled debut heralded. A dense, sad, yet engaging collection of songs, Broder's scratchy, lo-fi appeal is complemented by Broder's rambling, charming vocals.

**MANECA COSTA: Paraiso Di Gumbe (Late Junction LBJL3007-2).** Originally from Guinea Bissau, in West Africa, and now based in Portugal, Costa's international debut is released on the BBC's Late Junction label. Musically, and geographically, somewhere between Orchestra Baobab and the sublime Cesaria Evora, this is an album of great local depth.

**THE BLACK KEYS: Thickneckness (Fat Possum 0371-2).** The Keys are yet another band in the burgeoning blues revived-two-piece pack that was kicked off by The White Stripes. Although the nature of the music demands a monster, imagine huge riffing rock the majority of the album sounds very much like a practice session in a bedroom.

**YAT-KHA: Tuva Rock (Yat-Kha YAT003).** Hailing from one of the most abused regions of Russia, these Tuvas have created a monster. Imagine huge riffing rock colliding with the other worldly sound that is Tuva throat singing and you have Yat-Kha. The voice creates its own internal harmonics and the music pulses with anger at the Tuvas' plight at the hands of the Russians.

**VARIOUS: Late Night Taxes — Nightmares On Wax (Azuli ALNGCD08).** Offering a sequel to the innovative Anothe...ate Night series, this 15-track set from NOW's George

Evelyn joins the dots between an impressively eclectic selection of tracks. Quirky ones and Dusty Springfield rub shoulders with the likes of Terry Allen, Trannyquill Bass and an update of Cyndie Lauper's The Slide to create an inspiring listen.

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



**REMARK: SEAN PAUL: Get Busy (East West AT0155CD).**

Get Busy is the second single from Dr. Rock, the breakthrough album that has gone platinum in the US and heralded a new era of Atlanta reggae crossover. Always as catchy as his previous breakthrough Gimme The Light, it will find immediate favour with a new generation of reggae fans, although mainstream media support has been slow with the exception of a B-listing at Radio One.

**REMARK: INSPIRAL CARPETS: Cool As (Muse DUNG30CD).**

Ironically, the Inspiral Carpets were the least cool of the Manchester rabble, having neither the poise of the Stone Roses nor the swagger of the Happy Mondays. Which they did have, however, was a wealth of classic singles which still display plenty of zing. Highlights contained in this sumptuous package include the anthemic Saturn 5 and the raucous collaboration with Mark E. Smith, I Want You.

...DIARY...DIARY...

The Bath Jazz Festival could be subtitled "the Un-Bath With Project" such is its pro-Europe stance. This year the event runs from May 23-26 and features the cream of French, Norwegian, Italian and German improvisers. Highlights include Bojan Zulfurkovic, Arve Henriksen, Sibel Endresen, Supersilent, Stan Tracey, Gianluigi Trovelli, Bobby Wellins, Iain Ballamy's Anoraks, Workshop De Lyon, Kevin McKenzie, Julien Lourau, Andrew Hill,

Trio AAB and Guy Barker (pictured)... Pulse, the annual strand of jazz and world gigs at the South Bank Centre in London, staged by independent promoters Joyful Noise, has a captivating lineup this year. This summer, it features Cuban Jazz Allstars at the Queen Elizabeth Hall (June 13), King Sunny Ade & the African Beats at the Royal Festival Hall (July 26) and Claude Deppa's Music Explosion at the Queen Elizabeth Hall (July 2). Then there are two mouthwatering gigs scheduled for the autumn; bass legend Ron Carter at the Queen Elizabeth Hall on September 29 and violinist Regina Carter (pictured) on October 10... Currently on tour is young British saxophone sensation Soweto Kinch. Throughout the month of May, he will be in Newcastle, London, Birmingham and other major British cities. Full details are available from [duneejaz.com](http://duneejaz.com)... Blue Note artist Paul Jackson Jr, a man who makes fusion that leans heavily towards smooth jazz, is set to release his new Still Small Voice in early May... Universal has signed neo-soul singer Liz Wright. Her debut album Salt has not yet been scheduled for release, but it should be available sometime in the summer. Tommy Lipuma, the guiding hand behind such artists as George Benson and Diana Krall, has produced...



# CHELTENHAM EVENT OFFERS CREAM OF NEW JAZZ TALENT

When one thinks of major UK jazz festivals, London, Broom and Bath are probably the first events that spring to mind. But Cheltenham, now in its eighth year, is carving out a rightful place as a serious contender. The festival has reached a stage where it can attract top-class improvisers from around the world and programme them evenly and intelligently across a week's worth of gigs that also unveil up-and-coming talent.

One glance at the lineup for this year's festival, which runs from April 30 to May 5, should be enough to give a sceptic of Cheltenham's credentials. From across the Atlantic come Michael Brecker, arguably the most technically gifted saxophonist alive today, along with the mercurial, prolific trumpeter Dave Douglas and the brilliant and adventurous pianist Uri Caine. European representation includes Polish trumpeter Tomasz Stankó, Swedish "pop" stars Esbjorn Svensson Trio and Norwegian electro-fusioner Nils Petter Molvær, who appears at a special club night with Dís Gilles Peterson and Jazznova. Also in attendance will be Jamie Cullum. Universal's new £1m signing and a regular in these pages.

The artistic director of the event is Tony Dudley-Evans, ex-TEFL teacher and music enthusiast with a cache of vinyl marked by Saharan dust to underline the confluence of the two. This is the second year that Dudley-Evans has programmed the festival and he is hitting a healthy stride. "I've made it slightly more broader and eclectic this time," he says. "I'm keen to reflect virtually everything that's going on in jazz at the moment. I think that



Appearing at Cheltenham Jazz Festival: Uri Caine (left) and Jamie Cullum

the club session with Gilles Peterson and Nils Petter Molvær is very important and so are the Jerwood Rising Stars gigs. Those enable me to programme young, up-and-coming British artists and so far the ones who have appeared really have been rising stars. I mean Soweto Kinch, Liam Noble and people like Martin France, who was known but had never led a band before."

If Cheltenham is fast gaining a reputation as the place to check out the stars of the future, then this year's bill is even more of an endorsement. The likes of Seb Rochford, Barak Schmol and Alyonia all represent UK talent that is sure to make an impact in years to come. For Indies such as Dune the festival has been an essential outlet for young artists, as label manager Jasmine Iron confirms.

"Cheltenham has programmed Dune musicians Robert Mitchell and Soweto Kinch in the past, and Derys Baptiste, who premieres a special commission based on Martin Luther King's 'I Have A Dream' speech this year," says Iron. "There's no doubt that

it's one of the most important festivals in the UK, notably because Tony Dudley-Evans is a great promoter of new music and new artists. He's really willing to take risks."

Dudley-Evans has also struck up a healthy relationship with the major sector, securing sponsorship from Universal Jazz. "They have been very supportive and not inclined to dictate anything," he says. "The deal is that we programme three of their artists and, frankly, it's not too difficult to come up with three artists on Universal without having to put in somebody I didn't want to."

As far as Universal marketing manager Tom Lewis is concerned, the Cheltenham Jazz Festival is on a par with other international events. "We are obviously delighted to be involved," he says. "It's one of the UK's top festivals and Universal is keen to support events like this. We have been involved in the London Jazz Festival and Montreux and we think that this year's line-up at Cheltenham is right up there with the best of them."

Kevin Le Gendre ([kf@cheshoprint@aol.com](mailto:kf@cheshoprint@aol.com))



## DJ SMASH PRESENTS PHONOGRAPHY VOL.2

Some of the Blue Note's best tracks remixed by the likes of Joe Claussell, Koop & DJ Smash himself. Includes St Germain, Medeski Martin & Wood, Erik Truffaz & Bobby McFerrin.

"Phonography proves to be an addictive listening experience."

Blues & Soul

## PATRICIA BARBER

The latest album from one of jazz's premier female vocalists.



UNIVERSAL BLUE NOTE

## LIVE AT THE JAZZ CAFE 18TH & 19TH JULY

### SOULIVE - SOULIVE

Intinctive grooves from the funk trio. Having built a reputation as being a great live band - all the proof is here on this live recording. Includes 6 new tracks.

"I love this band... everytime they play they hit it!"

John Scofield



THE FINEST JAZZ MUSIC EVER

BLUE NOTE

AVAILABLE NOW

## EVERYMAN THEATRE 5TH MAY

ALSO AVAILABLE



"... a unique sense of touch and timing"

The Times

## REVIEWS



**NIKI KING: Azure** (Caber VMO002). Vocalist King makes an impressive debut here on the Scottish label that exercises quality control of the highest order over an enviable wide range of releases. This is essentially a duet album, with King finding a very effective foil in the acoustic guitar of Marcus Ford, a player with a quite detached, at times elegiac, approach to his instrument who provides a delicate chordal backdrop to the singer's understated, hushed cadences. A few tracks are fleshed out by the more expansive, yet still muted, accompaniment of Chris Grievie's trombone. Ryan Quigley's trumpet, Ed Kelley's bass and David Robertson's percussion, but none of the

extra instrumentation takes away from the underlying chemistry between King and Ford. In crude terms, Azure comes across as a blend of early Everything But The Girl and Luciana Souza – a Brazilian sensuality is writ large on the music. At times it gets a little stoney and it is a shame that King wasn't bold enough to offer more than one original composition to the set. Mind you, standards are well selected (Wild Is The Wind, Azure, Don't Explain) and interpreted with a degree of flair that is hard to fault.



**ROY HARGROVE'S RH FACTOR: Hard Groove** (Universal 0654922). A prime mover of the neo-classical movement of the early Nineties, Texas trumpeter Hargrove

celebrates his R&B roots with an album whose guest list is a kind of roll call of many of today's leaders from jazz, soul and hip hop. Steve Dalem, Meshell Ndegeocello, Common, D'Angelo and Erykah Badu – all past Hargrove collaborators – are in for more than a penny. It is a heady mix of quite monstrous bottom-end grooves and swooning soul songs that hit genuine peaks of brilliance. Forget Regret, a lovely mid-tempo ballad written by saxophonist Jacques Schwarzbar is a real winner. Yet, in the final analysis, the whole of Hard Groove isn't quite the sum of its illustrious parts.



**JOHN SURMAN & JACK DEJONETTE: Free And Equal** (ECM 0170652). Saxophone virtuoso Surman and drum champion Dejonette have enjoyed a long and eventful association, working together on many previous ECM releases. Their chemistry hit a high last year with Invisible Nature, an excellent duo album that was largely overlooked by the jazz cognoscenti. This new set places the pair alongside the 10-piece London Brass ensemble in a context of thought-provoking, politically informed music. The title refers to the 1948

## ALBUM of the month

**BILL FRISSELL: The Intercontinentals** (Elektra Nonesuch 7559796612). As the title suggests, this is a global set from the US guitarist who seems to be the archetypal wayfaring stranger, the man linking the hard-boiled electric fusion of Marc Johnson's



Bass Desires to the haunting chamber-like strains of his own Blues Dream via envelope-pushing collaborations with iconoclastic clarinetist Don Byron. On Intercontinentals, Brazilian guitarist/percussionist/vocalist Vinícius Cantuária, Greek oud player Christos Govetas, Malian percussionist Sidiki Camara and US guitarist Greg Leisz and violinist Jenny Scheinman join Frisell on a fine tapestry of an album that hangs around a constantly shifting centre of cultural gravity. Perhaps the dominant texture is a weeping bluegrass voice that flows from the achingly melancholic combination of Frisell's electric and Greg Leisz's pedal steel; their long, languorously curled tones seem to melt into each other like two crystalline tears from the same eye. Around this central strand of the music,



the ensemble weaves the airy melodic phrasing of African romanticists such as Mansour Seck and Boubacar Traore, the sweet harmonies associated with the new school bossa of Moreno Veloso and the micro-tonal precision of global groovers Adam Rudolph and Hamid Drake. The sensitivity of the players ensures that the deftly woven, impressionistic rhythms do not drown under a weight of unnecessary information. It is a buoyant and sensual delight.

## Playlist

**THE SOWETO KINCH** – Snakehips (Dune). Impressive homage to the legendary black British bandleader Ken "Snakehips" Johnson in an epochal tango style from the alto saxophonist.

**RAVI COLTRANE** – Round Midnight (Sony) Lovely utempo rendition of the Theonious Monk classic from the saxophonist's forthcoming album.

**EDDIE GALE** – Black Rhythm Happening (Blue Note). Reissue of a mesmerising piece of socially conscious early Seventies jazz.

**NIKI KING** – Wild Is The Wind (Caber). Bewitching version from the Scottish newcomer. Bowie would surely approve.

## REISSUES

EMI is going full steam ahead at the moment. Following last month's excellent batch of mostly funky Seventies Blue Note titles, it taps into its Capitol subsidiary to dust off the master tapes of Stan Kenton's Contemporary Concepts, Peggy Lee & George Shearing's Beauty And The Beat and Cannonball Adderley's Fiddler On The Roof. Sony Jazz has gone back to its best-selling staple, Miles Davis, and is set to issue in early June a four-CD boxed set of the trumpeter legend's classic 1961 live performances at the Black Hawk club in San Francisco. The package is called Friday & Saturday Nights At The Black Hawk and features Davis in the company of a stellar band that includes pianist Wynton Kelly, bassist Paul Chambers and drummer Jimmy Cobb. Originally issued as two volumes on vinyl, the new digitally-remastered package features 13 bonus tracks. Also slated for a May release on Sony is a compilation called The Story Of The Blues, which is a user's guide to the artform and features such legends as Blind Willie McTell, Blind Lemon Jefferson, Leadbelly and Muddy Waters.

### Special Feature

# Reggae

Issue Date: 17th May 2003

Street Date: 12th May 2003

Copy Deadline: 8th May 2003

For more information  
call Gavin Saffer on  
**020 7921 8314**

or e-mail:  
[gavin@musicweek.com](mailto:gavin@musicweek.com)

## malia YELLOW DAFFODILS

cat no: 5053695  
released 12th May

Malia is a singer who uniquely blends contemporary soul with classic jazz roots – imagine a combination of Macy Gray and Billie Holiday! *Yellow Daffodils*, Malia's first album, is a collection of timeless and melodic songs with strong commercial appeal – the album's already sold over 50,000 units in France, is currently climbing up the German chart and the UK market's next!



Hear Malia live in London at The Jazz Café on Saturday 17th May

[www.sonyjazz.net](http://www.sonyjazz.net)

### RADIO ONE

Pos	Title/Artist	Weeks on chart	Peak
1	IN DA CLUBs R. Kelly (Interscope/Polydor)	27	31
2	MAKE YOU MOVE Your Feet Jay-Z Senior (Mercury)	26	34
3	MOVE YOUR FEET Jay-Z Senior (Mercury)	26	31
4	LONELINESS Tomo Moya (Telstar)	23	20
5	SCANDALOUS Meq-Two (Telstar)	23	21
6	FORGET ABOUT TOMORROW Foster (Epic)	23	29
7	CLOCKS Clocks (Parlophone)	22	30
8	ROCK YOUR BODY Justin Timberlake (Live)	18	25
9	7 NATION ARMY The White Stripes (XL)	17	29
10	CANT NOBODY Kelly Rowland (Columbia)	15	23
11	BEING NOBODY Richard X & Liberty X (Virgin)	15	21
12	AMERICAN LIFE Midtown (Mercury/Warner Bros)	13	23
13	FAVOURITE THINGS Big Brovaz (Epic)	13	22
14	COME UNDONE Ruben Witens (Chrysalis)	12	21
15	OUT OF TIME Ben (Parlophone)	12	21
16	DAMAGED Pansy (Mercury/Warner)	11	20
17	YOU SAID NO Bustled (Universal Island)	11	20
18	DEERHOOF CAN YOU FEEL IT? (Mercury/Warner Bros)	11	20
19	I'M WITH YOU Avril Lavigne (Arista)	10	19
20	X CAN GIVE IT TO YA DMX (Def Jam/Mercury)	10	19
21	I GONNA READ YOU David Bedingfield (Polydor)	10	20
22	ALL HAVE Jennifer Lopez feat. LL Cool J (Epic)	14	17
23	IGNITION K'naan (Chrysalis)	10	15
24	BEAUTIFUL Christina Aguilera (RCA)	10	20
25	HEY MA Cori no Rio-A-Fella/Mercury	10	22
26	MADAME HELGA Bushybottoms (V2)	9	18
27	GET BUSY Sean Paul (East West)	9	17
28	A.D.I.S.A.S. Kelly Mika Columbia	9	15
29	HUSAN D'Angelo Knights vs Kness (Polydor)	9	15
30	CANT STOP Red Hot Chili Peppers (Warner Bros)	14	27
31	ALL OVER LA Maffia (Independence)	14	10
32	THE THINGS Audio Bully (Source)	8	10

