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FOR EVERYONE IN THE BUSINESS OF MUSIC

Music Week

Tough market forces price cuts

by Paul Williams
 Music retailers are facing an aggressive summer of discounting and promotions as they battle to stave off wavering consumer confidence on the High Street.

With the market already hit by extensive price cuts during the first four months of the year, industry players are predicting even fiercer sales activity in the months ahead, including more increased use of the £9.99 chart CD.

HMV Group CEO Alan Giles says the retailer's UK operations have been hit by a "noticeable" trade slowdown since the end of January, although still forecasts its profits will be at the "top end" of City expectations when full-year results are issued on July 1.

"There's a fair amount of uncertainty in the retail sector and this

is due to lower consumer confidence and, actually, when we look at our own performance there is no doubt trading has been tougher since the end of January in our two UK businesses," he told analysts last Tuesday.

Giles' observations come as new figures from the Office for National Statistics show that retail sales growth slowed to its lowest level in quarter one for more than three years. The annual rate of growth to the end of March stood at 4.3%.

One record company executive concludes that if the downturn is hitting HMV then "it's hitting other people harder". "The last four weeks have been especially difficult," he adds. "There was a good blip in music either side of Easter but it's pretty dire for people. We're going to

TOP 20 CD PRICES

Asda	£9.94
HMV	£9.99-£13.99
J Sainsbury	£9.99
Tesco	£9.99
Virgin Megastores	£9.99-£13.99
Woolworths	£9.99

Tales shows range of prices charged for Top 20 chart CDs on Friday May 2, 2003. Source: Music Week research

see very aggressive sales activity through the summer."

Virgin Entertainment Group CEO Simon Wright acknowledges the market is "tough", while Woolworths and MCV head of commercial Jim Batchelor describes the market place currently as "very aggressive", with the Woolworths chain following others by marking down their entire chart range to £9.99 (see table).

Virgin Megastores has also been

running a deal selling selected Top 20 chart CDs at £9.99 until last weekend, while HMV is increasingly applying a sub-£10 price point for chart albums.

One retailer observes that consumers are becoming more used to the £10 price point and are balking at buying chart CDs at a higher price. He adds that customers are unhappy if one week they come in and buy something for £9.99 and the next they are paying more than £12 for the same item, so he expects specialists and other rivals to bite the bullet and decide to stick near £10.

He also notes that more and more labels are coming up with lower dealer prices on breakthrough acts, with £8.80 prices being offered for limited periods, enabling everyone to take money at £9.99.

HMV's Giles points to his compa-

ny's slowdown in quarter one on a "myriad of factors", including a later Easter and a weak release schedule, particularly for the singles market, which is competing this year with quarter one 2002's Pop Idol-fueled market. He believes there is a "reasonable" albums line-up ahead, including releases by Dido, Rascal Flatts and REM.

In contrast to HMV's slowdown, WH Smith's entertainment business unit director Neil Boote says his chain has been performing better this year after a "fairly disappointing Christmas". "We came out of Christmas not looking as healthy on sales but pretty good on margins," he adds. "Since then we've had to compete both on DVD and music and we've begun more aggressively and since January we've seen an improvement in position."

Oil Factory's W.I.Z sounded a political note as he collected the outstanding achievement accolade at last week's Music Week Creative & Design Awards, dedicating his win to "all the teenagers who barked off school to protest against the war". The director (pictured with Flora Siskind) thanked Oil Factory's John Stewart among others at the eighth annual ceremony at London's Hilton Hotel last Thursday night, saying, "Good film-making is about good collaboration and I want to pay respect to the supporters and collaborators too numerous to mention." Black Rebel Motorcycle Club, Manic Street Preachers' Nicky Wire and Oasis's Liam Gallagher paid tribute in pre-recorded messages, while Sony chairman/CEO Rob Stringer dubbed him "one of the most innovative video directors this country has ever produced". Oil Factory reaped three other honours on the night, with Shyola taking the director award and rock video gang for Athlete's You Got The Style promo.



BY PHOTOFEST/GETTY IMAGES

Randall departs Virgin Retail role

Virgin Retail's UK managing director Andy Randall is leaving the company, to take up the same role at Staples.

Randall, whose departure this June was announced internally last Friday, will not be directly replaced, with group CEO Simon Wright taking a more direct involvement in the retailer's UK business.

Wright says that, since Randall's appointment as MD three years ago, Virgin has turned its operations in France and Japan into

licensed operations, while also selling a number of the stores which it had just taken over from Our Price.

To support Wright, Virgin's group supply chain director Dennis Henderson will act as deputy. Henderson has been most active over the past six months reorganising the retailer's distribution systems, which will ultimately see it shipping all product to its stores from its own central production warehouse.

Fopp coins sales from new CD unit

Fopp was poised to outsmart many of its rivals last night, starting to sell the brand new Blur album from a newly-installed CD vending machine immediately after release.

At one minute past midnight, just after the usual new-release Monday embargo had passed, customers were able to make their way along to the retailer's Union Street, Glasgow, branch and buy Blur's Think Tank from the machine located outside the store.

What is being billed as the UK's first CD vending machine is the brainchild of Fopp managing director Peter Ellen, who teamed up with Design & Build - which has created vending machines for the likes of



Fopp vending machine: Blur sales

Cardburys and Wall's Ice Cream - to design it. It holds 800 CDs, and customers can pay for either with cash or a credit card.

"The idea is that you can buy CDs extremely quickly from the machine

and means that on new release day we can consider giving a machine over to new releases," he says.

The machine was introduced into the store last Monday, selling 40 back catalogue titles at £5 each, including The Clash's London Calling and Simon & Garfunkel's Bridge Over Troubled Water. However, following the Blur trial, Ellen says it could regularly be used to sell key new albums straight after release.

The store will eventually operate three CD vending machines, while Ellen says the retailer will look to roll them out to other branches in the chain if they prove successful. It may also consider licensing the machine concept to other retailers, he says.


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 RELEASED 23RD JUNE
THE MASSIVE US SMASH HIT
 #1 at U.S. Top 40 Radio
 #1 across rock, alternative & pop formats!
 #4 in the Billboard Hot 100 chart
 Taken from the 2 million US selling album
AWAY FROM THE SUN
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newsfile

VIVENDI QUASHES UNIVERSAL MUSIC GROUP SALES SPECULATION

Universal Music Group is not being put up for sale, despite being linked to possible suitors such as Apple, parent group Vivendi Universal announced last week. VU chairman Jean-Rene Fourou said he was hanging onto the world's largest record company as the announced a series of divestments, including Vivendi Universal Entertainment, to raise €7bn by the end of the year and reconfigure the group as a telecom company.

RI LAYS DOWN QUOTE FOR PLATINUM HOMEOWN MUSIC

Ri Ri has reiterated its own, self-imposed quota for playlisting UK music following criticism that British radio is increasingly turning its back on homegrown talent. In the BBC's newly published annual statements of programme policy, the station says domestic artists will play "a key role", with at least 35% of its playlist made up of UK acts.

CHRYSALIS IN TALKS ABOUT TAKEOVER OF TV DIVISION

Chrysalis chief executive Richard Huntington (pictured) says a disposal of its TV assets will make the group "better placed" to exploit whatever opportunities may arise out of the forthcoming Communications Bill. It's currently in talks with a consortium including ex-Granada boss Steve Morrison and one-time ITV director of channels David Liddiment about a takeover of the TV division, leaving Chrysalis with a portfolio comprising radio, music recording and publishing and books.



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EVOLE STRIKES CD GIVEAWAY DEAL WITH VIRGIN MOBILE AND MEGASTORES

Virgin Megastores' Evolve label has struck a deal with Virgin Mobile and Virgin Megastores for a 50,000 CD-sampler giveaway to push urban act Pay As U Go Cartel. The urban act are the appropriately named choice to promote a new 3p-per-minute, pay-as-you-go texting service being launched today (Monday) by Virgin Mobile. Anyone signing up will be able to pick up a free, five-track sampler of the track from any Megastore around the UK.

AIM PLANNING TWO BIG WEDNESDAY NETWORKING EVENTS

Two new Big Wednesday networking events are being planned by Aim for the summer. On June 4, it will concentrate on placing music in film, TV and adverts, with new media taken as the subject under discussion on July 2. Meanwhile, the format has been finalised for this week's retail Big Wednesday, taking place in the BPI building from 2-30pm in partnership with B&B. Representatives from HMV, UK, Amazon, Pop'n, Rough Trade, THE and several other independent retailers are expected to attend, alongside more than 60 record labels.