### ILR

Pos	Title/Artist	Weeks on chart	Peak
1	MAKE YOU MOVE Your Feet Jay-Z Senior (Mercury)	26	34
2	CLOCKS Clocks (Parlophone)	22	30
3	BEING NOBODY Richard X & Liberty X (Virgin)	15	21
4	ROCK YOUR BODY Justin Timberlake (Live)	18	25
5	SCANDALOUS Meq-Two (Telstar)	23	20
6	I'M WITH YOU Avril Lavigne (Arista)	10	19
7	BEAUTIFUL Christina Aguilera (RCA)	10	20
8	COME UNDONE Ruben Witens (Chrysalis)	12	21
9	CANT NOBODY Kelly Rowland (Columbia)	15	23
10	CRY My March (Mercury/Warner)	20	15
11	RISK & FALL Craig David (Telstar)	21	15
12	AMERICAN LIFE Midtown (Mercury/Warner Bros)	13	23
13	I CANT READ YOU Daniel Bedingfield (Polydor)	10	20
14	ALL I HAVE Jennifer Lopez feat. LL Cool J (Epic)	14	17
15	U MAKE ME WANNA Be Inevacand	23	15
16	BEGIN TO WONDER Davini Morgan (London)	23	15
17	SUNRISE Simply Red (Simplex)	24	10
18	FAVOURITE THINGS Big Brovaz (Epic)	13	22
19	NO GOOD ADVICE Girls Aloud (Polydor)	27	10
20	YOU SAID NO Bustled (Universal Island)	11	20
21	TONIGHT Westlife (10)	22	10
22	RISK & FALL Craig David (Telstar)	21	15
23	THE LONG GOODBYE Ronan Keating (Polydor)	22	15
24	CRY ME A RIVER Justin Timberlake Live	22	15
25	NOT GONNA GET US LAU (Interscope/Polydor)	22	15
26	DONT LET UP David Snodden (Mercury)	21	15
27	BORN TO TRY David Gorman (Epic)	10	11
28	IGNITION K'naan (Chrysalis)	10	15
29	LOVE DOESNT HAVE TO HURT Azisic Eric (Branard)	10	11

### TOP 10 GROWERS

Pos	Title/Artist	Weeks on chart	Peak
1	ROCK YOUR BODY Justin Timberlake (Live)	23	25
2	IGNITION K'naan (Chrysalis)	10	15
3	LATELY Ivs Scott-Lee (Mercury)	10	37
4	RISK & FALL Craig David (Telstar)	21	15
5	NO GOOD ADVICE Girls Aloud (Polydor)	27	10
6	THE LONG GOODBYE Ronan Keating (Polydor)	22	15
7	CANT NOBODY Kelly Rowland (Columbia)	15	23
8	GRIS AND BOYS Good Charlotte (Epic)	10	12
9	BROKEN BONES Love Inc (Naffin)	10	12
10	IT DO WITH MADONNA The Andros (Island)	10	12

### TOP 10 MOST ADDED

Pos	Title/Artist	Weeks on chart	Peak
1	IGNITION K'naan (Chrysalis)	10	15
2	ALL ABOUT LOVIN' YOU Ben Jono (Mercury)	21	21
3	WIMMIN' Aubrey Hamilton (Columbia)	9	10
4	DONT LET UP David Snodden (Mercury)	21	15
5	THE WRECKING BOMBS (DreamWorks/Polydor)	5	5
6	NO GOOD ADVICE Girls Aloud (Polydor)	27	10
7	NOT GONNA GET US LAU (Interscope/Polydor)	4	4
8	EVERYBODY COME ON (CAN YOU FEEL IT) DJ Sublim (London)	4	4
9	FORGOT ABOUT TOMORROW Foster (Epic)	23	29
10	LATELY Ivs Scott-Lee (Mercury)	10	37

### MTV

Pos	Title/Artist	Weeks on chart	Peak
1	ROCK YOUR BODY Justin Timberlake	23	25
2	SCANDALOUS Meq-Two	23	20
3	MAKE YOU MOVE Your Feet Jay-Z Senior	26	34
4	CANT NOBODY Kelly Rowland	15	23
5	CANT STOP Red Hot Chili Peppers	14	27
6	GOSSIP POLKS Mylee Ellison	10	10
7	AMERICAN LIFE Madonna	13	23
8	CLOCKS Clocks	22	30
9	BEING NOBODY Richard X & Liberty X	15	21
10	SEVEN NATION ARMY The White Stripes	10	19

### THE BOX

Pos	Title/Artist	Weeks on chart	Peak
1	THE LONG GOODBYE Ronan Keating	22	15
2	FREELIFE Mezzanine	19	19
3	THE LONG GOODBYE Ronan Keating	22	15
4	ROCK YOUR BODY Justin Timberlake	18	25
5	NO GOOD ADVICE Girls Aloud	27	10
6	GET BUSY Sean Paul	9	17
7	YOU SAID NO Bustled	11	20
8	DONT LET UP David Snodden	21	15
9	NOT GONNA GET US LAU	22	15
10	ALL OVER LA Maffia	14	10

### W/H

Pos	Title/Artist	Weeks on chart	Peak
1	BEING NOBODY Richard X & Liberty X	15	21
2	COME UNDONE Ruben Witens	12	21
3	BEAUTIFUL Christina Aguilera	10	20
4	CANT STOP Red Hot Chili Peppers	14	27
5	FORGOT ABOUT TOMORROW Foster	23	29
6	CLOCKS Clocks	22	30
7	SUNRISE Simply Red	24	10
8	CRY ME A RIVER Justin Timberlake	22	15
9	I'M WITH YOU Avril Lavigne	10	19
10	RISK & FALL Craig David feat. Sting	21	15

### STUDENT CHART

Pos	Title/Artist	Weeks on chart	Peak
1	PAIN KILLER Turn Back	10	10
2	CLOCKS Clocks	22	30
3	SONGS FOR THE MOMENT Interscope/Interscope	10	10
4	A MODERN WAY OF LETTING GO Mindful	10	10
5	SPECIAL CASES Messing Act	10	10
6	DONT THINK YOU'RE THE FIRST The Gold	10	10
7	DANGER HIGH VOLTAGE Electric Six	10	10
8	THE BITTER END Placebo	10	10
9	LIFESTYLES OF THE ROCKER FAMOUS GOOD CHARLIE	10	10
10	MOVE YOUR FEET Jay-Z Senior	10	10

### CD

Performances: Lafayette Lacey (Scott-Lee), Love Doesnt Have to Hurt (Mistic), Kelly: Say Goodbye (Chrysalis).  
 See You May Cry, Free Me (Erins Burton), Stand Up As People, Live Ryan, Be Like Madonna The Andros, You Said No Bustled, Midease, Girls & Boys Good Charlotte, Final Insue 26/4/2003.  
**POPWORLD** Performances: The Long Goodbye Ronan Keating, Don't Let Up David Snodden, The White Stripes, Forgive About Tomorrow, Fosters, Ben Jono, You Said No Bustled, Midease, Come UnDONE, Robbie Williams, American Life.  
 Videos: Videos: Don't Let Up David Snodden, Favourite Things Big Brovaz, Seven Nation Army The White Stripes, You Said No Bustled, Make Love Room 5 feat. Over Chastains, Come UnDONE, Robbie Williams, American Life.  
 Madonna  
 Performances: Forget About Tomorrow Foster, Final Insue 27/4/2003.  
**TOP OF THE POPS**  
 Performances: Forget About Tomorrow Foster, Final Insue 27/4/2003.  
 Today: When You See Me Coming, Don't Let Up David Snodden, Forgive About Tomorrow, Fosters, Ben Jono, You Said No Bustled, Midease, Come UnDONE, Robbie Williams, American Life.  
 Saturday: Performances: Take Your Shoes Off The Chastains, Say Goodbye (Chrysalis), Free Me (Erins Burton), Live Ryan, Be Like Madonna The Andros, You Said No Bustled, Midease, Girls & Boys Good Charlotte, Final Insue 26/4/2003.

### RADIO TWO PLAYISTS

**A-LIST** Move Your Feet Jay-Z Senior; In Da Club 10 Cent; Olivia Rodrigo Scandalous; Meq-Two; FREELIFE Mezzanine; 19; 2; THE LONG GOODBYE Ronan Keating; Columbia; 22; 15; 4; ROCK YOUR BODY Justin Timberlake; Live; 18; 25; 5; 3; NO GOOD ADVICE Girls Aloud; Polydor; 27; 10; 6; GET BUSY Sean Paul; EastWest; 9; 17; 7; YOU SAID NO Bustled; Universal; 11; 20; 8; 2; DONT LET UP David Snodden; Mercury; 21; 15; 9; 5; NOT GONNA GET US LAU; Interscope/Polydor; 22; 15; 10; 10; ALL OVER LA Maffia; Independence; 14; 10.  
 Most repeated videos on the Box, w/e 27/4/03. Source: The Box.  
**B-LIST** I Can't Read You Daniel Bedingfield; All One in It to Ya DMX; Destination CTE; Red Hot Chili Peppers; AODIS; Mike Myers; The Jump Off; JJ Kinz; All Over Love; Maffia; You Said No Bustled; Risk & Fall Craig David; Studio 1 & Avenue Parlophone; Nease Synops.  
 Performances: Forget About Tomorrow Foster, Final Insue 27/4/2003.  
**C-LIST** Excuse Me Miss Jay; No Good Advice Girls Aloud; Retreat Hell Is For Heroes; There Three Rhoads; Cant Make Up My Mind; Simply Red; Christiane Aguilera; 1; Know What You Want Busta Rhymes & Matcha Carey; Gay Bar Electric 6; "Bring Me to Life" Decadence; "Guantanamo Outlaws"; Average Man Turn Back.  
 Most played videos on W/H w/e 27/4/03. Source: W/H.

### CAPITAL RADIO

Christina Aguilera: Loveless Tomcat; Forever And For Always Shania Twain.  
**Galaxy** GALAXY Favourite Things Big Brovaz; Know What You Want Busta Rhymes feat. Matcha; Easy Groove Armada; "I Ain't Doves Her Class"; Don't Make Me Wait With My Mind Simply Red; JJ Kinz; Supremas; Erins; All Over LA Maffia; Hell Yeah; Gunshot; Everybody Come On DJ Sublim; Murder Behind A Door; Knockout Triple S; Get Busy Sean Paul; Not Gonna Get Us LAU.  
**MTV UK** Adds: I'm Glad Jennifer; Emmerance; Get Busy Sean Paul; Trashed Skin; Can't Make Up My Mind Scorpae.  
**THE MIX** Adds: Fighter Christina Aguilera; Step Size; Muffit Amy Studt.  
**VIRGIN RADIO** Adds: Nene.  
**Xfm** Adds: X-Gon Give It To Ya DMX; Shattered; Monocle; The Virus; Day Bar; Electric Six; Be Like Madonna; Average Man; Turn Back; Midease; Midease; The Kickers; Careless; Three Ain't No Feel In Ferguson; Question; Think Twice; Franky Black.

### TOP OF THE POPS

Today: When You See Me Coming, Don't Let Up David Snodden, Forgive About Tomorrow, Fosters, Ben Jono, You Said No Bustled, Midease, Come UnDONE, Robbie Williams, American Life.  
 Saturday: Performances: Take Your Shoes Off The Chastains, Say Goodbye (Chrysalis), Free Me (Erins Burton), Live Ryan, Be Like Madonna The Andros, You Said No Bustled, Midease, Girls & Boys Good Charlotte, Final Insue 26/4/2003.

### RADIO TWO PLAYISTS

**A-LIST** I Can't Read You Daniel Bedingfield; The Long Goodbye Ronan Keating; Come UnDONE Ruben Witens; All Possibilities Body Count; Risk & Fall Craig David feat. Sting; When I See You May Cry; Any Road Georgia Nanters; You Know Who Your Friends Are The Pretenders.  
**B-LIST** Home (Alabama) Simply Red; About My Time; Super Mario Bros; You're My Only Shout; Flooded; Mack; Ching Chin; Tomi; I'm With You Avril Lavigne; I Can't Read You Daniel Bedingfield; \*American Life (Alabama) Madonna.  
**C-LIST** Couldn't Have Said It Better; Most Love New Orleans; Evelyn Collins; "I Ain't Over (I'm Over)"; Paul Carrack; Run For Me; Miranda House; Forget About Tomorrow; Foster; Thinking Over Dana Glover; All About Lovin' You Ben Jono; Karaoke Soul; Maffia; Ben Jono; (Alabama) Simply Red; "Madness (Alabama)"; Michael McDonald; "Making Music Changing"; "Baby Bye Bye Dan Brown"; "I Ain't Over (Alabama)"; Paul Carrack; "Falling At Your Feet"; Doris Lessing.

### THE MIX

Christina Aguilera: Loveless Tomcat; Forever And For Always Shania Twain.  
**Galaxy** GALAXY Favourite Things Big Brovaz; Know What You Want Busta Rhymes feat. Matcha; Easy Groove Armada; "I Ain't Doves Her Class"; Don't Make Me Wait With My Mind Simply Red; JJ Kinz; Supremas; Erins; All Over LA Maffia; Hell Yeah; Gunshot; Everybody Come On DJ Sublim; Murder Behind A Door; Knockout Triple S; Get Busy Sean Paul; Not Gonna Get Us LAU.  
**MTV UK** Adds: I'm Glad Jennifer; Emmerance; Get Busy Sean Paul; Trashed Skin; Can't Make Up My Mind Scorpae.  
**THE MIX** Adds: Fighter Christina Aguilera; Step Size; Muffit Amy Studt.  
**VIRGIN RADIO** Adds: Nene.  
**Xfm** Adds: X-Gon Give It To Ya DMX; Shattered; Monocle; The Virus; Day Bar; Electric Six; Be Like Madonna; Average Man; Turn Back; Midease; Midease; The Kickers; Careless; Three Ain't No Feel In Ferguson; Question; Think Twice; Franky Black.



3 MAY 2003

The  
One  
Week  
on  
Airplay  
Chart

music control

Airplay  
This  
Week  
vs.  
Last  
Week  
vs.  
All  
Time

# 1 MAKE LUV

Room 5 feat. Oliver Cheatham Positiva 3175 -2 100.36 +3

2	3	12	MOVE YOUR FEET	Junior Senior	Mercury	2647	-6	84.94	-2
3	13	4	CLOCKS	Collypy	Parlophone	2109	+3	83.86	-4
4	4	1	ROCK YOUR BODY	Justin Timberlake	Jive	2307	+33	75.91	+52
5	1	2	FM WITH YOU	Avril Lavigne	Arista	1988	-2	70.14	-3
6	14	1	SCANDALOUS	Mis-Teeq	Telstar	2042	-11	68.55	-8
7	4	1	COME UNDO	Richard Williams	Chrysalis	1712	-2	68.20	-2
8	11	3	BEING NOBODY	Richard X & Liberty X	Virgin	2109	-13	63.00	-15
9	14	5	BEAUTIFUL	Christina Aguilera	RCA	1822	-9	56.87	-12
10	17	1	I CAN'T READ YOU	Daniel Bedingfield	Polydor	1454	+6	55.37	+26
11	15	12	AMERICAN LIFE	Madonna	Maverick/Warner Bros	1510	+6	52.41	+28
12	15	3	CANT NOBODY	Kelly Rowland	Columbia	1080	+15	50.23	+24
13	4	1	RISE & FALL	Craig David feat Sting	Wilestar	1610	+23	49.95	+29
14	11	17	ALL I HAVE	Jennifer Lopez feat LL Cool J	Epic	1415	+5	41.84	-3
15	11	1	IN DA CLUB	50 Cent	Interscope/Polydor	635	+6	38.88	+11
16	7	1	FORGET ABOUT TOMORROW	Feeder	Echo	677	+5	34.46	+47
17	19	27	SUNRISE	Simply Red	Simplyred.com	931	-8	33.92	-5
18	14	1	CRY	Kym Marsh	Island/Uni-Island	1548	+5	33.64	+15
19	4	1	THE LONG GOODBYE	Ronan Keating	Polydor	914	+42	31.90	+20
20	3	1	YOU SAID NO	Busted	Universal Island	1014	+11	31.89	+67
21	2	1	LONELINESS	Tomcraft	Data/Ministry Of Sound	382	-20	31.61	+61

## BIGGEST INCREASE IN AUDIENCE

## HIGHEST CLIMBER

## MOST ADDED

22	4	2	IGNITION	R Kelly	Jive	780	+101	30.81	+114
23	4	1	FAVOURITE THINGS	Big Brovaz	Epic	1105	+11	30.72	+25
24	24	1	ALL POSSIBILITIES	Badly Drawn Boy	Twisted Nerve/XL	323	+25	30.46	-4
25	11	1	I BEGIN TO WONDER	Dannii Minogue	London	1159	-13	28.40	-30
26	14	1	CAN'T STOP	Red Hot Chili Peppers	Warner Bros	594	-7	27.93	-39
27	15	10	OUT OF TIME	Bhar	Parlophone	356	+33	26.79	-45
28	4	1	BE MINE	David Gray	HT/East West	1291	+3	26.18	+16
29	10	1	CRY ME A RIVER	Justin Timberlake	Jive	832	-42	25.92	-4
30	15	1	DAMAGED	Plummet	Series/Mercury	571	+15	25.15	+9
31	7	1	NO GOOD ADVICE	Girls Aloud	Polydor	1021	-39	24.85	-77
32	4	1	U MAKE ME WANNA	Blue	Innocent	1346	-22	23.50	-59
33	3	1	7 NATION ARMY	The White Stripes	XL	181	+26	23.36	+38
34	3	1	GIRLS AND BOYS	Good Charlotte	Epic	641	+49	22.92	+30
35	1	0	DO IT WITH MADONNA	The Andros	Island	542	+51	22.91	+61
36	2	0	NOT GONNA GET US	iAaU	Interscope/Polydor	978	+14	18.86	+26
37	1	1	HUSAN	Bhangra Knights vs Husan	Positiva	359	+11	17.83	+55
38	2	1	DON'T LET GO	David Sneddton	Mercury	480	+6	17.85	+16
39	6	1	WHEN I SEE YOU	Macy Gray	Epic	581	-5	16.89	+1
40	8	1	LOVE DOESN'T HAVE TO HURT	Atomic Kitten	Innocent	678	-33	16.52	-25
41	1	2	TONIGHT	Westlife	S	935	-19	16.33	-22
42	1	1	ALL OVER	Lisa Maffia	Indpendiente	386	+21	16.21	+34
43	1	1	ANY ROAD	George Harrison	Dark Horse/Parlophone	52	+100	16.10	+36
44	2	0	A.D.I.D.A.S.	Killer Mike	Columbia	322	-3	15.91	+1
45	3	1	YOU'RE A SUPERSTAR	Love Inc	NuLife/Arista	438	+8	15.64	+3

## BIGGEST INCREASE IN PLAYS

46	2	1	EVERYBODY COME ON (CAN YOU FEEL IT)	Mr Redds vs DJ Skribble	London	122	+144	15.57	+3
47	1	1	STUCK IN A GROOVE	Puretone	Illustrious	277	+18	15.24	+35
48	19	1	HEY MA	Cam'ron	Roc-A-Fella/Mercury	182	-7	15.06	-20
49	19	1	THE BOYS OF SUMMER	DJ Sammy	Data/Ministry Of Sound	604	-14	14.21	-14
50	1	1	MADAME HELGA	Stereophonics	V2	125	+21	13.64	+4

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

© Music & Copyright Data compiled from the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart. Figures are based on the Official UK Airplay Chart.

## AIRPLAY COMMENTARY

by ALAN JONES

Finally surrendering its sales crown this week, Room 5's *Make Luv* continues to rule the airplay charts, enjoying its fourth week at number one with a bigger lead than at any previous stage of its reign. Although it seems to have peaked on plays – it reached a high of 3,352 a fortnight ago, declined to 3,238 a week ago and now stands at 3,175 – its audience actually increased last week from 97.66m to 100.36m, placing it a very comfortable 18.3% (15.52m) ahead of Junior Senior's *Move Your Body*, which moves back into the runners-up position it first occupied six weeks ago, after three consecutive weeks at number three.

Debating at one, two and three on the sales chart, the new singles from *Busted*, *Lisa Maffia* and *David Sneddton* are fanning somewhat less well on the airplay chart. All are heading in the right direction, however, with *Busted*'s *You Said No* climbing 33-20, *Maffia*'s *All Over Jumping* 61-42, and *Sneddton*'s *I Don't Let Go* inching up 42-39. *Sneddton*'s debut single *Stop Living The Lie* was ranked 15th at airplay when it debuted atop the sales chart in January, and peaked a fortnight later at number nine. *Busted*'s debut single *What I Go To School For* moved 56-34 when it debuted at number three on the sales chart last September and went on to peak surprisingly low at number 28, while the follow-up *Year 2000* improved 44-24 on airplay the week it debuted at number two at sales in January, and peaked at number 20 the following week. *You Said No* therefore equals the group's previous highest airplay chart position this week and is certain to provide the new group with a new high a week hence.

*Justin Timberlake*'s *Rock Your Body* continues its rapid advance. The record has moved 135-45-20-14 thus far, and is on course to give him his first airplay number one. It was aired 2,207 times last week, with an audience of 75.91m. That is a 33.2% increase in plays and a 51.53% increase in audience in a week. *Radio One* played a big part in that leap, airing the record 25 times last week, compared to 17 the previous week.

*50 Cent*'s *In Da Club* wins most-played honours on *Radio One* for a remarkable sixth time in nine weeks. The record has been aired on the stations more than 30 times so far, and those nine weeks, securing a mammoth 298 spins from the station in that time, never dipping below 30 or climbing above 36 spins. It is on *Radio One*'s A-list again for the current week even as support for the follow-up *21 Seconds* begins to build.

As *Madonna*'s progress with *American Life* slows to a crawl (it improves 12-11 this week), *Aussie* band the *Andros*'s tongue-in-cheek tribute to the singer continues to explode. *Do It With Madonna* leaps 56-23 this week and is the highest-ranked new arrival on the Top 50. It gets there by dint of an increase of more than 60% in its audience, with a *Radio One* *Blasting* helping considerably.

*Robbie Williams*' *Fest* spent five weeks atop the airplay chart despite never climbing higher than number four on the sales chart. His follow-up *Come Undone* made its sales debut at number 10 last week, but it seems very unlikely to match the airplay success of *Fest*, not least because it loses both audience and plays to slip 6-7 on this week's chart.

Although introduced into their repertoire as long ago as 2000, when it was featured in a webcast by the band, *There There* is scheduled to be the introductory single from *Radiohead*'s sixth studio album *Ball Toss To The Thief*. It was given its first airing a fortnight ago, but has failed to capture radio's imagination thus far. It was aired just 53 times last week – 10 more than on its first week – but, with *Radio One* reducing support for the disc, its audience is down enormously, hence its 78-188 tumble on the chart.

## AIRPLAY FACTSHEET

• *Polydor* rules at *Radio Two*, where *Universal*'s *Daniel Bedingfield* and *Ronan Keating* share most played honours with 19 spins apiece for *I Can't Read You* and *The Long Goodbye*. The station is also heavily behind the late *George Harrison*'s *Any Road*, which it aired 16 times last week, providing nearly a third of the disc's total plays and earning 96.6% of the 16.1m audience that earns it 43rd place on the airplay chart.

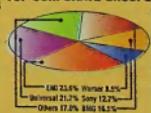
• You're A Superstar by Love Inc achieved a

number seven peak on the sales chart last December, but was more popular on radio than at retail, twice rising to number two on the airplay list. It looks to be near the end of its lengthy run on the Top 50, which thus far stretches back 22 weeks. It slips 41-44 this week, not least because the group's new single *Broken Bones* was introduced to the airwaves last week most successfully, earning 319 plays, an audience of more than 12m and a number 61 debut.

## TOP 10 COMPANIES



## TOP CORPORATE GROUPS



Figures show top 10 companies by airplay percentage of the Top 50 and all other companies grouped by airplay percentage of the Top 50.

### SINGLES COMMENTARY

by ALAN JONES



Last week, overseas acts filled the top three places on the chart but this week homegrown heroes take over, with debuts at one, two and three from developing UK acts **Busted**, **Lisa Maffia** and **David Sneddon**.

Sneddon famously won BBC's Fame Academy and topped the chart with his debut single *Stop Living The Lie* in January, with first-week sales of 128,000. His follow-up, *Don't Let Go*, sold less than a quarter as many last week – just more than 25,000 – and has to settle for a number three debut, except in Scotland, where it gives him its second consecutive number one. Finishing a convincing 46th ahead of nearest challengers **Busted**.

As a member of So Solid Crew, Lisa Maffia had only 21 seconds of glory on the group's 2001 chart-topper of the same name. Following in the footsteps of Romeo and Harvey, she becomes the latest member to taste solo success this week, with *All Over*. Although debuting at number two, *All Over* never challenged **Busted**'s *You Said No*, and

### MARKET REPORT



Figures show top 10 companies by % of total copies & % of total sales of the Top 25, and company group shares by % of total sales of the Top 25



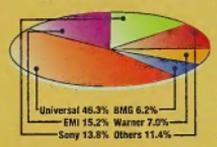
sold 50.5% less – 27,000 copies – in the week nationally in London, however, where urban music is stronger, Maffia was indexed

### SINGLES FACTFILE

Providing a much-appreciated birthday present for **Busted**'s oldest member **Matt**, who will be 20 in 10 days (May 8), *You Said No* debuts at number one for the trio after selling nearly 43,000 copies last week. **Busted**'s witty lyrics and catchy tunes have helped them to a meteoric rise. They first charted last September, when they reached number three with *What I Go To School For*, which had first-week sales of 34,000 and cumulative

sales of 128,000. The follow-up *You Said No* opened a notch higher – number two, and also sold more copies, with a first-week tally of 35,500 and a cumulative sale of 160,000. The band's self-titled debut album was released a fortnight after their first single and naturally made a slow start, debuting at number 30. It peaked at two in February and has improved 25–20–14–7–5 in the last month, while increasing its cumulative sales to 386,000.

### TOP CORPORATE GROUPS



number one, with *All Over* outselling *You Said No* by 7.4%. For the second week in a row, a new boy

band dents the Top 10. Last week it was Irish upstairs D-side who made an impact, debuting at number nine with *Speechless*. This week it is the turn of **Triple Eight** – a sort of musical boy band – whose introductory single *Knock Out* debuts at number eight.

It is unusual to find an unproven artist survive a lengthy break after falling short of the Top 40 with three consecutive singles. V2 signing **Billy Crawford** was tipped for stardom in 1998, but failed to deliver, with singles peaking at 48, 104 and 82. Now sounding somewhat more mature, Crawford, who is still only 20 and still signed to V2, makes his Top 40 debut this week with *You Didn't Expect That* at number 35.

**Baby Drums** Boy registered his first Top 10 hit with *Ware Right* last October. It peaked at number nine, since when **Damon Gough** has suffered a bit of a decline in singles, peaking at 16 with the follow-up *Born Again* in January, and having to settle for a number 24 debut this week for *All Possibilities*.

### INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)
1	NEW	7 NATION ARMY	The White Stripes	XL/X1510CD (V)
2	NEW	ALL POSSIBILITIES	Baby Drums Boy	Twisted Run/XT 17N0127CD (V)
3	NEW	FAST BOY/GOOD UPS	The Buzineses	Superior Quality BLUE/2021 (S)
4	NEW	YOU DIDN'T EXPECT THAT	Billy Crawford	V2 VVW222283 (DM/VP)
5	NEW	WEEKEND	Scotter	Sheffield Tare/EFD UK 0147125TU (V)
6	NEW	THE LIGHT	Michelle Weeks	Defected DFD7046 (V)
7	3	DIAMONDS AND GUNS	The Transplants	Helicat 11082 (P)
8	4	BUCCI BAG	Andrea Doris	Southern Fried ECE383 (S)
9	NEW	IF IT KILLS ME, RIVER	Therapy?	Spliffie SPY7X3245 (P)
10	2	NEPTUNE	IMM	Music For Nations COX00720 (P)
11	7	CRY ME A BUST	Justin Timberlake	Jive 025622 (P)
12	NEW	HEARER THAN HEAVEN	Delays	Rough Trade TRADESC006 (P)
13	5	FRID MY LITTLE BRAINS	The Kills	Damiano RIJ5163 (S)
14	NEW	TURN IT UP	Ugly Ducking	Antidote AMT1106 (P)
15	12	FLASH	Queen & Vanguard	Nebula NEB0041 (ADD)
16	NEW	FUCK THE BEATS	Various DJs	Simfonar STMP1282 (ADD)
17	NEW	THE SOUND OF MOVEMENT – SAMPLER II	Movement MOV007P7 (S/SH)	
18	9	BITA OUTA	DJ Sav & DJ Puffin	V Recordings V918 (S/SH)
19	NEW	FRANCIS RESIDENTS EP 2	James Lovison Presents	Nuke/Kee NUK69P/N (ADD)
20	17	REVOLUTION	BK	Nuke/Kee NUK69K/432 (ADD)

All charts © The Official UK Charts Company 2003

### Get the Shazam Music Insider newsletter, with complete top 20 pre-release Tag chart straight to your PC – free every week

THE SHAZAM PRE-RELEASE TOP 20 CHART These are the tunes the public wants. The Tag chart is unique – keep close to who's releasing what.

THE WEEK'S FEATURED TAG CHART TRACK Who'd like the distinction of having their pre-releases reviewed by Shazam and read by the industry?

THE TRACKS YOU KNOW YOU WANT WHEN THEY COME OUT... Stock up on your music knowledge. Insignificant mini-reviews to keep you in tune with forthcoming releases.

SINGLE AND ALBUM OF THE WEEK What's getting most of you excited this week?

QUESTION OF THE WEEK So why did the Beeb ban Hot Hot Heat's single "Bandages" from the airwaves, and how did Blue's single "you make Me Wanna (Surrender My Soul)" get by the censor?

SHAZAM CUSTOMER RESPONSE OF THE WEEK... "I regularly use Shazam at a night right and thanks to you I am 6 pints of beer better off every week. Yeah baby!"

if it sounds good, tag it

### hit 40 UK

This Week	Last Week	Title	Artist	Label
1	1	YOU SAID NO	Matt & Adam	Universal Island
2	NEW	ALL OVER	Lisa Maffia	Independiente
3	NEW	DON'T LET GO	Busted	Mercury
4	NEW	MAKE LUV	Beet. Over Christmas	Parlophone
5	NEW	MOVE YOUR FEET	Junior Seven	Mercury
6	NEW	IN DA CLUB	...	Interpop/Pyralis
7	NEW	SCANDALOUS	...	Virgin
8	NEW	COME UNKNOKE	Robb Williams	Chryslis
9	NEW	CRY EYE MONS	...	Universal Island
10	NEW	X GONN GIVE IT TO YA	...	Dot Jam/Mercury
11	NEW	AMERICAN LIFE	Madonna	Mercury
12	NEW	7 NATION ARMY	The White Stripes	XL Recordings
13	NEW	I'M WITH YOU	Justin Timberlake	A&M
14	NEW	CLOCKS	...	Parlophone
15	NEW	ALL I HAVE	Janet Lagan from US Cost 1	Epic
16	NEW	BEAUTIFUL	Christina Aguilera	RCA
17	NEW	BEING NOBODY	Rick Ross & Shyheim K	Virgin
18	NEW	KNOCKOUT	Triple Eight	Parlophone
19	NEW	I CAN'T READ YOU	Junior Seven/Pyralis	Parlophone
20	NEW	ROCK YOUR BODY	Justin Timberlake	Jive

© The Official UK Charts Company 2003/MCA/Universal

### Shazam TAG CHART

This Last	Title	Artist	Label
1	1	LONELINESS	Tomcraft
2	2	IGNITION	R Kelly ft. Joe Budden
3	3	ROCK YOUR BODY	Justin Timberlake
4	7	FAVOURITE THINGS	Big Brovaz
5	NEW	EVERYBODY COME ON	Mr. Redd & DJ Shebelle
6	6	HUSAN	Bhangra Knights ft. Hussein
8	9	JUST BE OUS TO ME	Revelation
9	NEW	MY LOVE IS ALWAYS	Saffron Hill ft. Ben Orono
10	NEW	DON'T GONNA GET	...

© Shazam Entertainment Ltd. Compiled by Shazam Entertainment Ltd. using industry and consumer users to get pre-release music. All rights reserved. Shazam is a registered trademark of Shazam Entertainment Ltd. All other trademarks are the property of their respective owners. Shazam is not affiliated with any record label. Shazam is not affiliated with any record label. Shazam is not affiliated with any record label.



### ALBUMS COMMENTARY

by ALAN JONES

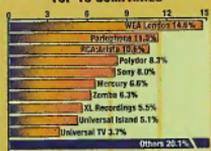
New albums by two venerated American veterans help to keep the post-Easter slump in artist album sales – usually well into double figures – down to a comparatively modest 6%. Madonna's American Life takes pole position with 55,000 sales, while Meat Loaf's introductory Mercury album *Could It Have Said It Better* enters at number four, with more than 33,000 sales.