LD REFLECTS BRANDER SERVICE WITH NEW I.D. COMMUNICATIONS NAME

LD Brewster and LD Services have renamed LD Communications to reflect a new broader range of services. The agency has three core divisions — public relations and marketing, LD managing director Claire Srigers (pictured) says, "The new name shows us greater flexibility." New Brown heads LD's new marketing communications division.



MUSIC BUSINESS ANGELS UNVEILS REBRANDING

Music Business Angels, launched last year to link music companies looking for funding with potential investors, is rebranding itself as MIBA Corporate Solutions. The name change follows the creation of a new joint venture with Pridle Brewster Corporate Finance, based at Pridle Brewster and specialising in the media and creative industries.

m w playlist

III — Me And Guiltland Down By The School Yard

(A True Story) (Warp) Short name, long title.

This tune has a hint of early New Order/Joy Division about it and is worth every second

of its nine minutes and three seconds

(single, June 3)

JAIMESON — Complete (V2) Another smash hit from the Jaimeson

camp, hot on the heels of True (single, tbc)

BENNY BENASSI — Satisfaction (white label) Could this be the first

black and crossover electro single of the summer? (Fonzie, tbc)

CRAIG DAVID — Rise & Fall (Rishk Rich Bhangra Mix) This cool mix

seems to have done the trick in getting Craig David's career back on track (single, out now)

METALLICA — Master Of Puppets (Vertigo) This 1988 classic is

included on a promo-only double CD aimed at getting everyone

in the mood for the return of the rock gods on June 9 (from pre-AG promo)

TOM BAXTER — All Comes True (unsigned) Male solo singer/

songwriters may be two-penny, but here's one who has what it

takes to go the distance (mp3 from www.tombaxter.co.uk)

FICTION — Main Course (unsigned) Fresh UK urban sounds from this

name-to-watch production team (demo)

STELLASTAR — Somewhere Across Forever (Twenty) Melodious post-punk four-piece from NYC are creating a real buzz with

this noisy, naggy pop excellence. Catch them supporting the

Roxettes in the second week of May (May 19)

VARIOUS — Dan Greenpeace & DJ Yoda — Unthought (Antidote) Playful selection of old-school silliness from X'men's Greenpeace and

label boss Yoda. Idiosyncratic and wonderfully idiotic (album, tbc)

THE DARKNESS — Growing On Me (Must Destroy) Don't let the hype

pass you by: the imminent debut album is packed with some of the

most memorable rock tunes of the year (single, June 5)

V2 readies Elbow pre-release download

V2 is joining the growing list of record companies offering pre-release downloads, making available a brand new Elbow track across a range of websites.

Filicage, a track from the band's second V2 album *Cast of Thousands*, will appear on the official Elbow website and playdour from May 26. It will also be made available via O2 from a number of online retail sites, including hmv.co.uk and mtv.co.uk.

The download will also give fans access to a fully interactive screensaver that plays demo versions of tracks from the album while it is released on August 18. In addition to allowing access to video and audio tracks and the band's



Elbow: 99p download single

favourite website of the moment.

V2 head of new media Giles Drew says the company had been looking for some time for a band to offer a download for. "Downloads are going to be important in the future and we need to be involved," he says, adding that he

hopes all new releases will be available as downloads shortly. The track will be de-licensed to retail at 99p.

Ribcage will not be available as a physical single release. The first single from the album will be *Fallen Angel*, released on August 4.

OD2 UK marketing manager Paul Smith says, "Working closely with record companies on initiatives like this is indicative of how important the digital marketplace now is." Fans will be able to buy this track exclusively online nearly three months before the physical release of the album, a move which will stimulate demand and serve as an invaluable marketing tool towards the CD release.

Apple's iTunes poised for foray into European market

by Martin Talbot

Apple has emphasised its determination to follow the launch of its iTunes Music Store in the US with a European service.

Apple Computer European vice president Pascal Kagni says that discussions are set to begin in earnest in the wake of last week's extraordinary American launch.

Apple founder Steve Jobs unveiled the service last Monday at a press conference in San Francisco, flanked by a selection of the global industry's most senior executives, including Warner's Roger Ames, Universal's Doug Morris and Jimmy Iovine and EMI's John Rose.

Kagni said the next day that "the bulk of users" had logged onto the store within hours of the US launch, with other sources indicating that some 200,000 tracks had been sold within the first 12 hours of trading. Kagni adds, "It has been a great start for the iTunes Music Store. And, as [head of Europe, I have only one interest, which is to launch it in Europe."

Kagni suggests that Apple could opt to launch an iTunes Music Store service in the more mature market of Europe with high internet penetration — including the UK — before

APPLE'S ITUNES MUSIC STORE

Exclusive repertoire is available from more than 20 artists, including Bob Dylan, U2, Sheryl Crow, Enigma (pictured) and Sting, as well as a selection of music videos

All five majors are serving repertoire, creating a catalogue of 200,000 tunes

Users can download tracks for 99 cents each

All repertoire is encoded in the new AAC audio format, which improves on MP3 format by rivaling CD-quality sound

The service is only available to consumers with a Mac, OSX 10 or higher, and a US credit card

A Windows-friendly version of the service will be available by the end of this year

A series of new iPod music players includes the system's highest capacity machine yet; with 30GB memory capable of holding more than 7,500 music tracks

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A series of new iPod music players includes the system's highest capacity machine yet; with 30GB memory capable of holding more than 7,500 music tracks

rolling out market-by-market.

It is understood that Apple's discussions with majors regarding a European offer have taken a back seat in advance of the US launch. But both Kagni and major label sources indicate that these will now forge ahead.

"We do have existing relationships," says Kagni, "but we have not, until now, been having these conversations."

Kagni suggests that one stumbling block could be the European companies' digital rights management systems. "We need the record

companies to have their digital rights management systems sorted out in Europe," he says.

But one European-based major label head of new media was surprised by the concerns over DRM. "It is a bit perplexing," he says. "You are never going to get perfect protection, but the implementation is at that level anyway, at the level of O2 or, in this case, Apple."

"The restrictions on the consumer are a little bit blower with the Apple offer. All I can imagine is that one rights owner might be insisting that they use their technology."

Remvap sees MoS push download service

Ministry of Sound has become the latest record company to reaffirm its commitment to the resurgent online sector with a radical overhaul of its online presence.

The revamp sees the addition of thousands of new tracks and a repositioning of the company's existing download service at the heart of its website.

In addition to Ministry of Sound Radio and OD2's download package, which MoS says has attracted 30,000 users to ministryofsound.com since the beginning of the year, the site now hosts four streaming TV channels, 14,000 hours of DJ mixes and 5,000 new audio streams. Consumers can stream or download music to PC and MP3 player and burn to CD.

The Ministry of Sound/OD2 subscription service, which currently claims 10,000 monthly subscribers, will now be hosted on ministryof-



MoS website: radical overhaul

sound.com; before it was linked to a separate transactional site.

"It is a complete redesign," says Ministry head of Internet Stuart Lewis-Smith. "It is very much focusing on delivering streaming audio and video and music downloads."

Pay-per-view streaming for the broadband version of Ministry of Sound Radio is charged at £1.50 for 24 hours' access and a maximum of 10 visits, while MoS Radio is still

available for free at the normal low-bit-rate stream.

Videos, DJ mixes and other pay-per-view content will cost £1.50 for three views before consumers are asked to pay again. Downloads from the OD2 catalogue are charged at the standard rate of 99p or £4.95 for a monthly subscription.

Ministry of Sound CEO Mark Rodol says a legal online music service is a key focus for Ministry and believes the company's position among record companies is unique because of the strength of its brand.

"We are in a very rare position, because Ministry of Sound is a consumer-facing brand," he says. "Oddly enough, there for many years content was king. In this day and age it is actually about distribution. Not many kids are going to log on to major record company websites to download their music."

EMIs promo wins double in EMIs night of Cads success

by Joanna Jones

Source-signed Audio Bullies' We Don't Care promo led a top-scoring night for EMI at last week's Music Week Creative Ad Design Awards (Cads), capturing two of the major's eight prizes.

The Walter Stern-directed video was named best overall video and best dance video of 2002, at the London Hilton event last Thursday, but it was the clip – commissioned by Virgin director of video Carole Burton-Fairbrother – which bagged the majority of EMI's overall haul. EMI's successes included the pop video award for the Michel Gondry-directed Come Into My World promo for Kylie Minogue as well as best rock video for the Shynola-directed clip for Athlete's 'You Got The Style and DVD concept award for Zombie Flesh Eaters' Gorillaz Phase One: Celebrity Tap Two. Parlophone also picked up two

design honours, with Blue Source's Simon Earth taking home the album design prize for Dirty Vegas, while his colleague Mark Tappin won the photography on a sleeve award for Coldplay.

Meanwhile, Oil Factory's Rob Hardy stepped up to collect the cinematography gong, accompanied by video director W.L.Z. for the Virgin-commissioned Black Rebel Motorcycle Club's 'Whatever Happened To My Rock & Roll Video, Island's video commissioner Liz Kessler was named commissioner of the year, helping to boost Universal's haul, which also included design and illustration awards for DJ Shadow and Mercury's TV advertisement award for Elton John's Greatest Hits 1970-2002.

"To have won in a list of people as good as that is the biggest compliment – I would not have been sorry to lose to any of the other five," says



Stern and Burton-Fairbrother

Kessler. "I could not have done this job in any other label except Island Records."

Palm Pictures' 1 Giant Leap was another multiple winner with their My Culture promo – directed by Passion Pictures' Tim Hope and commissioned by Suzette Newman – honoured with both urban and special effects awards.

XL Recordings-commissioned work scored two awards with MIZ's Sue Tebott winning an art direction gong, for Electric 6's Director High

Voltage clip and *Aside/Transient* the single design category for Lemon Jelly's Spacewalk.

Warner was another company to reap double honours with Slink's Art Jones collecting the editing award for The Streets' Let's Push Things Forward clip and a televise award for David Gray's The Other Side. Blue Source team LynFox picked up the best new director award.

Meanwhile, BMG's art department, commissioned by head of rock and alternative marketing Richard Connell, picked up the major's sole award on the night, scooping the ad campaign honour for the Foo Fighters' album print campaign.

Other winners included Richard Weager for best producer, Björk's Family Tree for special packaging and Liam Lynch's Tenacious D promo, which took the international video award.

WWW comment APPLE SETS PACE IN RACE ONLINE



When the history of the music industry is written, what will we make of April 2003?

It is hard to avoid the conclusion, looking back over the past four weeks, that it will be seen as a fulcrum moment in the transition of the business, the moment of a true sea change, when, very suddenly, things began to change with great pace.

There has been EMI's massive downloads programme, and independent labels doing deals with KaZaA. And the concept of pre-release, radio-day downloads, which a month ago seemed revolutionary, have become almost run-of-the-mill. How things have changed.

But, perhaps the most exciting step – since the last exciting step, I guess – is Apple's Apple announcement. Some 200,000 tracks is nothing to shout about really – EMI on its own unveiled a similarly-sized catalogue all of its own for Europe the previous week.

The important thing that Apple is offering is a market-expanding user interface. In the tradition of the pioneering design of Apple's home computers, its technologically-friendly operating systems – less we forget, Windows' design was strongly influenced by Apple's desktop interface – and the iPod comes with the iTunes Home Sharing system.

The emergence in the online music world of an operator such as Apple is just what the record companies have been waiting for. As one major-label executive told us last week, record companies' expertise is in developing and nurturing artistic talent; operations such as Apple are the ones who have the knowledge and background in developing technologies. They are the ones who can make it work.

In taking this step, Apple has a very clear gameplan too. It is clear that, to Apple, home computers will, in the future, be as common in our living rooms as they currently are in home offices. If you have any doubt, take a look at the latest iMac, designed to be sturdy and light enough to be carried around the house.

The clear logic follows that, if you are designing computers for the living room, they must have a huge room application. And that is where music comes in. Apple's announcement last week should not simply be read as the unveiling of a simple online music store. It was a sign in the ground by Apple, signifying a pivotal point in its ongoing strategy.

With iTunes, the iPod and its Music Store, Apple is positioning itself as the leading brand in next-generation music systems. As has always previously been the case, Microsoft is sure to follow suit. Apple's move will have accelerated its rival's plans, thus representing the business step yet into a new era for music listening. *Martin Thibault*

martin@musicweek.com

The video for *If U Want Me* from *Incentive Music's* Michael Woods featuring Imogen Bailey (pictured) has become the first UK promo to be delivered digitally directly from edit suite straight to TV stations without using a physical tape. The Brett Leonard-directed clip, which is due for a June 3 release, was being edited in Australia when it was sent in a high-quality mpeg2 format from the studio direct to playlist meetings at EMI's The Box and MTV via IMD Fastrax. IMD Fastrax operations manager Ross Priestly says, "We usually get the VHS and then copy it as a digital file, but this time they sent it over digitally so they could get it over to the playlist meetings in time." Priestly believes the technique will be used increasingly in the future to deliver review copies of work-in-progress promos as record companies deal with digital media.



EMV steps up to offer EMI downloads online

EMV has become the first UK online retailer to premiere EMI's extended download programme, as the major last week unveiled details of the roll-out of its ground-breaking online offer across Europe via O2.

Downloads from the major were available via www.EMI.co.uk's existing package from last Tuesday, while EMI Recorded Music European new media chief Fergal Gara says www.MSN.co.uk is also being offered to the downloads last week.

The major is offering three dealer prices for premium, pre-release tracks, album tracks and development artist tracks. Gara says the scheme is set to roll out over the next few weeks, initially to incorporate UK services BT Openworld's Dotmusic and Freeview, as well as Fnac, Tesco, MediaMarkt and Los 40, websites across Europe from May 22. Another 14 outlets are due to come on board, taking the number up to 22 before the middle of June.

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Bootleg CDs force XL rapper to bring forward album date



Gara: slow build for roll-out

"Our key technical partner over these weeks in Europe is O2, in terms of getting the offer into market and putting content into each store while there are multiple retail partners," says Gara. "It would have been lovely to flick a switch and make the downloads available everywhere in one fell swoop, but it is necessarily more of a slow build than a big bang."

He says some of the prices charged by retailers for the downloads were higher than expected, but believes this will settle down over the next few weeks.

Hotly-tipped XL Recordings signing Dizzee Rascal has prematurely fallen victim to a team of bootleggers who are cashing in on interest on the UK rapper.

Although the artist has yet to complete work on his first full-length album, bootleg CDs masquerading as his debut have appeared at a number of markets across London, including Brixton, Dalston, Shepherd's Bush and Wembley.

The material featured on the CD is identical to that on Dizzee Rascal's show reel which was used to secure a deal earlier this year, leading XL Recordings to suspect the bootlegs are a result of a leak from a rival record company which was trying to sign the rapper.

It is understood that the severity of the situation became apparent when British Turner Prize-winning artist Chris Ofili contacted XL Recordings asking permission to use one of Rascal's tracks for a

Perryman expands EMI Publishing role

EMI Music Publishing's senior creative vice president, Perryman is being rewarded for her success in running the A&R department by being promoted a new role.

Perryman is taking on the position of executive vice president, creative and general manager of the company, which she joined in 1989 when EMI Music bought SBK Songs. She will continue to report to chairman and CEO Peter Reichardt.

Perryman says the new appointment allows her the opportunity to "broaden my responsibilities" within the publishing group. Reichardt adds, "[Sally] has been a very valued head of A&R for the past 15 years and I am gratified that she can now use her extensive expertise in this new role."

Bootleg CDs force XL rapper to bring forward album date



Dizzee Rascal: single due this month show. Offil had bought one of the bootlegs under the impression it was a genuine release, indicating that the bootlegs are achieving wide distribution.

The growing awareness of the illegitimate release has prompted XL to bring forward the release of Dizzee Rascal's genuine debut album to August. His single 1 Lev You will be re-released by XL on May 26.

Meanwhile, contrary to reports, Dizzee Rascal is not confirmed to appear on the *Blues & Soul* tour later this month.

newsfile

SCOTTISH CHILLOUT EXPOSURE
Independent Scottish label The Music Kitchen is enjoying strong local interest in its recently-issued Scottish Chillout Album, which features versions of songs such as Your Song and I Don't Wanna Talk About It sung by Julienne Taylor. Four of the album's tracks are currently #1 listed at Radio Clyde, while the album has also been album of the week at Radio Forth.

XFM NAMES BEST UNDISIGNED ACT
Aldershot-based act Archie and the Instructs were named winners of Xfm Unsigned, the radio station's national talent search, when it reached its conclusion last Tuesday. The judging panel included Mario Street, Preachers and Ash producer Dave Eringa, who will produce a session for the band at Sphere studios. The recording will receive subsequent airplay on Xfm as part of the prize package.

THIS WEEK'S BPM AWARDS
DS 1-1 ALBUMS: Yeah Yeah Yeahs *Fever To Tell* (silver) **Rebel Gilberto Tanto Tempo** (silver) **N.E.R.D.** *In Search Of...* (silver) **The Notting Greatest Hits** (silver) **R Kelly Choclate Factory** (silver) **Fleetwood Mac Say You Will** (gold) **Various Artists Save The Last Dance** (gold) **The White Stripes Elephant** (platinum) **Christina Aguilera Stripped** (2x platinum) **Justin Timberlake Justified** (3x platinum)
SINGLES: Gareth Gates *feat. Kumars* *Spirit In The Sky*/BMG (RCA Animate) (platinum)
Source: UK Top 400 chart new awards in the seven days to Friday May 2, 2003

David Carey back on track as Asian mix boosts single

by James Roberts
The campaign for Craig David's second album *Slicker Than Your Average* is back on course thanks to a surge of interest from within the UK's Asian market.