The latter is Meat Loaf's first album of new material since 1995, when his final Virgin release, *Welcome To The Neighborhood*, opened and peaked at number three with first-week sales of 52,000. American acts – Justin Timberlake and The White Stripes – also fill second and third place on the chart, with the highest ranked UK act being Busted at number five. Timberlake's *Justified* sold more than 39,000 copies in the week, enough for it to return to the top of the year-to-date rankings ahead of Norah Jones' *Come Away With Me*. The Madonna and Meat Loaf discs were the only new releases with enough support to



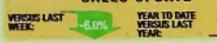
### MARKET REPORT

#### TOP 10 COMPANIES



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

#### SALES UPDATE



enter the chart. One of the artists taking advantage of this lull to streak ahead is Robbie Williams, whose *Escapology* set improves 24-

### ALBUMS FACTFILE

She may have failed to register the 11th number one single of her career with American Life, but Madonna still picks up her eighth number one LP with the album of the same name. However, as the single slumps 2-12, suggesting it sold little outside Madonna's core fanbase, the album's first-week sales of 65,000 are significantly less than those of her previous album – *Music*, which opened with 152,000 sales in 2000 –

and the hits package *GHV2*, which sold 88,500 copies to debut at number two in November 2001. Before *American Life*, Madonna topped the chart with *Like A Virgin* (1984), *True Blue* (1986), *Like A Prayer* (1989), *The Immaculate Collection* (1990), *Evita* (1997), *Ray Of Light* (1998) and *Music* (2000). Madonna has the highest tally of number ones by a female solo artist, with Celine Dion in second place with five number ones.

#### TOP CORPORATE GROUPS



15, with a 42.5% increase in sales week-on-week. Williams' improvement is partly due to exposure for the current single *Come Undone*

and partly to an £8.99 deal on the album at Woolworths, which helped the retailer to sell 274% as many copies as it might otherwise have based on its overall market share and Come Undone's total sales. *Escapology* is currently in its highest position for 12 weeks.

Growing support for Craig David's new single *Fill Me In* helps his second album *Slicker Than Your Average* to a 63-31 leap. The album enjoyed a 79.7% spike in sales last week and has climbed five weeks in a row from a low position of 117. It has sold more than 330,000 copies since its release last November.

Looking to become the latest US rocker to break the UK market, *Good Charlotte* enter the Top 20 for the first time with their debut album *The Young And The Hopeless* this week. The album has been everywhere in the Top 75 since its debut 15 weeks ago, and has sold 104,000 copies thus far. It has climbed 44 places in three weeks as airplay support grows for the single *Girls And Boys*.

### COMPILATIONS

Although it enjoys a comfortable victory atop the albums chart, selling nearly as many copies as the rest of the Top five added together, *Now That's What I Call Music!* 54 is not faring nearly so well as is customary for the album-concuring series. It sold just shy of 90,000 copies last week, suffering a week-on-week decline of 5.1%. It thus breaks a string of 20 consecutive *Now!* albums – from *Now! 34* to *Now! 53* inclusive – to achieve sales of more than 100,000 on each of their first two weeks in the chart. The last album to fail to do so was *Now! 33* in the spring of 1999. Now 33 achieved a last-week first-week sale of around 75,000 and slipped to 56,000 the following week.

The only new entry to the Top 20 this week is *Hope, The Warchild/Daily Mirror* charity album in support of Iraqi aid projects. Debuting at number six, the album, on Warner

Music's London label, sold more than 15,500 copies and includes exclusive tracks by George Michael, Paul McCartney, Ms Dynamite, Avril Lavigne, Travis and 13 others.

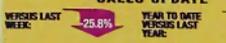
The latest reality TV sensation, Robbin in the USA, reached its climax on Saturdays with Tom Hady triumphing last week. Michelle Gayle. Despite the series' success, a spin-off album, featuring Hady, Gayle and the other acts who toured the US by bus, sold fewer than 2,500 copies last week and limps to a number 35 debut. Hady has two albums out today – Universal Music TV's *True Ballads*, which is a full-price effort and the *State Of Play*, a budget album from EMI Gold, which also releases a new album by Peter Cox, who finished third in the competition. *True Ballads* includes many of the songs Hady cut for Robbin in the USA, among them his Spandau Ballet hit *Through The Barricades*.

### MARKET REPORT

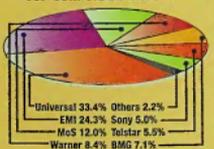


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the Top 100 albums

#### SALES UPDATE



#### TOP CORPORATE GROUPS



#### COMPILATIONS' SHARE OF TOTAL SALES

Artists' albums: 76.4%  
Compilations: 24.6%

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	ELEPHANT	The White Stripes	XL XLCD82 (P)
2	2	JUSTIFIED	Justin Timberlake	Jive 522472 (P)
3	3	CHOCOLATE FACTORY	R Kelly	Jive 923982 (P)
4	11	HAVE YOU FEEL THE FISH?	Buffy Drawn Boy	XL TXLX1126 (V)
5	4	THE STUDIO TECHNO EXPERIENCE	Scotter	Sheffield Tones/Eat UK STU0471126 (V)
6	9	COMFORT IN SOUND	Feeder	Epic E8CD43 (P)
7	5	MELODY AM	RoxyCapp	Wall Of Sound WALL0302 (V)
8	8	THE TRANSPARENTS	Daniel O'Donnell	Relief 9482 (P)
9	6	DANIEL IN BLUE JEANS	Daniel O'Donnell	DMC TV DMGT001N (DK)
10	NEW	SHINE	Daniel Lionel	Audi 66612 (P)
11	NEW	THE BLESSED HELMINEE	Black Label Society	Spirith SPIT0001 (P)
12	NEW	MONDAY AT THE HUG & PINT	Arch Strap	Chemikal Underground CHEM0603 (V)
13	7	THINKING IT OVER	Lenny X	V2 VVR101792 (DMV/P)
14	NEW	FREE AGENTS	Mark Deep	Landspeed LSN2222 (V)
15	10	IS THIS IT	The Strickes	Rough Trade RTW00032 (DK)
16	8	FOUR WAYS TO SCREAM YOUR NAME	Fuero! For A Friend	Intelligence INT030023 (DMV/P)
17	12	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101908 (DMV/P)
18	14	GREATEST HITS	2 Pac	Jive 923622 (P)
19	16	SONGBIRD	Eva Cassidy	Blix Street/HOT 0210095 (HOT)
20	NEW	SURFER ROSA	Poies	4AD CAD 0303 (V)

© The Official UK Charts Company 2003

### THE YEAR SO FAR... TOP 20 ALBUMS

THE	LAST	TITLE	ARTIST	LABEL
1	1	JUSTIFIED	JUSTIN TIMBERLAKE	JIVE
2	2	COME AWAY WITH ME	NORAH JONES	PARTLOPHONE
3	3	LET GO	AVRIL LAVIGNE	ARISTA
4	4	A RUSH OF BLOOD TO THE HEAD	COLDPLAY	PARTLOPHONE
5	5	STRIPPED	CHRISTINA AGUILERA	WARNER BROS
6	6	BY THE WAY	RED HOT CHILI PEPPERS	UNIVERSAL
7	8	BUSTED	TOM JONES	UMTY
8	8	GREATEST HITS	DANIEL BEDINGFIELD	POLYDOR
9	7	MESQUINAZODDO	50 CENT	INTERSCOPE/CORNER
10	11	GOTTA GET THRU THIS	KELLY ROWLAND	COLUMBIA
11	12	GET RICH OR DIE TRYIN'	ROBBIE WILLIAMS	BMG
12	10	SIMPLY DEEP	SUGABABES	ISLAND/UNIVERSAL
13	14	ESCAPOLOGY	EMINEM	INTERSCOPE/POLYDOR
14	13	ANGELS WITH DIRTY FACES	DANIEL O'DONNELL	DMC TV
15	15	THE ENEMEN SHOW	SIMPLY DEEP	UMTY
16	17	DANIEL IN BLUE JEANS	LINKIN PARK	WARNER BROS
17	18	HOME	BLUE	INNOCENT
18	19	METEORA	DAVID GRAY	EAST WEST
19	15	ONE LOVE		
20	6	A NEW DAY AT MIDNIGHT		

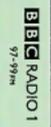
© The Official UK Charts Company 2003. Last week's position appears next to the week before week

# OFFICIAL CHARTS 3/5/2003

music week

## SINGLES

1	<b>YOU SAID NO</b> Busted	Universal
2	ALL OVER Lisa Maffia	Indipendence
3	DON'T LET GO David Sheldon	Mercury
4	MAKE LUV Room 5 feat. Oliver Cheatham	Positiva
5	IN DA CLUB 50 Cent	Interscope/Polydor
6	X GUN' GIVE IT TO YA DMX	Def Jam/Mercury
7	7 NATION ARMY The White Stripes	XL
8	KNOCK OUT Triple Eight	Polydor
9	MOVE YOUR FEET Junior-Senior	Mercury
10	CRY Kym Marsh	Island/Uni-Sound



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

## The Music Week Cup 2003

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

The tournament kicks off on 7th June at 11am.

Please call the hotline number 0870 777 200 or email

lesster@oostevents.com for more details.

music week



## ALBUMS

1	<b>AMERICAN LIFE</b> Maroon 5	Mercury/Vener Bros
2	JUSTIFIED Justin Timberlake	Jive
3	ELEPHANT The White Stripes	XL
4	COULDN'T HAVE SAID IT BETTER Meat Loaf	Mercury
5	BUSTED Busted	Universal
6	A RUSH OF BLOOD TO THE HEAD Coldplay	Parlophone
7	LET GO Avril Lavigne	Arista
8	COME AWAY WITH ME Norah Jones	Parlophone
9	GOTTA GET THRU THIS Daniel Bedingfield	Polydor
10	HOME Simply Red	SimplyRed.com



# music week

## URBAN TOP 30

Rank	Artist	Album
1	Mercury	13
2	Stella Browne	10
3	Can't Make Up My Mind	10
4	Robbie Rivera	10
5	Michael Woods	10
6	Stevie Nicks	10
7	Donna Summer	10
8	Cher	10
9	Cher	10
10	Cher	10
11	Cher	10
12	Cher	10
13	Cher	10
14	Cher	10
15	Cher	10
16	Cher	10
17	Cher	10
18	Cher	10
19	Cher	10
20	Cher	10

## UPFRONT CLUB CHART TOP 40

Rank	Artist	Album
1	Mercury	13
2	Stella Browne	10
3	Can't Make Up My Mind	10
4	Robbie Rivera	10
5	Michael Woods	10
6	Stevie Nicks	10
7	Donna Summer	10
8	Cher	10
9	Cher	10
10	Cher	10
11	Cher	10
12	Cher	10
13	Cher	10
14	Cher	10
15	Cher	10
16	Cher	10
17	Cher	10
18	Cher	10
19	Cher	10
20	Cher	10

## COMMERCIAL POP TOP 30

Rank	Artist	Album
1	Mercury	13
2	Stella Browne	10
3	Can't Make Up My Mind	10
4	Robbie Rivera	10
5	Michael Woods	10
6	Stevie Nicks	10
7	Donna Summer	10
8	Cher	10
9	Cher	10
10	Cher	10
11	Cher	10
12	Cher	10
13	Cher	10
14	Cher	10
15	Cher	10
16	Cher	10
17	Cher	10
18	Cher	10
19	Cher	10
20	Cher	10

# CLUB CHARTS 3/5/2003

## PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	Mercury	13
2	Stella Browne	10
3	Can't Make Up My Mind	10
4	Robbie Rivera	10
5	Michael Woods	10
6	Stevie Nicks	10
7	Donna Summer	10
8	Cher	10
9	Cher	10
10	Cher	10
11	Cher	10
12	Cher	10
13	Cher	10
14	Cher	10
15	Cher	10
16	Cher	10
17	Cher	10
18	Cher	10
19	Cher	10
20	Cher	10

## UPFRONT: PRE-RELEASE

Rank	Artist	Album
1	Mercury	13
2	Stella Browne	10
3	Can't Make Up My Mind	10
4	Robbie Rivera	10
5	Michael Woods	10
6	Stevie Nicks	10
7	Donna Summer	10
8	Cher	10
9	Cher	10
10	Cher	10
11	Cher	10
12	Cher	10
13	Cher	10
14	Cher	10
15	Cher	10
16	Cher	10
17	Cher	10
18	Cher	10
19	Cher	10
20	Cher	10

## COOL CUTS CHART

Rank	Artist	Album
1	Mercury	13
2	Stella Browne	10
3	Can't Make Up My Mind	10
4	Robbie Rivera	10
5	Michael Woods	10
6	Stevie Nicks	10
7	Donna Summer	10
8	Cher	10
9	Cher	10
10	Cher	10
11	Cher	10
12	Cher	10
13	Cher	10
14	Cher	10
15	Cher	10
16	Cher	10
17	Cher	10
18	Cher	10
19	Cher	10
20	Cher	10



# COMPILATIONS

## 1 NOW THAT'S WHAT I CALL MUSIC '04

EMI/Virgin/Universal

2 CLUBLAND X-TREME  
Universal/TV

3 BACK TO THE OLD SCHOOL CLUB CLASSICS  
Mercury Of Sound

4 LET'S GROOVE  
DAGS TV/Sony TV

5 THE VERY BEST OF FINE FOLK - SUMMER 2003  
Behar TV/BMG

6 HOPE  
London

7 HITS 55  
BBC/Scott/Real/MSM

8 CAPITAL GOLD BRITISH LEGENDS  
Virgin/UK

9 THE VERY BEST OF COLD FEET  
Universal TV

10 THE ANNUAL SPRING 2003  
Mercury Of Sound

## 11 SUPER JAYS

Virgin/UK

12 DIVAS OF JAZZ  
Virgin

13 THE VERY BEST OF MTV UNPUNISHED 2  
UM/WMSA

14 NOW DANCE 2003 PT 2  
Virgin/UK

15 CLASSIC FM HALL OF FAME - GOLD  
Classic FM

16 TIME AS WE PRESS THE URBAN FEELS 2003  
Urban Express/MSM

17 THE VERY BEST OF ALL WOMAN 2003  
Tiger TV/BMG

18 CLASSICAL CHILD OUT GOLD  
LineaClassica

19 WHITE LABEL EUPHORIA - LEVEL 2  
Rising TV/BMG

20 NEW WOMAN 2003  
Virgin/UK

21 EVE CANDY Mis-Teeq  
Teaser

22 DANIEL IN BLUE JEANS Daniel O'Donnell  
DMG TV

23 SIMPLY DEEP Kelly Rowland  
Columbia

24 THIS IS ME... THEN Jennifer Lopez  
Epic

25 UP! Shania Twain  
Mercury

26 THE STADIUM TECHNIX EXPERIENCE Scuder  
Sheffield United/UK

27 BALLADS - THE LOVE SONG COLLECTION Boyzone  
Universal TV

28 THINKING IT OVER Liberty X  
V2

29 GREATEST HITS Tom Jones  
Universal TV

30 VERY BEST OF - EARLY DAYS & LATTER DAYS Led Zepplin  
Atlantic

21 VIRTUALITY Voids  
EMI/Liberty

22 TIM WITH YOU Avril Lavigne  
Arista

23 DESTINATION DTS feat Roxanne Wolfe  
fir

24 ALL POSSIBILITIES Bady Dramon Boy  
Twisted Nerve/UK

25 FAST BOY/DUDD UP! The Bluetones  
Superior Quality

26 WHEN I SEE YOU Wiley Gray  
Epic

27 SUNRISE Simply Red  
SimplyRed.com

28 EXCUSE ME MISS Jay-Z  
Roc-A-Fella/Mercury

29 TONIGHT/MISS YOU NIGHTS Westlife  
S

30 WEEKEND Soccer  
Sheffield Times/Edis UK



31 TO LOVE A WOMAN Lionel Richie feat Enrique Iglesias  
Mercury

32 U MAKE ME WANNA Blue  
Innocent

33 LOVE DOESN'T HAVE TO HURT Atomic Kitten  
Innocent

34 BUMP BUMP BUMP BZK feat P Diddy  
Epic

35 YOU DIDN'T EXPECT THAT Billy Crawford  
V2

36 STOP LIVING THE LIE David Sneddon  
Mercury

37 DON'T KNOW WHAT TO TELL YA Aalyrah  
Independence

38 BEING NOBODY Richard X vs Liberty X  
Virgin

39 GOSSIP FOLKS Missy Elliott feat Ludacris  
Elektra

40 MESMERIZE Ja Rule feat Ashanti  
Murder Inc/Mercury

41 CHRISTINA AGUILERA: Fighter (FCA)  
June 9  
42 THE CHEEKY GIRLS: Take Your Shoes Off (Mudjipi)  
May 5  
43 GIRLS ALLOUD: No Good Advice (Polydor)  
May 12  
44 JUNIOR SENIOR: the (Mercury)  
June 9  
45 ONE TRUE VOICE: Shakespeare's (Way With) Words (Edi/Live)  
May 26  
46 RICHARD X FEAT. KELLS: Finest Dreams (Virgin)  
June 23  
47 KELLY ROWLAND: Can't Nobody (Columbia)  
April 28  
48 STEREOPHONICS: Madama Hejla (V2)  
May 19  
49 4tE: Not Gonna Get Us (Interscope/Polydor)  
May 19  
50 JUSTIN TIMBERLAKE: Rock Your Body (Live)  
May 19