David's third single to be lifted from the album, *Rise & Fall*, was battling for the number one position in this week's singles chart with dance track *Loneliness* by Tomcraft. The singer's previous two singles *What's Your Flava* and *Hidden Agenda* have performed less well, debuting at number 8 and number 10 respectively.

Although the single, which features Sting, is currently inside the airplay Top 20, much of the interest is being driven by a host of urban mixes. Radio One's playlisting of the single — which contributes the singer's share of airplay audience — is for the Blacksmith R&B mix featuring Fallacy.

But it is perhaps the bhangra Rishi Rich mix which has brought David the most significant boost in profile. The mix has been a huge hit with the Asian media, being playlisted at all six Asian UK stations, including Sunrise (London), Asian Sound (Manchester) and Sabras (Leicester). The interest in the mix



Media exposure: Eastern Eye has also been reflected widely in the Asian press, including articles in publications such as *Eastern Eye* (pictured) among others. David's promotional campaign for the single included an interview on BBC Asian Network.

Included in the demand for the urban mixes, a number of independent Asian music specialists *Music Week* contacted last week said they had already sold out of the single, with many retailers purchasing copies of the release for £1.99 from HMV stores and selling them on for £4 through non-chart return shops.

"It is exactly the right time for a mainstream artist like Craig to come along with such a good mix," says Sunny Sun of Metro Music in



David: Rishi Rich mix on single *Southern*. "Demand is really strong because it is a very strong record," he says.

It is understood that David has also been approached to perform the bhangra version of *Rise & Fall* at the EMMA's — which take place at the end of May.

"Normally, mixes are just seen as a positioning tool, but in this case it has developed into something more than that — it is actually fuelling demand," says Billy Grant of 2PointD, who commissioned and promoted the urban mixes. Grant previously handled urban promotions for David's debut album while working for Telstar.

"The urban plot is very important, as it is where Craig started and

grew from," says manager Colin Lester. "It's taken a little while longer for people to shift to what he's doing this time round, but the campaign has been very solid in terms of knowing what singles to release when."

"It was important to come back with a single like *What's Your Flava*, to avoid having the second album compared to the first. We could have come back with *Rise & Fall*, but I think that would have been more about short-term sales, not long-term career."

Asian music retailers say the demand for the single has caught many people by surprise. "A lot of shops don't even know where to source product from, as they don't have relationships with the mainstream distributors," says Suri, whose shop is an established chart-return business. "For example, at the moment there are a lot of people asking about the music from the Peacock set, which is the Bhangra Knights single. Most Asian shops wouldn't know that it was coming out on Positiva, let alone know how to get hold of it from a distributor."

Meanwhile, David will perform *Rise & Fall* live with Sting for the first time on May 17 in Los Angeles as part of a radio station festival.

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PRODUCER PROFILE

As UK R&B finds its feet in the wake of Ms Dynamite's success and exciting new British artists, such as Dizzee Rascal (XL Recordings) and Gemma Fox (Polydor), are making inroads, a new breed of up-and-coming producers, such as Fiction (pictured), are on the rise.



South London four-piece production team Fiction, who are currently unsigned as writers and as a production team, are now attracting a wealth of attention from some of the music industry's most forward-thinking A&R people, particularly in the publishing world. The team's musical references, which include everything from Prince to Nirvana, are certainly refreshing for the genre.

Having heard the team in action, Zomba Music A&R manager Mike Morley says, "Fiction have a broader taste on the whole UK urban thing. Something will develop from the stuff they are doing to ignite their flame. It's showing a lot of promise and I think they are part of a general feeling of being sick of being seen as just doing the American thing in a second-class way."

Formed around the core of brothers Carl and Greg Haley, Fiction are already generating heat on the street through their current R&B white label *Rave For Free*. Since leaving *Croydon's Brit School* two years ago, the brothers have been busy in their branded Herne Hill home studio — vocal booth — developing their own sound.

"We work very hard to make sure we are doing our own thing," says Carl. "Because there are different things at the same time, then bring them together. It keeps things fresh."

Despite an average age of 20, Fiction has an amazingly mature outlook on a wide range of musical genres and are particularly focused on song structures, a skill they acquired from years of playing in gospel bands as youngsters.

Their fresh outlook has not gone unnoticed and their workload is growing. Fiction are working or have worked with every major label in the UK in recent weeks, they have written and produced two cuts for a new Universal-Island boy group, co-writing and producing. So Solid Crew member Asher D, producing and co-writing with BMA signing Nina Jayne, co-writing and producing for London Records signing Vanessa Brown, co-writing and producing Serious/Universal's Luke Silvas and are set to write and produce a track for a new Sory U girl group.

This level of their current work is testament to their talent, as it has only been a matter of weeks since they signed to a full-time manager, Will Mills.

"They want to work with everyone from under ground artists to acts on a higher level," says Mills. "There is an aspiration to work with international acts and develop their own album projects. I can see them developing into a production house where the guys discover their own writers and producers."

IFPI gives thumbs up to RIAA's direct warnings to file-sharers

by Joanna Jones

The IFPI has given its full backing to the RIAA's initiative to send warnings to individuals who offer copyrighted songs via peer-to-peer networks without authorisation.

The initiative, launched last Wednesday as part of the RIAA's anti-piracy education drive, will result in up to 4m copyright infringement notices being issued per month via P2P networks' instant messaging services. The messages will explain the risks of illegal file-sharing and ask for file-sharing software to be taken down.

IFPI general counsel Alan Dixon says, "We welcome the RIAA's initiative and think that direct contact with consumers ensures that individuals using illegal services are fully informed of the legal penalties and security risks."

Dixon adds, "Education is an important part of the music industry's strategy to combat piracy."

The RIAA's latest warning shot comes after the entertainment indus-



Dixon: welcomes RIAA initiative

try was dealt another blow in the P2P arena last week, when the US District Court's Judge Stephen Wilamson denied the RIAA's request for summary judgment in its copyright-infringement case against P2P file-flow services Grokster and Morphous.

The court ruled that the companies are not breaking copyright laws by making their software available, with Judge Wilamson saying Grokster and Morphous-owner Streamcast are "not significantly different from companies that sell home video recorders or copy machines, both of which can be used to infringe copyrights."

This is primarily because they are

not operating centralised services that allow them to monitor the activities and copyright infringements of their users.

Grokster president Wayne Rosso says, "This ruling also means that the labels and studios cannot ban 21st-century technology in defence of their inefficient and outmoded 20th-century distribution models."

RIAA is set to appeal the decision in the Ninth Circuit Court of Appeals. Its chairman and CEO Hilary Rosen notes, "Businesses that intentionally facilitate massive piracy should not be able to evade responsibility for their actions. We disagree with the District Court's decision that these services are not liable for the massive illegal piracy that their systems encourage."

She adds, "We also note that the District Court in the Grokster matter recognized that the defendants 'may have intentionally structured their businesses to avoid secondary liability for copyright infringement, while benefiting financially from the illicit

draw of their wares."

KaZA-owner Shaman Networks, whose P2P service was not included in the Grokster/Morphous judgment, but is fighting industry claims of massive copyright infringement, welcomed the court's decision and says it is currently "evaluating the ruling's significance."

Meanwhile, a US federal court decision on Verizon Communications, which found that the ISP must identify its customers alleged to be copyright infringers, gave further ammunition to lobbyists' campaign to target consumers.

Rosen says the organisation is pleased with the court's "affirmation" that individual users are accountable for illegally uploading and downloading copyrighted works of publicly accessible P2P networks.

Rosen says, "The decision in the Verizon matter makes it clear that individual infringers cannot expect to remain anonymous... Verizon is expected to appeal the case."

Virgin US to repeat effective Save The Single promotion

Virgin Entertainment Group in the US is planning to repeat its Save The Single drive later this year, after reporting a significant uplift on sales following the launch of its nationwide promotion in February.

VEG North America CEO Ed Ward, who launched the scheme at retailers' conference Namm earlier this year, says, "Many labels feared the format showed a lack of commercial viability."

He adds that to revive the single, labels must consistently release a significant volume of quality titles, while retailers must back releases with merchandising and promotion on new releases and catalogue.

The campaign has seen space devoted to singles in all 23 North American Virgin Megastores and a two-singles-for-\$10 promotion.

Canadian alt-country

singer/writer Kathleen Edwards (pictured) is set to win renewed UK exposure for her February-released *Faller* album, with a string of five dates this week surrounded by radio and press activity. The album,

released by MapleMusic Recordings in Canada and by Rounder in the US, is handled by Proper Music Distribution in the UK. Edwards will record a session for Radio Two's Bob Harris, which is due to be aired on

June 12, while her single, *Silk O'Clock News*, is currently peaking at week one on Harris's website. As well as support from Harris, key regional radio supporters for Edwards include BBC North Ireland and Scotland and Virgin Radio. Features with the *Independent On Sunday*, *Guitarist* magazine and an interview with Virgin Radio are also scheduled this week, while Edwards is lined up to feature in *The Irish Times* and *Uncut* magazine over the next two months.



Danni returns to France to capitalise on Top 10 single

Danni Minogue is returning to France for her fourth promotional trip to the country in just eight weeks to cash in on her first French Top 10 hit.

The Warner-issued *I Begin To Wonder* entered at number seven on the sales chart last week following strong airplay support from Europe 2, radio partner Fun Radio and NRJ among other stations.

Warner UK international product manager Penny Shaw says a promo trip to Australia was pushed back a day to accommodate the latest visit, which will see Minogue perform on a prime time TPI TV show.

Minogue's first concerted push in the market came eight weeks ago when she visited for press, radio and TV interviews. Subsequent visits during the last two months included a Fun Radio Party performance, an *FHM* France cover shoot and an appearance on key TV show *Hit Music*, which was confirmed three weeks ahead of her chart position.



Minogue: number seven in France

"We are experiencing repercussions around Europe following the French chart position, particularly in other French-speaking territories," says Shaw. "France did not really get Danni before the beginning of this year, but her presence in the French market has meant the reaction there has been immediate."

Minogue will spend two weeks in Australia following her French trip, during which she will perform at two Legere awards show, before returning to the UK to promote her next single *Don't Wanna Lose This Feeling*.

Bedingfield extends US promo trip on back of Hot 100 breakthrough

Daniel Bedingfield is capitalising on the US chart success of *If You're Not The One* by returning Stateside from mid-May for extended promo.

The release moved 21.87 last week on the *Billboard* Hot 100 and is currently number 12 at Top 40 radio, while the single's chart success pushed his Island-issued album *Gotta Get Thru This* back into the

Top half of the *Billboard* 200, progressing to 75 this week. A video shot specially for the US is being embraced by US music TV, with adds last week at VH1 and Much Music and plays on MTV's *TRL*.

Polydor UK international marketing manager Alex Myers says Bedingfield will embark on a string of radio roadshows until mid-June during his latest stay in the States. In the US, *If You're Not The One* has broken through after Bedingfield had already gained a foothold in the market with the garage hit *Gotta Get Thru This*. However, Myers sug-



Bedingfield: US bound

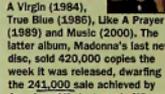
gests the ballad, which has been on Top 10 hit in Norway and Sweden and Top 20 in the Netherlands, has been slower to break in some European countries because *Gotta Get Thru This*, originally released by Relentless, was only a minor hit.

"He is going into some radio stations as an unknown artist, which is a lot tougher, especially with a down-tempo ballad," he adds. But the track is expected to gain a boost in other European markets as Bedingfield heads to Germany, Spain and the Netherlands for TV promo over the next two weeks.

US chartfile

MADONNA ALBUM COMES GOOD

Madonna (pictured) registers her fifth number one album this week, with *American Life* debuting in pole position. Madonna previously topped the chart with *Like a Virgin* (1984), *True Blue* (1986), *Like a Prayer* (1989) and *Music* (2000). The latter album, Madonna's last new disc, sold 420,000 copies the week it was released, dwarfing the 243,000 sale achieved by *American Life* debut week.



When *Music* was released, the title track from the album was in its fourth week at number one on the Hot 100, but the title track of *American Life* has farmed much less well, peaking at number 37 a fortnight ago and now ranking a lowly number 71. The first single from *American Life* - *Die Another Day* - peaked at number eight.

Just as Easter brings a massive increase in album sales, the following week sees them come crashing back to earth - and this year was no exception, with sales of the Top 200 albums dipping from 5.90m to 4.01m last week - a 32% decline. In the top half of the chart, apart from seven new entries, just two albums topped their sales week-on-week: *King Of Crunk* by Lil Jon & The East Side Boyz surges 96-67 with a 7% increase, while Daniel Bedingfield's *Gotta Get Thru This* leaps 98-75 with an increase of 14. That is 14 sales not 14% - the album sold 13,891 copies last week and 13,877 the week before. The Bedingfield album - which peaked at number 41 last year - has now added a total of 277,000 copies.

Bedingfield is one of four Brits in the Top 40 of the Hot 100 this week, the best total of the 21st century - and all are heading in the right direction, with Coldplay's (pictured) *Clocks* improving 33-30.

Floetry's *Say Yes* moving 39-38 and Panjabi MC's *Mundian To Bach Ke* up 49-40. The Coldplay and Floetry albums also improve their chart placings, with the former's *A Rush Of Blood To The Head* up 26-24, while Floetry's *Floetic* advances 55-47. Floetry debuted and peaked at number 19 last October and has been high since November. It has sold more than 405,000 copies to date, including 20,000 last week.

On the Hot 100, 50 Cent's nine-week reign with *In Da Club* is over, with Sean Paul claiming a rare number one for Jamaica with his second hit, *Get Busy*. The American Idol finalists' version of Lee Greenwood's *God Bless The USA* plummets from its debut position of number four to number 19, primarily because it sold only half as many copies last week - 50,000 - as it will comfortably more than the rest of the Top 10 sales together, it means its sales points were also halved, hence its dive.

Industry starts online fight

by Adam Woods

If, when the online gold rush began, the dotcom evangelists had known how long it would take the music industry to endorse a legitimate, potentially viable download model, there is no telling how much corporate suffering could have been averted.

But if anyone suspected in 1999 that it would be four years until the major record companies put the majority of their catalogue online, they didn't care to spoil the party by pointing it out.

In the event, and apparently by sheer coincidence, EMI's decision a fortnight ago to open the download floodgates came just five days before the US launch of Apple's iTunes Music Store. Either announcement would have constituted the biggest piece of news in years in what was once commonly known as the online music space. And just as the few online prospectors carry enough to survive through the thin times are once again entertaining hopes of a big nugget of gold in the bottom of the pan, those who fell by the wayside are no doubt wishing the announcements had come sometime around the turn of the Millennium.

Unrelated though they may be, the Apple and EMI launches together offer timely evidence of record companies' new-found willingness to bring their goods to market and consumers' inclination to come and buy them. EMI will undoubtedly be followed by other majors in the coming months — BMG is said to be operating to a similar timetable to that of EMI, while a Universal source suggests it will be in a position to match EMI's European digital warehouse of 140,000 available tracks by the end of the year. And certainly, all those who are preparing content for online use will take heart from the fact that the US-only, Mac-only iTunes Music Store is said to have sold just less than 200,000 downloads in its first 12 hours in business.

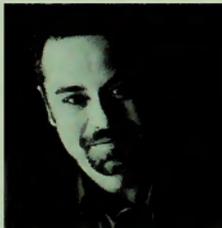
"This is about how we make this whole world legal," says Apple's European vice president Pascal Kagny. "This is a big for us — it is a milestone for us. It is also a milestone for our industry." That may just apply to the music business as well, and it has certainly been a long time coming.

As the first major to make a significant commitment to the European download market, it falls to EMI — somewhat unfairly — to attempt to explain the delay on behalf of all five. Jay Samit, EMI Recorded Music senior vice president new media, points to rights issues, metadata headaches and the enormous task of creating an appropriate online distribution structure as contributing factors, but he makes no apologies.

"It always takes longer to build a legitimate business than to figure out how to steal something," he says. "While some of these file sites have been out there grabbing a lot of the headlines, behind the scenes we have been working day and night for four years."

The likely market reaction in the UK is hard to predict, although *Music Week* understands that at least one of the retailers using OD2's bolt-on music subscription service has exceeded 100,000 streams and downloads in the past month or so.

"The tide is definitely turning now — the services are starting to become viable and finding their feet, but it is still early days," says Ben Drury, BT Openworld head of music. "The big sticking point is the portability issue. People want to be able to get this stuff onto their portable player. At the moment, the way it is structured, if you



Apple's iTunes Music Store (top); EMI's Jay Samit (left) and Grokster's Wayne Rosso

want to burn or put it onto your portable player, it is viewed as much the same thing. But there should be a bit more flexibility."