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

**music week**  
DIRECTORY 2003

The only comprehensive directory of the UK music industry  
Now has 13,000 entries with full contact details including email, addresses & telephone numbers  
To order your copy call 01568 438816



# THE OFFICIAL UK CHARTS

## SPECIALIST



3 MAY 2003

### MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	1	SONGS IN A MINOR	Alicia Keys	J 242128282 (BMG)
2	17	THE VERY BEST OF	The Eagles	Elektra 755262002 (TEN)
3	15	LICKIN' ON BOTH SIDES	Mo-Town	Telstar 74001214 (V)
4	12	KEEP ON YOUR MEAN SIDE	The Kids	Domino WIGC024 (V)
5	13	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 672224 (TEN)
6	4	THE MAN WHO	Travis	Independence 1520623 (TEN)
7	20	LONDON CALLING	The Clash	Columbia 685312 (TEN)
8	2	ALL RISE	Innocent CSSM (E)	
9	6	WHAT HIT?!	Red Hot Chili Peppers	Parlophone COP79022 (E)
10	19	PARALLEL LINES	Blondie	Fame 552092 (E)
11	18	TRACY CHAPMAN	Jeff Chapman	Elektra 755807142 (TEN)
12	16	THE BEST OF BONO - JAMES BONO	Various	Capitol 66062 (E)
13	3	NOT THAT KIND	Anastasia	Epic 674122 (TEN)
14	3	SILVER SIDE UP	Nickelback	Roadrunner 126982 (U)
15	11	AALIYAH	Aaliyah	Virgin CDVU198 (E)
16	10	GRACE	Jeff Buckley	Columbia 675992 (E)
17	14	LOVERS SPEAK	Jose Amador	Telstar Prensaria TPC25514 (TEN)
18	9	THE BEST OF THE DOORS	The Doors	Elektra 75582482 (TEN)
19	5	THE VERY BEST OF	The Pogues	World Circuit 876395 (TEN)
20	7	LIFE THRU A LENS	Robbie Williams	EMI CDC06122 (E)

© The Official UK Charts Company 2003

### BUDGET

This	Last	Title	Artist	Label (Distributor)
1	4	GOOD MORNING VIETNAM	Various	Crismen CRM00343 (EUK)
2	2	22 CARAT COUNTRY GOLD	Various	Crismen CRM00351 (EUK)
3	1	MEAT LOAF & FRIENDS	Various	Epic 59072 (EUK)
4	NEW	FOUR WAYS TO SCREAM YOUR NAME	Funeral For A Friend	Infectious INF012005 (UMV/P)
5	5	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 683292 (TEN)
6	3	RUTTER/REDHEIM	Choir Of Clare College/Brown	Naxos 855130 (E)
7	NEW	THE ESSENTIAL	Nina Simone	Metro MTR02010 (NMP)
8	NEW	THE ALTERNATIVE ALBUM	Various	EMI Gold 884302 (E)
9	12	LOVE SONGS	Evis Presley	Candem 74231492 (BMG)
10	6	HIGHLIGHTS FROM THE WAR OF THE WORLDS	Jeff Wayne	Columbia CD 32556 (E)

© The Official UK Charts Company 2003

### R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	ALL OVER	Lisa Maffia	Independence 150985MS (TEN)
2	NEW	X-GOV GIVE IT TO YA	DMX	Def Jam/Mercury 077942 (U)
3	10	IN DA CLUB	50 Cent	Interscope/Polydor 497974 (U)
4	2	SCANDALOUS	Mis-Teeq	Telstar CDSTA33319 (BMG)
5	4	ALL I HAVE	Jamie H. Lopez feat. Lil' Cool J	Epic 673872 (TEN)
6	3	EXCUSE ME MISS	Jay-Z	Roc-A-Fella/Mercury 079121 (U)
7	NEW	WHY I SEE YOU	Macy Gray	Epic 673845 (TEN)
8	7	BEAUTIFUL	Snoop Dogg	Capitol CD01462 (E)
9	5	DON'T KNOW WHAT TO TELL YA	Asheq	Independence 1520737 (U)
10	6	BUMP BUMP BUMP	Blaq	Epic 673862 (TEN)
11	9	GOSSIP FOLKS	50k feat. P Diddy	Elektra E79602 (TEN)
12	8	U MAKE ME WANNA	Blue	Interscope/SNCO44 (E)
13	10	MESMERIC	Mu Ru feat. Ashanti	Murder Inc./Mercury 077982 (U)
14	13	JUST A FRIEND	Jay-Z	J 676769061 (BMG)
15	12	I CAN	Nas	Columbia 672385 (TEN)
16	11	SATISFACTION	Herb	Interscope/Polydor 497982 (U)
17	14	SING FOR THE MOMENT	Eminem	Interscope/Polydor 4979812 (U)
18	15	BOY (I NEED YOU)	Mariah Carey feat. Cam'ron	Def Jam 077982 (U)
19	16	CRY ME A RIVER	Justin Timberlake	Jive 9254632 (P)
20	18	WORK IT	Nelly feat. Justin Timberlake	Universal/MCST04312 (U)
21	NEW	STILL NOT A PLAYER/HORSE & CARRIAGE	Big Pun/Centron	Sr Urban 003082 (TEN)
22	21	STOLE	Kelly Rowland	Columbia 6725182 (U)
23	19	USE YOURSELF	Eminem	Interscope/Polydor 497982 (U)
24	22	FLOTIC	Floetry	DreamWorks/Polydor 4507751 (U)
25	23	GIMME THE LIGHT	Sean Paul	Atlantic A1014620 (TEN)
26	24	WALK THIS WAY/THE LIGHT	RuPaul	Simply 125122.0026 (BMG)
27	25	BONNIE & CLYDE	Jay-Z feat. Beyonce Knowles	Roc-A-Fella/Mercury 0770102 (U)
28	26	KEEP IT REAL/DON'T TALK	Jon B	Sr Urban 003081 (TEN)
29	NEW	HEY SEXY LADY	Shaggy	NCA/In-Labels MCST 40308 (U)

© The Official UK Charts Company 2003. Compiled from data from a panel of independent and specialist multiples.

### COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UPI	Shania Twain	Mercury 170342 (U)
2	2	HOME	Dixie Chicks	Epic 506622 (U)
3	3	WORLD WITHOUT TEARS	Lucinda Williams	Last Highway 170352 (U)
4	5	THE MAN COMES AROUND	Johnny Cash	Highway 965322 (U)
5	4	RAINY DAY MUSIC	The Jivehunks	American 877382 (U)
6	6	COME ON OVER	Shania Twain	Mercury 170812 (U)
7	7	ROCKS OF TRAVEL	Rosanne Cash	Capitol 0837572 (E)
8	8	CHINATOWN	Be Good Tamas	EMI 861462 (E)
9	9	DEEPER STILL	Beth Nielsen Chapman	Sanctuary SANC102 (U)
10	13	FLY	Dixie Chicks	Epic 408422 (U)
11	11	WIDE OPEN SPACE	Dixie Chicks	Epic 408422 (U)
12	10	YESTERDAY'S MEMORIES	Daniel O'Donnell	Rosette ROS02020 (INDIA)
13	12	BLUE HORSE	Be Good Tamas	Network 30242 (E)
14	15	TWISTED ANGEL	LeAnn Rimes	Carb/Random 50661152 (TEN)
15	16	NEW FAVORITE	Alison Krauss & Union Station	Random ROUCO 0495 (PROM)
16	17	HANDS AND KISS	Dolly Parton	Sandwich SANC0 126 (P)
17	14	LOVE SALEM	Steve Earle	Epic 506462 (TEN)
18	20	GOLD	Ryan Adams	Last Highway 170522 (U)
19	19	I NEED YOU	LeAnn Rimes	Carb/Random 85781632 (TEN)
20	18	I'M JUST A GIRL	Deena Carter	Arista 129165232 (BMG)

© The Official UK Charts Company 2003

### ROCK

This	Last	Title	Artist	Label (Distributor)
1	NEW	COULDN'T HAVE SAID IT BETTER	Meat Loaf	Mercury 076712 (U)
2	2	RISE WAY	Red Hot Chili Peppers	Warner Bros 85284862 (U)
3	1	YIELDING	Linkin Park	Warner Bros 85284862 (U)
4	5	AEOLIAVE	AudioSlave	Mercury 5161302 (TEN)
5	NEW	COMFORT IN SOUND	Feeder	Echo ECH043 (U)
6	6	GREATEST HITS II & III	Queen	Parlophone 529832 (E)
7	3	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 672222 (TEN)
8	14	LOVE METAL	Hip	RCA 676262 (BMG)
9	4	VERY BEST OF - EARLY DAYS & LATER DAYS	Led Zepplin	Atlantic 73670812 (TEN)
10	9	THE TRANSPARENTS	The Transparent	Hellcat 9042 (U)

© The Official UK Charts Company 2003

### DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	DESTINATION	DTB feat. Roxanne Wilde	frfr DF0007 (TEN)
2	NEW	THE LIGHT	Melchior	Defected DTF064 (U)
3	3	MAKE LOVE	Room 5 feat. Oliver Cheatham	Positive 127211 (U)
4	1	WHO SAID [STUCK IN THE UK]	Plamen Fank	Interscope/Bustle 12512035 (TEN)
5	4	DAMAGED	Plummet	Mercury/Mercury 508101 (U)
6	5	BUCCI BAG	Andrea Doria	Southern Fried EDC388 (U)
7	6	INTA OUTA	DJ Sav & DJ Paolo	V Recordings V0418 (SRD)
8	2	AMERICAN LIFE	Madonna	Maverick/Warner Bros W0557 (TEN)
9	NEW	THE SOUND OF MOVEMENT - SAMPLER BY JUNIOR	Various	Movement M074939T (SRD)
10	NEW	BREAK ME WITH YOUR RECKLESS DUB	Shanton Warner	white label 80050501 (U)
11	8	MOVE YOUR FEET	Junior Senior	Mercury 9198191 (U)
12	NEW	LONDON CALLING SAMPLER	Various	Distance D1196 (U)
13	9	SHOWERDOWN THE END	Special Forces	Phenak PPR03V5 (SRD)
14	7	DON'T GET UP	Kathy Brown	Defected DTF068 (U)
15	NEW	FUCK THE BEATS	Simulant/DJs	Stimulant STM12027 (AOD)
16	NEW	6 MILLION REMIX	Doga Shile	Freemove FRONT 018 (SRD)
17	NEW	SUPERSTITION	Stevie Wonder	Simply 12512325 (BMG)
18	NEW	THE HUNTER	Herb Infusion	Bedrock B041 (AOD)
19	NEW	FRANKIE'S RESIDENTS EP 2	James Lawson Presents	Nikwerk 049PNUK (U)
20	NEW	NEW FUNK THEORY	H-Foundation	Soma SOMA121 (AOD)

© The Official UK Charts Company 2003

### DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	AMERICAN LIFE	Madonna	Maverick/Warner Bros 93024945 (TEN)
2	2	BACK TO THE OLD SKOOL CLUB CLASSICS	Various	Ministry Of Sound -U- (BMV/TEN)
3	1	CLUBLAND X-TREME	Various	UMT/VAATV -U- (U)
4	NEW	GOTTA GET THRU THIS	Daniel Bedingfield	Polydor -8551252 (U)
5	NEW	AZULI PRESENTS MIAMI 2003	Various	Acid AZCD121 (BMV/TEN)
6	3	DISCO HEAVEN 02	Various	Hot Kandi -U- (BMV/TEN)
7	NEW	PLAY	Moby	Mute STUAM 172/STUAM 172 (U)
8	7	D DON'T DONT STOP THE BEAT	Junior Senior	Mercury 06792011 (U)
9	4	MELODY AM	Royksopp	Wall Of Sound WALL9022 (U)
10	10	LETS GROOVE	Various	DMG TV/Sony TV -U- (U)

© The Official UK Charts Company 2003

### MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	NEW	PAUL McCARTNEY: Back In The US - Concert Film	Capitol 47270 (E)
2	1	GARTH GATES: Live	Werner Music Video 50662019 (E)
3	3	THE BEATLES: The Beatles Anthology - Box Set	PMI AN010523 (E)
4	2	WILL YOUNG: Live	Werner Music Video 506624873 (E)
5	NEW	ROBBIE WILLIAMS: The Robbie Williams Show	EMI 654023 (E)
6	6	GARTH GATES FEAT. THE YIMMAYS: Spin In The Sky	S 0291650386 (E)
7	7	BLUJE: One Live Love Tour	Innocent 594023 (E)
8	8	LED ZEPPELIN: Song Remains The Same	Warner Brothers 511330 (E)
9	9	DAVID BOWIE: Best Of Bowie	EMI 650209 (E)
10	10	QUEEN: Greatest Video Hits - 1	Parlophone 623049 (E)
11	10	DAVID BOWIE: Ziggy Stardust And The Spiders From Mars	EMI 802919 (E)
12	17	VARIOUS: The Last Waltz	EMI 173235 (E)
13	12	NORAY JONES: Live In New Orleans	Blue Note 250419 (E)
14	11	PETER DINKEL: Secret World Live	PMI MAN02013 (E)
15	14	ABBA: The Definitive Collection	Polydor 0141668 (E)
16	13	THE POLICE: Every Breath You Take	Polydor 635718 (E)
17	20	UD: The Best Of - 1990-2000	Island/UK Island 655353 (E)
18	15	DANIEL O'DONNELL: An Evening With...	Rosette R05010 (E)
19	19	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 623063 (E)
20	24	UZ: Runks And Hun	Ce Vision 049720 (E)

© The Official UK Charts Company 2003

## STORE OF THE WEEK SHO' NUFF

### STORE DETAILS

Steve McDowell founded Sho' Nuff in 1990 in a quiet backstreet location in its native Bangor before moving the store to its current larger premises on Main Street a year later. He has been in music retail for 10 years, having previously worked at HMV and Tower's Glasgow outlet. He decided to return home to launch a shop under the motto "Bringing specialist music to the people".

**Store size:** 700 sq ft  
**Music stocked:** a wide range of albums on CD and vinyl  
**Areas of specialisation:** essentially non-chart including catalogue and new releases  
**Local Competition:** Golden Discs, Sanity, Woolworths

### Sho' Nuff's Top 10:

- Lucinda Williams - World Without Tears (Last Highway)
- The Jayhawks - Rainy Day Music (Arista)
- Brian Kennedy - On Song (Curb)
- Rory Gallagher - Wheels Within Wheels (Buddha/BMG)
- Roseanne Cash - Rules Of Travel (Capitol)
- Kelly Jo Phelps - Singshot Professionals (Rykodisc)
- Erin McKeown - Distillation (Signature)
- Damien Rice - O (Diamant Rice Music)
- White Stripes - Elephant (XL Recordings)
- Norah Jones - Come Away With Me (Arista)

### STEVE McDOWELL, OWNER

"Business was quiet at the start of the year but I had a really good run into St Patrick's Day and then Mother's Day and April's not been too bad either. Our business is mainly regular customers and, with the schools being off, that has been good for trade."

Since I moved back to open the shop, we've never bothered with singles, only albums. We offer specialist music across the board whatever your musical taste, and we've been doing really well with new releases by artists like Lucinda Williams. The Jayhawks and Brian Kennedy, who has had a lot of local interest off the back of his recent TV show here, The White Stripes album has also appealed right across the board, from young indie kids to older buyers who have been prompted when we have played some of the bluesy numbers in store.

The main bulk of the shop sales-wise is our Ritz section, which includes a lot of jazz vocals from artists such as Norah Jones and Diana Krall. But we also do well with blues, country, folk, world and reggae and have good stocks of the likes of Eric McKeown, Rory Gallagher and Daniel Lanois. Classic vinyl accounts for about 10% of our business and we sell music books and guitar accessories.

One recent development has been the launch of a Sho' Nuff Indiegrow wall, where local bands can sell their demos. We've been doing well with the album by a local kora artist, but we also been picking up interest. Nearby there's a Sudanese, Woolies and the local Our Price just changed over to Sanity about four weeks ago but, because I'm coming



Sho' Nuff backing local unsigned bands from a more specialist angle, I don't have much bother. I know I can't compete with Woolies on chart. The only way is by customer service and being prepared to order in anything people want. That said, I'm still finding it hard to get out of that Tower and HMV mentality of running campaigns all the time, so we generally have something on like a three-for-£20 mid-price offer going into the summer.