For the time being, it is hard to detect much evidence of a new dawn on participating sites, which include Freeserve, Tiscali, VPI, HMV, Dotmusic and others, but

if the industry has learned anything from its spell in the online spotlight, it is the importance of keeping its powder dry.

"There needs to be more content available and, at that point, the retail partners will make a splash about the lukewarm response to MusicNet and Pressplay since their US launch in late 2001, coupled with the galloping success of a number of P2P sites, have made one thing clear — to stand a chance of success, any online distribution service must not only offer a large volume of content, but make it available through a user-friendly front end with a reasonable pricing structure. And even as the first two issues are increasingly addressed, many doubt the major record companies' commitment to attractive pricing."

"I would say [the record company-endorsed sites] chances of survival, let alone success, are zero to nil," says a predictably scornful Wayne Rosso, president of peer-to-peer network Grokster, which last week was judged by a federal court in California not to be liable for copyright abuses facilitated by its software. "If I was

in any of those guys' position, I would be on the phone to me and saying, 'How can we work together?' Because, you want to know something? I have their customers. All of their services combined have less than 300,000 customers. We do that in any second of the day."

Still, everyone has to start somewhere and, by common consent, Apple has set a new standard among the official distribution channels in the ease-of-use stakes. Its content, at around 200,000 tracks from all five majors, is not bad. And, at 99 cents per track, the price appears to be acceptable too — at least to certain Mac users.

While rivals have been quick to suggest the venture is innovative rather than revolutionary, the expected introduction of download services by Amazon and other leading online retail brands could rapidly tip the balance.

Apple's pricing in particular, while not quite rock-bottom, does demonstrate the philosophical lesson the music industry has lately been forced to learn — that record companies could spend the rest of time attempting to rebuild the full former value of a music transaction without coming close to succeeding.

"It's a fact of life — the Internet has devalued all content, not just theirs," says Rosso. "It is a volume/numbers game. So you need the volume and you need the low, low cost. They have got to be able to make pay a kid say, 'It's so cheap, I might as well

On the evidence of iTunes Music Store's early figures, music may not have lost quite as much of its value as many had feared.

The full potential impact of the service is inevitably muted by the fact that Macs are outnumbered by PCs in the US to the tune of 20 to one. And, of course, Apple founder Steve Jobs is promising a Windows-compatible version by the end of the year, as well as an international launch at some future date.

What's more, Apple's often indirect influence on the world's technological habits is legendary, and the initial update suggests the beginnings of what could prove to be a historic cultural shift.

"It is another massive step for a company which was running a major outdoor campaign with the 'Rip Mix Burn' message just a year ago," says Fergal Gara, EMI Recorded Music's head of new media for Europe. "There is nothing wrong with 'Rip Mix Burn' if you add a framework to it. And that looks like what they are doing."

According to Pascal Kagny, "Our use of the word 'rip' didn't mean that people should steal. Maybe we weren't careful enough in explaining that." It is, perhaps, understandable enough that they didn't, given that ever since the arrival of Napster in 1999, stealing has been the only online music model most people have felt inclined to understand — not least because it was the only reasonable one on offer.

Metacritic's successful bid to have 300,000 copyright-infringing fans barred from Napster in May 2000 is perhaps the most notorious of the mainstream music industry's attempts to identify its own consumers as the architects of its downfall. The release next month of the band's first post-Napster album will determine how much damage has been done to their fanbase, at a time when the record industry appears to be collectively admitting the error of its former epiphanic ways.

"Everyone is realising that unless we make our content available it is difficult for us to say to our customers, 'don't use peer-to-peer networks, use a legitimate service,'" says Ian Moss.

Apple's decision alone has consistently made it most of the members' independent status to attempt to push the online envelope. Last month's announcement of a series of trials in partnership with peer-to-peer network KaZA — starting with a set of pre-release downloads of Cooking Vinyl tracks — came as one of the UK's biggest industries, Ministry of Sound, announced a redevelopment of its website, which offers almost 100,000 tracks and videos for legal download and boasts 10,000 subscribers.

The company has even announced out to produce MoS-branded iPod-style MP3 players and Walkmans, which come pre-loaded with music.

"There are other revenue streams to be developed from music beyond a straight CD sale," says Ministry of Sound CEO Mark Rodol. "We have

already proven that there are people who are prepared to pay for a reliable, high-quality download service. [The online market's] market share at the moment is minimal. Will it become dominant? I don't know. Will it grow? Certainly."

To suggest the online market is suddenly in the music industry's grasp would be decidedly premature. But the case there has brought modest, but nonetheless unprecedented, gains where previously there was mostly a catalogue of embarrassments and own goals.

This year will not be the year the war was won, but if the business is to revive its fortunes, it will have to represent the beginning of the fightback.

'While file sites have been grabbing headlines, behind the scenes we have been working day and night for four years'

— Jay Samit, EMI

'I would say [the record company-endorsed sites] chances of survival, let alone success, are zero to nil'

— Wayne Rosso, Grokster

SINGLE of the week

JUSTIN TIMBERLAKE: Rock Your Body (Jive 9254952). The man of the moment seems destined to scale the UK singles chart once again with this seamless disco-funk grower, his third offering from the two-times platinum *Justified* album. A flurry of radio and TV exposure is already under way, including an A-listing at Radio One, which helped to propel the track into the airplay Top 20 last week.



some time since internationally renowned DJ Sonique has had any material out, but this track proves that his ability to craft a hit single has not diminished. Co-produced by Graham Pleeth (Appleton) and Robin Barter (Kylie), this has already been Clipped at Radio One and bodes well for the album, *Born To Be Free*, which is released in early June.

PROPER FILTHY NAUGHTY: Fascination (10 Kilo 10K61228). PFN is one of the many incarnations of producer John Ross and this Euro take on the retro-electronica sound is totally more-ish. The accented vocals and the hefty Teutonic bass sequence will help this clean up in clubland.

RECOMMENDED AUDIO BULLYS: The Things/Turned Away (Source SOURCE084). Sidestepping the punk-funk of their debut *We Don't Care*, Audio Bullys turn to hip hop for the follow-up. The punchy lead track features a Sixties soundtrack-style sample, while the flip is a more straight-up cut reminiscent of *The Streets* or *The Specials*. Remixes are attracting plays in the clubs, and a B-listing at Radio One highlights the massive potential of the package.

ED HARCOURT: Watching The Sun Come Up (Heavenly HW1130CD). There is a touch of the Neil Finns about Ed Harcourt:



RECOMMENDED STEREPHONICS: Madame Helga (V2 VVR5021893). While journalists are obliged to hate them, mainstream record buyers—most of whom don't read music magazines in any case—continue to love *The Sterephonics* to bits. This Seventies rock-influenced lead single from their fourth studio album is aimed directly at the fanbase, while subsequent singles will deliver some of the year's biggest radio hits. Sterephonics will support the release with a series of low-key promotional gigs to fuel interest in their comeback.

his songs are consummately crafted and not generally as commercially successful as one would expect, and his melodic gifts are so well-developed that he struggles to give full rein to the wilder side one suspects he harbours. This is the closest he has come so far, and for fans of lush pop with slightly madcap ambitions, this is great stuff which richly deserves an audience.



RECOMMENDED TERRI WALKER: Ching Ching (Def Soul UK 9800075). British soul talent Walker rises above the current crop of R&B pretenders with this upbeat second cut from her debut album *Untitled*. Walker is not afraid to harness a classic soul sound, with an infectious piano line, and combine it with a truly modern feel. At the heart of this latest single, as with the rest of the tracks on *Untitled*, is Walker's superb soul vocal.

THE SCUMFROG: Music Revolution (Positiva CDTV191). Jesse Houk continues on his upward curve with this rocking electro-house track strongly tipped at the Winter Music Conference in Miami. Heavyweight remixes from Roger Sanchez, Planet Funk and Funk D'vid have ensured extensive club support.

SIMIAN: La Breeze (Source SOURCE069). Dedicated to the French mistral wind, this is a glorious slice of idiosyncratic pop featuring Beatles-esque vocal harmonies alongside beats and Indian flourishes. Lifted from the quartet's new album *We Are Is What We Are*, it is backed by an off-kilter remix from Brian Eno plus more conventional reworkings from Ladytron, Ilya and Phil Kieran.

JUNKIE XL FEAT. SOLOMON BURKE: Catch Up To My Step (Roadrunner RR694). Junkie XL will be looking to repeat the success of his chart-topping Elvis remix with this explosive track featuring R&B veteran Burke. Underpinned by XL's breakbeats, an irresistible guitar hook and Burke's urgent vocal, this could well be another chart smash given the right airplay.