We recently upgraded our website, which has features including charts and special offers. We get mail order enquiries through the site and I'm now contemplating trading online. Although it's been quiet in the first quarter, I'm pretty positive about the rest of the year. I'm hoping to get a good bit of business out of the Yeah Yeah Yeahs and the new albums from Fleetwood Mac, Ian McCulloch, Blur and the Onemastic Orchestra."  
**Address:** 86 Main Street, Bangor, County Down, BT20 4AG  
**Tel:** 02839 477926  
**Fax:** 02839 477927  
**E-mail:** steve@shonuff.co.uk  
**Website:** www.shonuff.co.uk

## NEW RELEASE COUNTDOWN

### ALBUMS

- This week**  
Fleetwood 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 (Gotham)
- May 5**  
Blur Think Tank (Parlophone); Four Tet Rooms (Domino); Dana Glover Testimony (Polydor); Grand Pope Football Club Shampoo Victims (Arista)
- May 12**  
The Bluetones Luxembourg (Superior Quality); Inspiral Carpets Cool As (Mute); Marilyn Manson The Golden Age Of Grottesque (Interscope/Polydor); Robert Palmer Drive (Universal)
- May 19**  
The Dandy Warhols Welcome To The Monkey House (Capitol); The Detones The Monkey House (WEA); DJ Shadow The Private Respects (No Wax/Island); Derys Matthews Cockroach (blanco y negro); The Pretenders Loose Score (Epic)
- May 26**  
Cinematic Orchestra Man With The Movie Camera (Ninja Tune); Kelly Backstreet Boy (Virgin); Girls Aloud Girls Aloud (Polydor); Gonzales 2 (Fitty); Shed Seven Where Have You Been Tonight (Taste)
- June 2**  
Audio Bullys Egg War (Source); Eels Shortstory (DreamWorks/Polydor); Gnarwain The Senior (Epic); Skin Fleetwoods (EMI); Stereophonics You Gotta Go There To Come Back (V2)
- June 9**  
Grandaddy Sunday (V2); Annie Lennox Stars (RCA); Metastatic (Mercury); Radiohead Live To The Thief (Parlophone); Steely Dan Everything Must Go (Reprise); Tindersticks Waiting For The Moon (Beggars Banquet)

### SINGLES

- This week**  
Craig David feat. Sting Rise & Fall (Widowz); Ronan Keating The Long Goodbye (Polydor); Killer Mike ADIDAS (Epic); Lil' Kim The Jump Off (EastWest); Kelly Rowland Can't Nobody (Columbia); Tomcat Loneliness (Data)
- May 5**  
Bhangra Knights Vs Husan Husan (Positiva); The Cheeky Gits Take Your Shoes Off (Multiplay); The Dandy Warhols We Used To Be Friends (Capitol); Feeder Forget About Tomorrow (Good); Good Charlotte Boys & Girls (Columbia)
- May 12**  
Big Brovaz Favourite Things (Epic); Bon Jovi All About Lovin' You (Mercury); Girls Aloud No Good Advice (Polydor); Sean Paul Get Busy (EastWest); Staind Price Is Right (EastWest); Supergarrr Rush Hour Soul (Parlophone)
- May 19**  
Love In Broken Bones (Arista); Sonique the (Serious/Mercury); Tatu Not Gonna Get Us (Interscope/Polydor); Justin Timberlake Rock Your Body (Jive)
- May 26**  
Abd Stop Signs (S); Darius the (Mercury); One True Voice Shakespeare's (Way With Words (Epic)/Jive); Radiohead There There (Parlophone); S Club 5 (Polydor); Stereophonics Madame Helga (V2)

- June 2**  
Electric Six Gay Bar (XL); Linkin Park From The Inside (Warner Bros); Jennifer Lopez I'm Glad (Epic); Marilyn Manson Mezzanotte (Interscope/Polydor); Melanie C On The Horizon (Virgin)
- June 9**  
Christine Aguilera Fighter (RCA); Appleton too (Polydor); The Darkness Growing On Me (Mute); Destroyer! Fox Fighters Low (RCA); Massive Attack Butterfly Caught (Virgin); Placebo This Picture (Hut); The Thrills Big Sun (Virgin)

## IN-STORE NEXT WEEK: FROM 5/03

**Andys RECORDS**  
Press ads - Robbie Williams, Kid Creme, Bach, Atomic Kitten, In-store - Kid Creme, V Birds, Robbie Williams, Now! 54, Joe Harrison, Athlete, Pink Floyd, Atomic Kitten, The Burn, Richard X vs Liberty X, NERD, Dana Bowie, Elaine Dion, Placebo, Room 5, Whitesnake, OK Go, Paul McCartney, Placebo, Mei C, Turn Backs, press for £18 campaign, i; Windows - Now! 54, Placebo

**ASDA**  
In-store - Big Brovaz, Cheeky Girls, Bhangra Knights Vs Husan, Good Charlotte, Feeder, Teri Walker, R Kelly, The Androids, Dancy Worhols, Blur, Dana Glover, Michael McDonald, Drivers, R Kelly, Panjabi MC, Puretone, Definitive Drivers, Trance Nation Deeper, Matrix Reloaded, Electric Level 2, VBO Pure Hip Hop, Reprise 80s Club Classics

**BORDERS**  
Windows - Die Another Day, Hitchcock; In-store - Fleetwood Mac, Goldfrapp, Capercaille, Yeah Yeah Yeahs, Macy Gray, two for £22, two for £10 on CDs, DVDs from £7.99 and three for two on CDs and books; Listening posts - Blur

**HMV**  
Listening Posts - MJ Cole, Yeah Yeah Yeahs, Fleetwood Mac; Windows - Die Another Day, Madonna; In-store - Goldfrapp, Fleetwood Mac, Yeah Yeah Yeahs; Press ads - Fleetwood Mac, 20 Days Later

**MVC**  
Listening Posts - MJ Cole, Yeah Yeah Yeahs, Fleetwood Mac; Windows - Die Another Day, Madonna; In-store - Goldfrapp, Fleetwood Mac, Yeah Yeah Yeahs; Press ads - Fleetwood Mac, 20 Days Later

**Sainsbury's**  
In-store - Trance Nation Deeper, Blur, Panjabi MC, Electric Level 2, VBO Pure Hip Hop, Michael McDonald, Dana Glover, The Drivers

**TOWER**  
In-store - Trojan campaign, Proper boxed sets campaign; Windows - Naxos classical promotion, The White Stripes

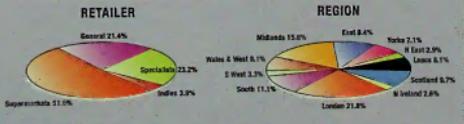
**Virgin megastore**  
Press ads - Bonkers Hardcore, Electric Level 2, Blur; Windows - Blur; In-store - Blur, Matrix Reloaded, Bonkers Hardcore, Very Best Of Pure Hip Hop, Electric Level 2, Reprise, Trance Nation Deeper, Venus Hum

**WHSmith**  
Singles - Big Brovaz; Albums - Bhangra Knights Vs Husan; Blur; In-store - Avri Lavigne, Meat Loaf, Goldfrapp, Liberty X

**Woolworths**  
Singles - Bhangra Knights Vs Husan; Albums - Good Charlotte, Blur, Trance Nation, Good Charlotte, Pure Hip Hop, Electric Level 2, Bhangra Knights Vs Husan, Big Brovaz, Ronan Keating, Cheeky Girls

## SALES WATCH: DANIEL BEDINGFIELD

**DANIEL BEDINGFIELD: GOTTA GET THROUGH THIS (POLYDOR)**  
LW Chart position: 9. Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of April 19, 2003. Source: Official Charts Company.



# YOU ROCK, WE'LL ROLL



## ATTENTION ALL ARTISTS, MANAGERS & RIGHTS OWNERS

IT IS NO LONGER NEWS THAT THE DVD IS THE FASTEST SELLING MUSIC  
PRODUCT OF ALL TIME (300,000,000 HOMES WORLDWIDE ARE EXPECTED  
TO OWN A DVD PLAYER WITHIN THE NEXT THREE YEARS)

NOBODY KNOWS THE WORLD OF DVD MUSIC BETTER THAN

  
**classicpictures**  
Classic Pictures Entertainment

- WORLDWIDE DISTRIBUTION FOR YOUR DVD AND CD ALBUM •
- TOP QUALITY DVD PRODUCTION •
- DOLBY 5.1 AND DTS AUDIO •
- PUBLICITY AND MARKETING •
- DEDICATED & KNOWLEDGABLE SALES FORCE •

[www.classicpictures.co.uk](http://www.classicpictures.co.uk)

TEL: +44 (1932) 592016

FAX: +44 (1932) 592046

EMAIL: [robert.garfalo@classicpictures.co.uk](mailto:robert.garfalo@classicpictures.co.uk)

### OUT NOW

DEEP PURPLE • RICK WAKEMAN • ELP • LEON RUSSELL • JJ CALE  
EDGAR WINTER • HIP-HOP: THE COLLECTION • MOODY BLUES • BIG COUNTRY  
PROCOL HARUM • ACOUSTIC CHILLOUT • CLASSICAL CHILLOUT 2

# 5.1 SURROUND SOUND PUTS STUDIOS IN DRIVING SEAT

Consumer demand for 5.1 surround-sound means a steady stream of work for the UK's recording studios, and the sector is welcoming the boost after years of watching home studios steal their thunder. *Music Week* highlights five forthcoming projects

## 13 years on, Abbey Road revisits Waters' masterpiece for DVD version

### Roger Waters: The Wall – Live In Berlin (Universal)

**Paul Hicks, engineer, Abbey Road**  
"Because of the nature of *The Wall* and the Roger Waters and Pink Floyd association, I instantly knew there would be some great scope to go quite far with the surround, instead of just mixing it as a conventional concert 5.1. We knew there would be sound effects, different bits of speech and stuff, obviously because Floyd and Roger are known for their quadraphonic gigs anyway. That was quite exciting, really. Also, because of the amount of players that were involved in it, I knew it wouldn't just be a

pair of keyboard tracks to work with. The gig was recorded in 1990 and, everything was set to strict tempos and stuff. There were a lot of tapes. We started the first day and these boxes and boxes of tapes turned up – different versions, safety copies and, if it wasn't for Nick (Griffiths), who mixed the original stereo recording and was also highly involved in the actual show, we would probably still be doing it now. They had such a rushed release when [the live album and VHS] were first released and they had everything on different tapes.

Mixwise, I suppose the biggest challenge was trying to fit everything into 5.1, especially towards the end. We mixed it on a 96-track SSL and we filled every fader completely. It was basically a digital 48-track recording, but there were also effects recorded into a separate 24-track, plus the orchestra and choir, which were recorded onto another 24-track. That was the biggest challenge on this project, because it literally was so big, and that is one of the great things about 5.1 – that you do have that space. As you get towards the end, there is a marching



Abbey Road: studio three

band, orchestras and a big choir, and one of the big inflatable pigs. Everyone who has heard it has been really amazed at the sheer size of the sound. There is another bit about halfway through when he starts losing the plot a bit and, when that happens, there's some really weird moments where the sound effects go right around you.

We did a little bit of preparation for the really hard work, so we loaded quite a lot of

the stuff into ProTools. We also mixed onto ProTools, so we could do a little bit of tweaking if we needed to after mixing. We also did extracts from the show and created these more gung ambient atmospheres for the menu screens, just to keep it interesting."

**Format:** DVD-Video  
**Mixed:** Abbey Road  
**Released:** Abbey Road Interactive  
**Release date:** Today



Footage from Roger Waters DVD

## Strongroom and Pavement set the template with Gray DVD-Audio

### David Gray: New Day At Midnight DVD-Audio (HT/East West)

**Andy Evans, director, The Pavement**  
"New Day At Midnight is the first DVD-Audio we have done and it is the flagship for Warner in the UK as well, because all of their previous ones have come from the US. In terms of mixing the music, there is no difference at all between DVD-Audio and DVD-Video, except you are obviously working in a much higher resolution. As far as the authoring is concerned, this is actually an album, it is not the visual medium, so you don't go mad with transitions and menus and all that sort of stuff. Both the video zone and the audio zone will operate in the same way and they will operate very much like a CD, so whatever machine you put it in, it will just start playing like a CD. If you do happen to play it on a DVD player plugged into a TV, you will get a top menu so you can select your audio format: advanced resolution 5.1 or advanced resolution stereo."

**Mike Nielsen, engineer, Strongroom**  
"I had previously done 5.1 mixing for DVD-Video format releases, the main one being the Underworld DVD [Everything, Everything] which came out two or three years ago. The biggest difference I noticed between the two types of job was that with DVD-Audio, because it is mostly audio with a little bit of visual material, we were allowed to use full 24-bit, 96k audio. There



David Gray

was no need for the kind of compression you have on a DVD-Video, and straight away you notice the difference in frequency response and dynamic range, which is just lovely to hear. 5.1 is a real new lease of life for music, I think, and certainly from a mix engineer's point of view, it is exciting. It is like the early days of stereo all over again.

As well as the surround mix, the CD that has been mastered and released in 16-bit, 44.1k standard has now been remastered from the half-inch mix tapes, and that will be on the DVD-Audio as 24-bit, 96k audio, so you will have both versions – there is enough space on the disc for all of that.

For the surround version, I was

effectively mixing an already-released CD, so I had to be true to the intention of the mixing of that album in the 5.1 realm. Just fiddling back towards the 16-bit as I was checking my mix going along, you can make sure you are carrying the old atmosphere across, except it's just much more open. You can put instruments in the 5.1 domain and you get the benefit of hearing them so much more openly. When you have got music which is as spacious as this album – guitars and pianos and keyboards and things – you can open that out, still have that feeling of intensity, just with an increase in clarity.

Depending on how a stereo mix is done,

you have planes of music, if you like, where the vocal sits in front of or behind the drums, and where the music sits, whether it's open, left or right. Translating that and bringing it into three-dimensional space – where you can have music coming from behind you – and still trying to maintain the feeling of the original mix, just requires trial and error and a certain amount of playing around. But I guess if you are starting from a blank slate, then you would approach it differently. But we have to satisfy people who already own the CD version as well."

**Format:** DVD-Audio  
**Mixed:** Strongroom  
**Authoring:** The Pavement  
**Release date:** to be

## Classic Sound captures Mullova and Gardiner for SACD posterity

**Viktoriya Mullova, conducted by Sir John Eliot Gardiner: Mendelssohn and Beethoven Violin Concertos (Decca)**

**Neli Hutchinson, director, Classic Sound**  
"We worked closely with John Eliot Gardiner and with Vikki, the violinist. They have a definite say in how it goes. Traditionally, the engineering and production roles in classical are very compartmentalised and my job is to make sure they get the sound they want so they can play without the recording getting in the way. It was the first time I had done a completely DSD recording from beginning to end and I was quite happy with the sound we got. It is a very different thing to recording a stage production, where you can't put microphones in camera shots and you have to chase singers around the stage."

Recording in DSD takes no longer than any other format. The main extra element is the surround location, which for a classical recording doesn't really involve all that much extra. Classical is a bit different when



Classical Sound

it comes to surround sound: we are talking about recording in surround, whereas in pop you are talking about post-production in surround. In classical, we have a group of instruments in an acoustic, and surround allows you to capture that information from behind as well as in front. The only extra element I put in that you wouldn't have for stereo were mics to capture ambient information, and that would be routed to the

SACD speakers.

We straighten the front slightly as well, so get a much wider front image. It is the kind of thing that, when you listen to it, you think, 'oh, that sounds nice'. And it is not until you take it away that you realise. For classical, people tend to shy away from using surround as a gimmicky thing. We still use it like that for certain things, like, in opera, you can have singers coming from

off-stage, because that is how it would be in the theatre. Otherwise, SACD really is just another format. Whether it is SACD or DVD, it doesn't really matter when you are recording — it's just the delivery system. It is very dependent on the replay system, but then again so is stereo. At the end of the day, the old adage that a good recording is a good recording in whatever format it comes out as is true, but you have certainly got a broader palette [in surround].

A comment that we recorded recently at Glyndebourne was mixed in surround and stereo at the same time, and actually it is much easier to mix in surround than it is in stereo — you don't have to cram things into such a small space. Things just seem to sit easier in surround. Record companies think because you have got to mix into six channels it has got to be more expensive, but the surround mix will cost you less money because it will be quicker and easier."

**Format:** SACD  
**Recorded:** Watford Coliseum  
**Mixed:** Classic Sound  
**Release date:** June 9

## Abbey Road Int. takes control of Cure DVD



**The Cure: Trilogy (Eagle Vision)**  
**Trish McGregor, studio manager, Abbey Road Interactive**

"It is a two-disc set of three albums played live. Pornography, Disintegration and Blood Flowers. The actual concerts were recorded across two nights in Berlin in November last year. Splinter Films were out there to shoot it, and they also shot a whole lot of atmospheric footage of Berlin, which we used in the menus and really captures the whole experience. The DVD is being released by Eagle Vision, but it was actually commissioned by the band themselves, so it was unusual in that it was a job which didn't come from a label. We were approached initially by Robert Smith's management and then they sold it on to Eagle, so it is just a creative way of working. It's something I think we are beginning to see a bit more of now, where people are controlling their own content and selling it on for publishing."