RECOMMENDED PSAPP: Do Something Wrong (Melodic MELO 017). This debut EP from Psapp effortlessly bridges the gap between electronica and pop. It is a shimmering melange of top-quality production, all snips and odd beats which flutter over heartfelt songs and skits.

BREED 77: La Ultimate Hora (Alberts JASUKD093). Originally from Gibraltar, this London-based rock act have been developed by publishing company Alberts,

SINGLE reviews



RECOMMENDED LOVE INC:

Broken Bones (Nulife/Arista 82876823172). This successor to the hugely popular *You're A Superstar* has a similar commercial style. With vocals again from Simone Denry and a safe remix package, this should perform very well, particularly at radio.

TATU: Not Gonna Get Us (Interscope/Polydor 9806962). This piece of solid, shiny and sparkling pop is B-listed at Radio One and looks like a good bet to make a massive debut. It says everything it needs to, with its marvelously sultry chorus, and then leaves without overstaying its welcome.

RECOMMENDED ALEXIS STRUM: Addicted (WEA 365CD). This is the first electro-tinged offering from the debut set from singer and songwriter Alexis Strum. It is a nice taster for her electro/pop/funk-influenced album and shows Strum to be a refreshingly different proposition from the rest of manufactured pop crowd.

SONIQUE: Can't Make Up My Mind (Serious/Mercury SER70). It has been

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CONSUMER FIRST

ALBUM of the week

THE DANDY WARHOLS: Welcome To The Monkeyhouse (Capitol 5820220). Album number four in the Dandys' eight-year career



sees the Portland four-piece deliver their best collection to date. The lead single, the excellent *We Used To Be Friends*, is an obvious standout among a pleasing set in which it is hard to find any dud tracks. Self-indulgent navel-gazing on previous albums has been abolished, it seems, in favour of taut slices of sixties-pop.



released album Blowback. It is still a dense affair, but Thaw's growl has softened and new vocalist Constanza Francavilla brings further smoothness to the proceedings.

FAT TRUCKERS: Fat Truckers (Roadtrain RT003). The mysterious Fat Truckers follow their ridiculous single Superbike with a collection of equally arch material. A spasmodic mélange of rock'n'roll, analogue techno and idiot-savant pop, Fat Truckers is a rude yet refreshing romp that will connect with UK club culture's more seasoned enthusiasts.

SENIOR COCONUT & HIS ORCHESTRA: Fiesta Songs (Newstate NSERLP 9003). This is the second album of sublimely ridiculous cover versions from Uwe Schmidt under his Senior Coconut guise. His previous album of Kraftwerk covers won a cult following; here there is less studio trickery and more straight-up hip wiggling.

MCKAY: McKay (Go Beat 9800292). This is soulful fare from McKay, who has previously worked with artists such as Mos Def and Tricky. Here she lures Geoff Barrow from Portishead out of semi-retirement to produce the whole album and fans of Portishead are sure to be drawn in by the smoky hip hop which became their trademark.



RECOMMEND **CERY'S MATTHEWS:** **Cockroach (Blanco y Negro/WEA 256460062).** This album, produced by Ryan Adams' steel guitar player Buckley Baxter, is Matthews' first steps on what will hopefully prove to be a long and fruitful solo career. Recorded in Nashville with various all-country stewards, this showcases originals like the beautiful *Only A Fool* and *The Good In Goodbye*, alongside well-worn covers such as *Weightless Again* (Handsome Family). This album stands every chance of being one of this year's growers.

ORISHAS: Emigrante (EMI 5388022). Since their 1999-released acclaimed debut *A Lo Cubana*, Orishas have been a mainstay on the European touring circuit. A Franco-Cuban outfit, based in Paris, the band have matured and focused since their inception. Unabashedly aimed at shoring up their burgeoning success in Europe, this UK release should be welcomed. Tracks such as *Suaviso* and the title track, *Emigrantes*, sound great in any language.

DEAD OR ALIVE: Evolution: The Hits (Epic 5110289). The elusive and bizarre life of Pete Burns and his appearance (those lips!) have secured his iconic status to legions of fans across the world. Therefore, a ready-made and willing market for this 17-track collection of his greater and lesser-known hits beckons.

NATACHA ATLAS: Something Dangerous (Mantra MNTCD1035). This new album features collaborators as diverse as English composer Jocelyn Pook (*Zubrick's Eyes*, *White Shut*) and dancehall toaster Princess

Juliana as well as musicians from several countries including the late lamented Sami El Babli. Recognised for the huge talent she is in mainland Europe, it would be great to think that the Brits could welcome one of their most original performers.

VARIOUS: Lexoleum (Lex LEX002). Originally released over three 12-inch singles in the past year to great acclaim, the Warp-affiliated label cobbles the 18 tracks onto one showcase CD. Featuring leftfield hip-hop stars and label principals Boom Bip, Lex and Disfraz, *Lexoleum* is a highly recommendable trawl through the murky underbelly of leftfield hip hop.

VARIOUS: Nice Up The Dance (Soul Jazz SJC074). After its excellent round-ups of the Studio One and Impact labels, *Soul Jazz* focuses on the links between Jamaican dancehall and hip hop for this energetic collection. Kenny Dope's link-ups with Sreedyd Dan and Shaggy are heavy on the hip-hop beats, while Cuty Rankin and tenor Saw inject some dancehall flavour. With Sean Paul and Dawn Penn contributing crossover hits, this should strong appeal beyond the reggae market.

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

ALBUM reviews



RECOMMEND **THE MATTHEW HERBERT BIG BAND: Goodbye Swingtime (Accidental AC05).** This is seriously exciting stuff from Herbert, whose ability to constantly confuse and astound earmarks him as a talent bordering on genius. Here he presides over his own big band, recorded at Abbey Road then sliced and spiced in his own inimitable fashion. The result is a warm collection which sounds timeless yet utterly contemporary.

TRICKY: Vulnerable (Anti ANTI6648). Adrian Thaw's seventh album will undoubtedly attract the usual "return to form" plaudits from those hoping for another *Makin'Que*; in reality, *Vulnerable* sees a continuation of his less intense and paranoid mindset heralded by his 2001-

Special Feature

Reggae

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TALENT HEADS NORTH FOR HIGHLAND GATHERING

The second GoNorth event – held in Aberdeen from May 17 to 24 – will showcase the best in talent from north of the Border and beyond. After sparking interest in several bands last year, GoNorth will provide the focus for the organisation's year-round efforts. Michele Legge reports

Even in the digital era, when almost every small corner of the planet seems just a click away, artists from more remote areas of the UK still have to work overtime to get noticed.

Enter GoNorth, which, in its second year, aims to be the industry event about new acts, new songs, new sounds from the upper regions of the United Kingdom and elsewhere. Plus a little bit more.

If feedback from last year's GoNorth is anything to go by, then Aberdeen, from May 20 to 22, is the place to be for serious talent scouts. Organisers have planned a wide array of different sounds for this year's event, and a distinctly unpretentious vibe. The festival runs from May 17 to 24, with the main music showcase events scheduled over three days from May 20.

"I thought [GoNorth 2002] was really well put together for the first year of an event – there was a really good feeling up there," says Christian Ulf-Hansen, director of publishing and management company Plan C Music. "Lots of gigs were well attended and there was a nice little hubbub of interested people, A&R-wise, wandering around."

One of last year's performers, Mark Gordon, DJ for Irish/Scottish beats trio Olympic Lifts, agrees. "Sometimes when you play at these [industry events] you are in a room with three people, which can be quite disconcerting," he says. "But it wasn't like that at GoNorth. And we met people and made friends, which is, I think, what you are meant to do at these things."

"I [much of the congenial atmosphere] down to the location, I can't explain it any more than that. It seems that the further away you got from London, the more chilled out people get."

'I put [GoNorth's congenial atmosphere] down to the location, I can't explain it any more than that. It seems that the further away you get from London, the more chilled out people get'

– Mark Gordon, Olympic Lifts



Poised to make a splash at GoNorth (clockwise from above): singer-songwriter Lucy Pullin, Aberdeen's Real Shocks and Belfast's Spree



Apart from the hint of a chilled-out vibe, GoNorth organisers are luring people north with the promise of 45 acts playing in five venues located on just one strip, Belmont Street, which Radio Scotland DJ Vic Galloway once dubbed 'indie Broadway'.

Event co-organiser Shaun Arnold says the music profile of the event is consciously broad – ranging from hard rock to world music – reflecting the breadth of talent and tradition found in the north. "We've tried to

cover as many genres as possible," he says. "We even have a traditional stage, because, being based in the north of

Scotland, we think it's important that traditional acts get the same opportunities as the more contemporary acts here. There is also a PRS/Songkick-sponsored area, a songwriters stage."