Trilogy was mixed in 5.1 at Olympic, mastered at Abbey Road and authored here at interactive, and Robert Smith was involved all the time. The production company were obviously very involved too, so of course everyone was coming from a different angle: Robert just wants it to sound great, the production company want it to look great and Eagle want it on the shelves for June 2.  
**Format:** DVD-Video  
**Mixed:** Olympic  
**Mastered:** Abbey Road  
**Released:** Abbey Road Interactive  
**Authoring date:** June 2

## Sphere powers Genesis DVD archive project

**Genesis: Live At Wembley 1987 (Ibc)**  
**Nick Davies, producer**

"We have done three Genesis live DVDs now. On the first, from Earl's Court in 1992 [The Way We Walk — Live In Concert], we took the original self-through VHS version and added multiple camera angles and 5.1. It was very easy, because their back catalogue is owned by the band. I think Genesis were quite ahead and [Genesis manager] Tony Smith has always made sure they own everything, so rights-wise it wasn't too much of a problem."

The next one we did was Phil Collins Live In Berlin, which will be released in a month or so, and the most recent was Wembley Stadium 1987, which was another self-through VHS. It was recorded for video in analogue high-definition, which is a format that doesn't exist anymore, so we had to go to Berlin to transfer the tapes."

**Ben Georjades, chief engineer, Sphere Studios**

"One of the things that is always a problem with this sort of project, like with the Queen DVD we did [Greatest Video Hits Volume 1] and the previous Genesis project, and even with much more recent footage, is actually finding the right material. You kind of expect that from an older project. This was delivered to us on Sony 48-track tapes, but the time codes on the tapes and the time codes on the picture didn't add up at all. Nobody ever imagines, when these things are originally recorded, that someone will be trying to stick it together 10 years later."

In the case of the Queen video, the production team will sit there and reverse-engineer what the picture editors did when they made the videos. They literally had to record all the mixes for 5.1 to match what the original mix looked like against the video. When they were making videos 20 years ago, they just chopped the song up to match the picture. In a way, it is just



Sphere: studio three

as well we have got so much technology these days or we wouldn't even know where to start."

Presumably, if they are going to make a DVD out of an old VHS release, there must be a master picture somewhere, but we never seem to be able to get access to it. In some cases, we have just bought a VHS copy ourselves, striped it with a time code and locked it up against the multi-track, and because we just need a guide for the audio, that works fine. In terms of the Genesis material, it was all on 48-track digital tape. I think it was actually the master tapes that were recorded in the mobile live at the gig.

People have been talking about 5.1 for years, and it's all, 'How do you do it? How do you do it?' On the surface, it is fairly straightforward, but it is as complicated — or not — as you want to make it. In the end, it is a creative decision. Nick [Davies] had in his head the picture he wanted to paint and some of the guys from the band came down and gave their ideas as well. Live does land itself very well to surround sound recording,

because there's already a basic idea — that you are in the audience. It is a great medium for it."

The classic effect, if you have been to one of these arena gigs, is those delays, where you hear the sound echo around the whole field. That is usually captured by the guys who record it, who put up audience mics quite a distance from the stage. You do get a really realistic sense of perspective when you put those mics into the rear speakers, because they are so much more delayed that it tricks your brain into thinking you are standing in the middle of a field.

We also took some of the dry signals that you have got to work with — vocals and guitar and stuff; there's a couple of companies that make surround sound reverb boxes and you can create stereo ambience from a mono source, so we can blend a little bit of that into the additional ambience we are adding from the mix."

**Format:** DVD  
**Mixed and mastered:** Sphere Studios  
**Authoring:** Isonics  
**Release date:** to be



Genesis

# The Complete Package

The Market Leaders • 30 Years of Excellence

## DVD Design & Authoring

MPEG Encoding - Sonic SD2000  
32 Channel Mixing for 5.1 Surround Sound  
5.1 Surround Mastering -  
TC Electronics System 6000  
SADiE Artemis  
Dolby Digital AC-3 Encoding

## Attended Mastering Sessions

Comprehensive range of outboard processing  
including TC Electronics M5000/MD2 in all suites  
Sound Restoration by  
Sonic Solutions NoNoise™ & Cedar™  
Industry Standard Monitoring by B&W, Genelec

## Enhanced CD & Multimedia Authoring

Macromedia Director™  
Quicktime Sorenson™ Video

## Six Studios

Including Live Room with Steinway C Grand Piano  
24 Bit Recording & Editing

## One Stop Manufacturing

DVD  
Compact Disc  
Digibin Cassettes  
Design & Reprographics  
Print & Packaging



Sound  
Recording  
TECHNOLOGY



London

020 8446 3218

Cambridge

01480 461880

Manchester

0161 876 7633

Glasgow

0141 550 4640

Freephone 0800 000441 • email [srt@btinternet.com](mailto:srt@btinternet.com) • [www.soundrecordingtechnology.co.uk](http://www.soundrecordingtechnology.co.uk)





CLASSICAL NEWS

by Andrew Stewart

HALLÉ LAUNCHES OWN LABEL

Manchester's venerable Hallé Orchestra, one of the nation's oldest classical music institutions, has struck a blow for self-determination with the launch of its own label. Although record company executives have muttered darkly, and occasionally shouted loudly, about the apparent threat to business posed by symphony orchestra in-house labels, the Hallé model may yet play an important part in attracting new consumers to the classical marketplace.

The orchestra's chief executive, John Summers, has persuaded his board to invest a five-figure sum to cover start-up and other costs attached to the Hallé's reorganising enterprise. Given that the band was on the brink of bankruptcy a few years back, the decision to launch a record label called for steady nerves and no little faith in the pulling power of the Hallé and its music director Mark Elder (pictured).

Summers believes that the critical praise and enthusiastic response generated by the label's three launch titles give cause for guarded optimism. "We hear all the time that things are tough when it comes to making recordings," he says. "Orchestras can sit around and moan or they can get up and do something about it."

Canny contract negotiations with the Hallé's musicians, a worldwide distribution deal with Sanctuary Classics and an enhanced royalty deal with the distributors lie at the heart of Summers' strategy. "We're in control of everything, from artistic policy to the in-house production of artwork and programme notes," he says.

The series, set to retail around £9.99, forms part of the Hallé's rebranding initiative. It is also about laying the ghost of Sir John Barbirolli, whose legacy of recordings with the orchestra from the Fifties and Sixties cast a long shadow over more recent musico directors.



According to Mark Elder, the choice of works by Elgar and Nielsen was taken to make a statement about the Hallé's present state of artistic health. "It was a very important process for us to record Elgar's First Symphony, a work very much in our blood," he says. "We had to make something special out of it, especially because it has been associated with the orchestra since they gave its first performance in 1908. It occurred to me that we immediately had to stake a claim that we would do it better than anyone before. You've got to think big, otherwise there's no point in recording such a familiar piece."

The elegiac slow movement of Elgar's symphony was infused with a notably rare intensity, the legacy of its recording date of September 11, 2001. Each disc, made under studio conditions, also carries a short yet significant world premiere recording and programmes that amount to generous playing times.

"We're committed to the long view with the orchestra," says Mark Elder. "That's very hard when the financial situation is vulnerable, but these recordings are part of that long view. We're at the beginnings of something here that I believe will grow to become really distinguished."

Andrew Stewart  
(AndrewStewart1@compuserve.com)

ALBUM of the week

TANGO SONG AND DANCE: Works by Previn, Brahms, Gershwin, Kreisler, Fauré, Mitter, Previn, Ockris (Deutsche Grammophon 471 900-2); André Previn



dedicated the score of his three-movement work for violin and piano, Tango Song and Dance, to his new wife, German violinist Anne-Sophie Mutter. Mr and Mrs Previn give

the piece its world premiere recording as part of a delightful recital album, which also includes Mutter's latest thoughts on Fauré's Violin Sonata (in partnership with her regular accompanist, Lambert Ockris), and three of Fritz Kreisler's greatest hits, Liebesleid among them. The warmth and romantic passion of the playing are enhanced by the rich sound captured by DG. Mutter, who has a strong UK fanbase, comes to London on May 7 as part of her Tango Song & Dance tour.

REVIEWS

For records released up to 12 May 2003

PIANETE: Cantatas and motets by Giacomo Carissimi. Concerto delle Donne/Ross (Signum SUG0040). Concerto delle Donne takes its name from a group of singing ladies attracted to the court of Duke Alfonso II d'Este in Ferrara during the late 1500s.

Alfonso's singers were among the finest of the age, granted temporary positions at court to allow them the chance to improve their status by marriage. On this Signum disc, the latter-day Concerto delle Donne turns to the sparkling vocal works of the Roman composer Carissimi. Alastair Ross directs fresh, richly detailed performances from his singing ladies and supplies contrast as soloist in keyboard works by Frescobaldi and Rossini.

AFRICAN RHYTHMS: Music by Ligeti, Reich, etc. Almarq; Aka Pygmies (Teldec 0573 88584-2). Transylvanian-born composer György Ligeti, who celebrates his 80th birthday at the end of May, first introduced Pierre-Laurent Almarq to the complex music of

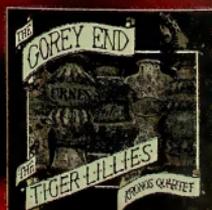
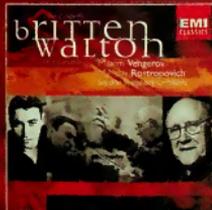
the Aka pygmies. The French pianist fell in love with what he heard and, in 1999, shared a concert platform with the African musicians. The combination of their works with those of Steve Reich and Ligeti was later recorded to create what Almarq fairly describes as a "mosaic of polyrhythms". His compelling performances of Ligeti's Etudes sound all the stronger for being presented in company with unrestrained Aka sounds.

VOICES VOLUME 2: The Verbalis Songbook. Milne, Bickley, Burnside (Black Box BBM1073). The first volume in the Black Box Voices series, a disc of

Schoenberg songs, was praised in the sites by BBC Music Magazine and in the national press. Its successor is more than able to hold its own with the earlier album, assured by pianist Ian Burnside's painstaking preparation of singers Lisa Milne and Susan Bickley and Radio Three engineer Martin Ware's studio work. Settings of Verbalis's poetry provide the common link in the choice of songs, which ranges from familiar Debussy chansons to unknown gems by Jozef Szulc and Charles Kocchlin.

New Releases from EMI Classics

EMI CLASSICS



**THE MUSIC RECRUITMENT CONSULTANTS  
25 YEARS AND STILL No. 1**

- SALES MANAGER** £30,000  
Natives partner with a strong interest in the arts to drive sales and develop business.
- BUSINESS RELATIONS MGR** £25,000+CAR  
Confident account manager to build profile and strengthen industry relationships.
- HR ADMINISTRATOR** £21,000  
Energetic and articulate HR generalist with payroll to support music media HR team.
- PA MARKETING** £24,000  
Industrious and focused music PA to coordinate conferences and support dynamic VP.
- CLASSIC CONTRACTS** £17,000  
Administrative genius to process requests and paperwork for leading classics label.
- PA OFFICE MANAGER MUSIC** £21,000  
Strong skills and excellent business acumen for international team.
- RECEPTION STAR** £16,000  
Articulate, charming, witty and ingenious receptionist for music co.

020 7569 9999  
www.handle.co.uk **handle**

www.handle.co.uk **FINANCE DIVISION**  
020 7569 9999  
finance@handle.co.uk **handle**

**ROYALTIES MANAGER-INDIE** £35K

You will have responsibility for the implementation and management of all of the royalties systems and procedures within the organisation, as well as the selection and implementation of a new royalty package. You will also be actively involved in TV sponsorship, merchandising and business affairs as well as being the face of royalties both internally and externally.

**FINANCIAL ANALYST-MAJOR** £30-35K

They are looking for a finalist or newly qualified accountant to join their expanding team. The role will include: Production and analysis of a weekly cashflow forecast, production and analysis of a daily balance report, as well as being a key member of the project team to improve efficiencies within the planning and analysis team. You will ideally have previous analysis, project work, and cash management experience.

**FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY**

**International Product Manager.** Major. Dynamic, ambitious, with extensive experience working UK acts internationally/Languages ideal. Free to travel extensively. £40k.



**Internal Auditor.** Indie. Min 2 years qualified ACA or ACCA to perform audits within company and european affiliates, industry experience ideal and 2nd european language preferred. Free to travel. £40k

**Sales/Purchase ledger clerk.** Entertainment Co. Min 2 years experience. Strong ledger reconciliation background and AAT qualified ideal. Word, Excel. £18k

**Royalties Admin.** Indie. Min 12 months record/artist royalty experience. Superb administrator. £16k

**Production Manager.** Indie. Full on role for a strong multi tasker to manage audio production process. Min 2 years relevant experience. Organised, used to pressure and deadlines. £25k

**Music PA.** Entertainment co. Organised PA to support creative director at top music co. Excellent communication skills and strong Word, Excel and PowerPoint. £20k

**Record Reception.** Major or Bright, confident to front reception at top label. Min 6 mths board experience. £16k

www.themusickmarket.co.uk  
(roc rocs)

• the music market Ltd • 8 dingwall street • london • W1D 5GE •  
• +44 (0)20 7436 6122 • +44 (0)20 7436 7312

**WHATEVER THE JOB.**

**IF IT'S IN THE MUSIC INDUSTRY.**

**ADVERTISE IT IN MUSIC WEEK.**

**GETTING TO THE KEY INDUSTRY PLAYERS**

**CONTACT DOUG ON: 020 79218315**

**DOUG@MUSICWEEK.COM**



**Fancy yourself as a bit of a media mogul?  
Graduate Opportunities**

We are offering you a unique opportunity to build a fast-track career in one of the most exciting industries.

The Sanctuary Group Plc is a diversified international media group specialising in the ownership and creative operation of Intellectual Property Rights. Sanctuary is a place where our employees have a shared passion and commitment to the Company and our artists. We are dedicated to promoting high calibre people and nurturing their talents. This is central to our strategy of continued growth.

We are looking for ambitious, passionate young individuals to be the next generation of managers to take our business forward.

**What does it take?**

Well, a business degree or strong academic record of achievement, some solid work experience and a genuine interest in our business will be essential to get you in the starting post, but it's those young individuals who can combine these skills with entrepreneurial flair and commercial acumen who will ultimately be in with a chance.

Do you have youth and energy on your side? Are you up for the challenge?

It's not only Rock 'n' Roll but we like it!

For further information on our company and to complete the online Management Trainee Application form, go to the Group/Personnel Resources page of [www.sanctuarygroup.com](http://www.sanctuarygroup.com).

Closing date: 18<sup>th</sup> May 2003

Artist Services • Screen • Records • Studios

**Accounts Assistant**

- Role to encompass Book-keeping / Credit Control
- Full Time – 35 hours a week, 20 days holiday + Position available immediately + For independent music company and two record labels based in West London
- 2 years accounts experience and Sage Line 50 and Excel essential.

Would suit a 2nd jobber. Salary £14k approx.

Please email CV with covering letter to:

[mwbxnumbers@musicweek.com](mailto:mwbxnumbers@musicweek.com) marking the subject as Box No. 138 or fax 020 7394 7374

**BUSINESS TO BUSINESS**



**Andy Whitmore**

Producer/Remixer

Pop/R&B/Dance/Rock

14 Top Ten hits in UK charts

Production Credits include:

Kelly Rowland, Lonestar, Smokey

Andrew Brown, Northern Line,

Kasiana, Elton John, Peter Andre,

Ami Stewart.

Call 020 8998 8529

[www.gryllsmanagement.co.uk](http://www.gryllsmanagement.co.uk)

Check out download page



**BEIGE PHUNK PRODUCTIONS**

Tel: 020 7434 9199

Essex Road, St Great Marlowbury Street

London W5 7AU

Fax: 020 7434 3094

Email: [info@beigephunk.com](mailto:info@beigephunk.com)

Website: [beigephunk.com](http://beigephunk.com)

Caribbean and UK based, first class studio

of track style, recording and mastering

includes Live room and DJ Station.

**BUSINESS TO BUSINESS**

**CASH PAID**

We buy CD Albums & Singles  
LPs, 12", 6, 7", White Labels  
Promo's, Acetates, Video's,  
POS Material, Artwork,  
Awards and Memorabilia  
Complete Collections,  
Overstocks, Inventories  
and Libraries cleared!  
call Julian or Mark at  
office: 01474 815099  
mobile: 07150 406064  
e-mail: [mw@iel.com](mailto:mw@iel.com)

**RAT RECORDS**

BUY CDs + VINYL  
SMALL TO MAST  
AMOUNTS  
We pay cash and  
collect at your  
convenience  
PLEASE ORDER  
OVER THE PHONE

Call Tom on 020 7274 3222  
evenings 020 8293 1368  
[rat\\_records@hotmail.com](mailto:rat_records@hotmail.com)

**SHOP GENIUS**

chart CD wholesaler  
good selection & great prices

**FREE DELIVERY**

call to open an account today

tel: 01923 896688 fax: 01923 896633

email: [sarah@shopgenius.biz](mailto:sarah@shopgenius.biz)

# DON'T PANIC

Here at Rolled Gold we try to bring our customers the very best in service and distribution.

Next day delivery, including Saturday free of charge

Unbeatable prices on chart, mid-price and budget CDs and DVDs

All EDI compatible

...we deliver next day.  
Even Saturday!

ONE CALL FOR ALL YOUR NEEDS

01753 691317

PLEASE DO NOT HESITATE TO CONTACT US

ROLLED GOLD

INTERNATIONAL

UNIT 4 PERTH TRADING ESTATE, PERTH AVENUE, SLOUGH, B1 4XX  
TEL: 01753 691317 FAX: 01753 692728  
sales@rolledgold.co.uk jobs@rolledgold.co.uk



the cd dvd & vinyl display + storage specialists

contact John Findlay or Brian Watts  
retail entertainment displays ltd

t +44 (0) 1733 239001 e: info@reddisplays.com  
f +44 (0) 1733 239002 w: www.reddisplays.com

retail professional home



Suppliers to:

- Collectors, Cigarette Stands, Cassettes, Name Stands, Blu, DVD and Video Stands, Game Stands, Hedgehogs, Libraries, Posters, Music Companies, Music Stands

...video, dvd music & games display specialist

INTERNATIONAL DISPLAYS, STERHELL, STOKELY MEADOWS, IND. EST., KENTINGDON, CAMBERGESHIRE, TN29 4JG

www.internationaldisplays.co.uk e-mail: info@internationaldisplays.co.uk tel: 01469 414290 fax: 01469 414205

**JUKE BOX SERVICES**

OVER 300 JUKEBOXES IN STOCK

020 8288 1700

15 LION ROAD, TWICKENHAM MIDDLESEX TW1 4JH  
Showroom open

**THE DAVIS GROUP**

- 7" Mailers • 12" Mailers
- CD Mailers • Name Bags
- All types of jewel boxes
- All types of Master Bags
- Jiffy Bags • DVD cases

Call **ROBBIE** on: **020 8951 4264**

**tshirtdesigns.co.uk**

award winning printers  
discharge print/embroidery  
garment sourcing  
ethical and environmental

tel 01225 442340  
sales@tshirtdesigns.co.uk

**a complete vinyl service**

mastering metalwork design

find out more at:  
[www.liquidmastering.co.uk](http://www.liquidmastering.co.uk)

liquid mastering  
unit 6q atlas business centre corgate lane london ne2 7HL  
1.020 8452 2355 1.020 8452 4242

CD > interactive > DVD > encoding > authoring >  
VIDEO > duplication > editing > DUBBING

[www.tcvideo.co.uk](http://www.tcvideo.co.uk) Tel: 020 8904 6271

**TC VIDEO**

**CD DUPLICATION**

No 1 Supplier to the Music Industry  
Professional service with competitive prices

**www.mediasound.co.uk**

020 7385 2299

**TC PLANET**

50 CDs - £80 | 100 CDs - £150  
Cassidy Printing - 24hr Turnaround - Same Morning Delivery  
Turnaround CD-Rom/CD-Rom System

020 7637 9500

Audio personalisation - Editing  
Format Transfer  
Enhance CDs

1299 CDs with Booklet & Inlay £4600  
High Quality CD-R copies from 75p

Real Time Cassette Copying  
CD/CD-ROM Mastering 885ph  
Enhanced CDs, CD-Audio, CD-ROM  
Copy Masters, Compilations, Editing

6 Grand Union Centre  
West Row  
London W10 5AS

tel: 020 8960 7222  
visit us at [www.thebestperformance.co.uk](http://www.thebestperformance.co.uk)

**Vinyl Record Manufacturing**

**PortSpaceRecords** **OrisRecords**

Owners of the EMI 1400 press  
Established 1983

PortSpaceRecords Ltd  
Aquila Franchise  
Brix-Road  
Hayes  
Middlesex  
UB3 1SY

Oris Records Ltd  
Stevens Industrial Estate  
Fleming Road South  
Dagenham  
Essex  
RM10 8PF

tel: +44 (0) 20 8766 0707 tel: +44 (0) 20 8766 0047  
fax: +44 (0) 20 8766 0708 fax: +44 (0) 20 8766 8182  
email: info@portspacerrecords.com email: info@orisrecords.com

Focus on...  
**...Retail Services**  
classified showcase  
in next week's Music Week

Advertise your services  
limited space available  
Call Doug on 020 7921 8315  
Email [doug@musicweek.com](mailto:doug@musicweek.com)

**Specialist**

- in Replacement Cases & Packaging Items
- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & double
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUMED
- Polythene sleeves & Resealable sleeves
- Mailer envelopes, Video 7" & 12" CD various
- types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc

**Sounds (Wholesale) Limited**

Best prices given, Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 566823 Fax: 01283 566831  
Unit 2, Park Street, Burton On Trent, Staffs. DE14 3SE  
E-mail: [matpries@tiscali.com](mailto:matpries@tiscali.com) Web: [www.soundswholesale.co.uk](http://www.soundswholesale.co.uk)

**POSTING RECORDS?**

LP Mailing Envelopes • Single Mailing Envelopes  
Postal Tubes • CD Mailers • DVD Mailers

CD mailers 7" 12" mailers DVD mailers

**WILTON OF LONDON**  
ESTABLISHED 25 YEARS  
TEL: 020 8341 7070 FAX: 020 8341 1176

## OFF THE RECORD

## EVERYONE IS SO BORED OF QUICK-FIX POP CROSS. IT IS TIME FOR CHANGE...



The reason I have taken a rest from the music industry for the past five years is that there has been nothing suitably stimulating to warrant me coming back – until I discovered my new act QED.

The British music industry is the laughing stock of the world in terms of what it has to offer. Internationally, British pop is about as popular as cups of cold sick at the moment.

I was asked to do all those pop talent programmes my peers have done, but, frankly, I don't think they have done themselves any favours by being involved, other than temporarily satisfying their own egos. Those shows are nothing I wanted to be involved with and are hugely unfair on the children who appear and get exploited on them.

Take Girls Aloud. Do they really have the talent to warrant all the work that goes into making their records? All credit to the writers, producers, A&R men and marketers, but, apart from sexy looks, what have the girls got to do with it?

Honesty and integrity has been lost. So what's new about this point? Nothing, except that the public are fed up with it and it is time for a change. It is no longer palatable. As for S Club 7 splitting – who cares? Everyone is so tired of kiddie pop – even the kids themselves. More worrying is an act like Big Brovaz doing a cover of a Julie Andrews song, yet another record which quickly sales less. Perhaps to save face and gain a guaranteed hit – then what? How embarrassing is British R&B?

Acts doing it for themselves should be applauded. Take QED, who with or without my help will come out successful. They are real. They are surely the future of the British music industry; they are out there.

Let's welcome back great A&R men such as Marco Fox as free agents, rather than the existing manipulated, frightened, ailing sales-fyers. Creatures who are easily blamed for their superiors' lack of musical interest and knowledge. Stop sacking or letting good people go in order to save a few quid and get rid of expensive, quick-fix, dress acts – all of whom have no futures.

Former Pet Shop Boys, Bros and East 17 manager Tom Watkins is currently developing the new five-piece act, QED ([www.qedband.com](http://www.qedband.com))

● Off The Record is a personal view

## THE BIG QUESTION

## ARE RINGTONES A GENUINE NEW REVENUE STREAM OR A FLASH IN THE PAN?

Phil Patterson, British Music Industry export promoter "Certainly, at the moment it's a good way for copyright owners to make money. And I think if teenagers have not got their own, they're not in fashion. How long they will be in vogue, I don't know, but they were first from market to market as more mobile users come on board. There will be countries lagging behind us that will want them."

Lavinia Carey, British Video Association director general "All those things make a statement about a person, like the clothes they wear. If they [record companies] make ringtones accessible at a reasonable price, people will carry on with it for a long time. If a lot of music is also available then when people get bored they can change them."



Nigel Elderton, Peermusic managing director and European vice president

"It certainly appears to be a very healthy and promising new revenue stream. It's difficult to say if it's sustainable over a period of five years or more, but I guess everybody will always want some form of individuality and obviously the mobile telephone isn't going away. It's becoming more and more a part of people's entertainment delivery system."

Andy Rock, MCPPS-PRS broadcasting director "It's too early to tell. We are seeing a plateau in the sale of ringtones, but that doesn't mean they won't remain popular. Polyphonic ringtones haven't made a big impact, so it remains to be seen whether the appeal of the monophonic is in the slightly kitsch primitive reproduction of songs."



Steve Johnston, Muskindie legal and business affairs advisor

"When indifferent-quality mid ringtones appeared, the demand seemed surprising. Now we're less surprised to see 3G subscription packages at £50 per month. The labels had to sit it out on the licensing front until technology that uses their recording arrived. Now we're there, ringtones are one of the easiest and quickest ways for labels to make money. Over the next five years, real tones will become a valuable single-sustaining income stream."

Gareth Perry, Virgin Megastores trading manager for chart music and singles "It's a useful additional revenue stream. It's not something that's going to create an enormous amount of income but, as phone technology changes and allows people to get images, I can see it developing."

Record companies are increasingly issuing "official" ringtones as a new revenue stream

Remember where you heard it: Mere weeks after Stelios settled his differences with the BPI, another budget airline has started looking to music to boost its profits.

Ryanair is cashing in on the huge number of visitors to its website on the prowl for bargain flights by offering all chart and new release CDs for just £8.49 – including free delivery – from its homepage... Elsewhere on the web it emerges that, not everything about S Club Juniors' retrospectively inevitable promotion to full S Club 8 status has been entirely smooth. The club8.com and club8.co.uk domain names have already been seized for subversive purposes by chachacha.com and popjustice.com respectively. Club8.com now carries an appeal for funds on behalf of S Club Bradley and purports to be written by young Calvin of S Club 8. Cheeky stuff... Across the pond, however, there are no such worries for S Club Sverglan! Simon Fuller, the American Idol show bagged the top two positions in the TV ratings with more than 21m viewers, the show's first winner Kelly Clarkson's album has just debuted at one and a spin-off Red Cross single from the series sold 100,000 copies in its first week. Another Brit is also getting in on the act – seasoned knob twiddler Nigel Wright, who is producer of the Red Cross track God Bless The USA... Talking of Fuller, the Pop Idol maestro doesn't appear to have been too wounded by S Club's split, after making one of the biggest leaps in the newly published *Sunday Times* Rich List. According to the study, he added £40m to his wealth last year to take his fortune to £90m, while still trailing Minister of Sound's James Palumbo on £136m and Warner's Roger Ains on £125m... Virgin Entertainment Group US insists that its customers are staying loyal to Robbie, with the retailer reporting strong sales of his Escapology album – part of a three-for-\$25 promotion – which ranks at number 14 on its own chart. "We think a lot of people associate Robbie with Virgin and there are a lot of experts who are loyal to the store," says VEG US's senior VP for product marketing Dave Alder... Radio One and Blue Room disc spinner Chris Coco has been confirmed as the main DJ for this Thursday's Cads after-show party at Rouge in London's Charing Cross Road... Up at Glasgow's Centre For Contemporary Arts Scotland, the Go North music convention launched its second annual event last Tuesday night. Music industry bigwigs (pictured, left to right) Aberdeen Foyler's Dave Stewart, PRS's Stuart Fleming, Highlands & Islands Labels Shaun Arnold and Highlands & Islands Enterprises' Iain Hamilton were among the faces mingling with Scottish media, enjoying the free beer and the DJ talents of the Hazy Janes on the decks... As several early unreleased tracks by David Bowie have come to light, it can be revealed that Bowie's former producer Gus Dudgeon was the other laughing gnome on the singer's Targary overlooked 1967 single The Laughing Gnome. It emerges that studio wizard Dudgeon was behind a mix giving it plenty of "beh, hah, heh"s on the track which finally found chart success in 1973...

## Internationally, British pop is about as popular as a cup of cold sick at the moment!



With the rebuilding of Iraq a number one priority following the war, War Child was banging on the door of WEA London last week to take receipt of the first tranche of cash earned on the charity record Hope. The record company's managing director John Reid was able to write out a cheque for a much-needed £150,000 with the record, featuring acts as diverse as Sir Paul McCartney and New Order, yesterday (Sunday) on the way to entering the compilation chart in the Top Five. The first profits from the sales of Hope were handed over to War Child's Heather Kerr, who has already earmarked the money to help rekit a bombed and looted orphanage and children's hospital in Nasiriyah.

## music week

Incorporating film, MBI, Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report



CMP Information, United Business Media,  
Eighth Floor, Lodge House,  
245 Blackfriars Road, London SE1 3UR.  
Tel: (020) 7921 + ext (see right).  
Fax: (020) 7921 8326

For direct lines, dial (020) 7921 plus the extension you require. For e-mails, type in name as shown, followed by @musicweek.com. Editorial: Andrew Jones (020) 7921 8326; Executive editor: Marie Tulloh (0245) 610011; News editor: Paul Williams (0133) 644411; Special projects editor: Adam Woods (0180) 644411; A&R editor: James Roberts (0133) 644411; Reporter: Joanna Jones (0245) 644411; Chart contributor: Alan Jones (0204); Chief sub-editor: Nigel Smith (0133) 644411; Sub-editor: Phil Brooke (0133) 644411; Charts editor: Simon Ward (0287) 644411; News editor: Owen Lawton (0137) 644411; Database manager: Nick Tovey (0253) 644411; Head of sales: Keith Jones (0140) 644411; Business development manager: Matthew Tyrant (0132) 644411; Senior sales executive: Scott Green (0206) 644411; Account manager: Gavin Fisher (0134) 644411; Classified ads executive: Doug Hoak (0130) 644411; Events executive: James Smith (0206) 644411; Circulation manager: David Pageston (0130) 644411; [advertising@cmpinformation.com](mailto:advertising@cmpinformation.com); For a CMP information AD production: email: [marie.tulloh@cmpinformation.com](mailto:marie.tulloh@cmpinformation.com); Group publishing director: Mark O'Donnoghue (0160) 644411. All its publications, in print or online, are available electronically or mechanically, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information systems and retrieval systems. Registered at the Post Office as a newspaper. Registered at Post Office Publishers' Association. Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, 1, Strand, E20. The Americas, Middle East, Africa and Indian Sub Continent US\$245; Australasia and the Far East US\$450. Refusion on cancelled subscriptions will only be provided at the Publisher's discretion. US subscribers guaranteed within the terms of subscription offer. Originated and printed by Stephens & George Magdalen, Great Rd, Dawlish, Mersea Island, Essex. Mailing list: M&P.

SUBSCRIPTION HOTLINE: 01658 438816 NEWSTRADE HOTLINE: (020) 7638 4666

ISSN 0265-1548



Average weekly circulation: 8 July 2003 to 10 August 2003: 30,933



NEW ACTS NEW SONGS NEW SOUNDS



# GO NORTH 2003

XTIGERS - ODEON BEAT CLUB - THE 44s  
 FICKLE PUBLIC - MARIA MILLER - SIXTH  
 LEE PATERSON - SPREE - TOM HINGLEY - SPLIT 77  
 THE HAZY JAMES - LEXXI - EDDIE READER - AMY SAWERS  
 THE MISFITS - YAT KHA - RADIOTONES - QUIK  
 ACTUAL SIZE - JETSTAR - MURDER ONE - HOPESFALL  
 THE LONELY KING - MATT ROBERTS - THE RUFFNESS  
 DIABO - THE CHYMES - GEOFF MARTIN - THE PASSION  
 KARLOFF - CAPERCAILLIE - FUNKTREE - LIFT  
 MICHAEL RATTRAY - WE BECOME LESS - THE FEELING  
 LITTLE HOOKS - SINE BACH RUTTER - THE SCORE  
 REAL SHOCKS - LUCY PULLEN - ANTHONY WILSON  
 TRANSELEMENTAL - WILD BISCUIT - X CERTS  
 CARSON - ANDY JONES - AMATEUR GUITAR ANTI HEROES  
 THE HOMOS - THE DELGADOS - ALYSSA'S WISH  
 SHED SEVEN - BERKELEY - THE DRIVE  
 MERCURY TILT SWITCH - TERRA DIABLO - FURIA

**ABERDEEN, SCOTLAND**  
**18 - 26 MAY 2003**  
**SHOWCASE NIGHTS**

**TUESDAY 20th/WEDNESDAY 21st/THURSDAY 22nd**  
 FOR FURTHER INFORMATION VISIT [WWW.GONORTH.ORG.UK](http://WWW.GONORTH.ORG.UK) OR CONTACT [IAINH@ECOSSE.NET](mailto:IAINH@ECOSSE.NET)








Is this music?    