With backing from public bodies such as Highlands & Islands Enterprise, Scottish Enterprise, Scottish Arts Council, Aberdeen City Council, NHArts, and BBC Scotland, GoNorth aims to create opportunities for bands and acts from the north of Scotland to be heard on a bigger stage.

"We're trying to work on different levels," says Arnold. "One is to create the opportunities for artists to be seen and heard, but also to provide an opportunity for the industry to come and see, over a three-day period, the best that there is to offer from the north of Scotland."

However, the acts on show are not exclusively Scottish. According to Arnold, around 60% of acts will this year hail from the north of Scotland, 20% from the rest of

Scotland and the other 20% from outside of Scotland. Last year, non-Scottish acts came from the Faroe Islands, Denmark, Northern Ireland and the Irish Republic. Wales and the Basque region of Spain. This year it is much the same story. Alongside big-draw acts such as The Deigados and Shed Seven, and a number of unsigned acts, are artists from Denmark, Sweden – and Siberia.

"The aim is to try and get the best of what is being showcased from different areas, so the [artists from each region] have the opportunity to network as well," says Arnold. "You get bands at different levels being able to network, such as at a smaller level, [working on] exchange visits." Last year, for instance, Basque artist Mikel Urdangarin played on the traditional stage at GoNorth and, as part of an ongoing

exchange, two artists from the north of Scotland went out to play in the Basque city of Bilbao.

There is also activity at a more direct business level. According to the organisers, after appearing at 2002's GoNorth, around 25 bands reported direct bookings for festivals, tour or concerts, one artist did a licensing deal for Benetton textiles, and 10 bands reported increased interest from labels.

Since appearing at the 2002 event, singer-songwriter Teluur, Danish indie trio Nu, Irish/Scottish beats men Olympic Lifts, and indie outfit The Grim Northern Social, among others, have gone on to sign record deals. While these acts' appearances at GoNorth may not have directly led to recording contracts, the artists and their managers nonetheless tip their hats to the event, acknowledging it as one of the milestones on their way to clinching a deal.

Now signed to Universal Music in Los Angeles for the world, the Faroe Islands' Teluur made his UK debut as a performing artist at GoNorth last year (see focus, left). Ulf-Hansen, who manages Teluur, says, "After the GoNorth gig, there was definitely some phone calls going on and some sniffing around from UK labels. But I had

the vision to sign him to a US label, as well as being in him as a worldwide artist.

"Although performing there didn't make a huge difference to his career, it helped in getting Teluur heard. It was about building his experience of playing to lots of different people in different places, playing to people who don't know who he is, and they passed the word on. Word of mouth is as good as anything."

Olympic Lifts' DJ Gordon says networking at GoNorth last year opened doors for them

'The aim is to try and get the best of what is being showcased from different areas, so the [artists from each region] have the opportunity to network as well'

– Shaun Arnold, co-organiser

Teitur

Three months after singer-songwriter Teitur played his first UK gig at GoNorth 2002, he signed a worldwide deal with Universal Records in the US. And Teitur is now tipped for big things. Slotting neatly in with the profile of a GoNorth act, Teitur hails from the remote Faroe Islands (population 45,000), which lie north of the Shetland Islands and form part of Denmark.



The title of his first album, *Poetry & Aeroplanes*, sums up the essence of his character: he writes stunning lyrics and, coming from one of the most remote places on earth, has to travel a lot.

Poetry & Aeroplanes goes to US radio in early May. Cracking the US is a priority and the European release schedule is not yet confirmed. The album was

recorded partly in Spain and partly in Los Angeles, with producer Rupert Hine.

NU

The second Danish act to land a record deal in the wake of their GoNorth 2002 appearance, Nu release their debut album in the UK on June 16 through former Virgin Records chairman Paul Conroy's Adventure Records. Michael Patterson, who has worked with Beck and Black Rebel Motorcycle Club, produced the album, Alpha Bravo Shock popDisco, and the trio's music sensibilities lie within



the framework of these established acts. UK press gave Nu the thumbs up with the release of the limited-edition single Disco Hurts last November. The track got a decent airing from stations such as Xfm and Radio One, and the video was rotated on MTV2. Their next single,

Any Other Girl – which features the refrain "Boys are made for pleasure and girls are made for sin" – is scheduled for release on June 2.

in the US, leading to the insertion of one of their tracks on the soundtrack to US sitcom Malcolm in the Middle. "Through getting more friendly with our UK publisher [at GoNorth last year], we got the track on Malcolm in the Middle," he says. "I think you can only make these kinds of relationships by standing in a room and having a beer with people."

Among the newcomers set to appear this year, who are tipped for big things, are Aberdeen band Real Shocks, Inverness three-piece Jetset, Belfast's Spree, The Homos from Sweden and London-based singer-songwriter Lucy Pullin. In addition to the bands, highlights also include a screening of the must-see UK music flick 24 Hour Party People followed by an interview with Tony Wilson. An industry panel with Geoff Ellis, managing director of

DF Concerts, speaking on the eve of the 10th anniversary of Glasgow's annual outdoor festival T in The Park, is also expected to be a draw.

Arnold says the event this year is bigger than the first and organisers have an eye toward further enlarging the event in the years to come. "The thing about GoNorth is that it is not just about the event itself, we provide information [on the music industry] on a year-long basis, and that is how we see the event leading forward."

Apart from the three showcase days,

Olympic Lifts

Comprising a DJ and two MCs, Irish/Scottish beat masters Olympic Lifts had a career boost after playing GoNorth 2002. DJ Mark Gordon directly attributes the act's



A&R executive who saw their GoNorth appearance. Signed to German label Bungalow Records, Olympic Lifts are currently touring continental Europe with their debut album Do One. They

have previously supported acts such as Royksopp, Ugly Duckling, Lo-Fidelity Alistars and David Holmes. The trio is also in the midst of recording a new album, which should be ready for release later in 2003.

organisers have scheduled two days for education and advice, including a workshop titled Getting Into Music, providing information about industry careers. The information is also available online. "It is quite important [to be online] within the geographic area we have, from the Shetlands to the Mull of Kintyre, and including the Grampian [Mountains]," says

"The thing about GoNorth is that it is not just about the event itself, we provide information on a year-long basis, and that is how we see the event leading forward"

– Shaun Arnold, co-organiser

Arnold, "so people will be able to get involved with the workshops and get advice, as there will be music advisers available to answer questions online."

The organisers' vision for the future is an extended event that stretches into other UK cities outside the capitals. "We want to grow the event by looking at different cities and are looking at doing a GoSouth over the next few years," says Arnold. "We are looking at getting crossover of talent, getting people in the business into networks."

This is surely good news, not only for artists but also for industry professionals who like to look for talent outside the confines of the UK's major cities.

Jill-Hansen says, "I think nowadays we live in an international melting pot because of e-mail, mobile phones and video. And people are less worried about where artists come from; they're just worried about talent. People will get on the plane and go find that talent. That's why festivals like GoNorth are important."

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SAMPLING THE GONORTH SPIRIT

To tie in with this month's GoNorth event in Aberdeen, the organisers present this selection of tracks from 13 of the acts who will appear at the event. Give them a listen and get your own taste of GoNorth.

TRACK 1 REAL SHOCKS: Affection?
Describing themselves, variously, as "lithe", "quick" and "oozing PoundStretcher chic", Real Shocks are releasing this track as one side of a double-A single. However, their plans to record an album in Hong Kong may now be under question due to the SARS outbreak.

Contact: Patrick (Planet Boo) shocks@planetboo.co.uk

Performance at GoNorth: Triple Kirks, Wednesday May 21

TRACK 2 JETSTAR: Stopped Breathing
Jetstar were formed from the ashes of several high-school rock bands and have played the live scene around north of Scotland for many months, as well as staging dates at King Tut's in Glasgow and T in The Park.

Contact: Dougie_jetstarmusic@hotmail.com
Café Drummonds, Wednesday May 21

TRACK 3 ODEON BEAT CLUB: Behind My Eye
Odeon Beat Club are a four-piece signed to Electric Honey, the label run by students of Stow College, which released one of the earliest tracks by Belle & Sebastian.

Contact: Angela_odeonbeatclub@hotmail.com or erstudio@aol.com
Café Drummonds, Wednesday May 21

TRACK 4 THE HAZEY JANES: I Can Explain
The Hazy Janes are a four-piece from Dundee drawing on the influences of Nick Drake, Buffalo Springfield and Big Star and have played extensively across the UK. They are currently working on their debut album.

Contact: Alex Papasismakopoulou (No Half Measures Management) alex@nohalfmeasures.com

Café Drummonds, Wednesday May 21

TRACK 5 X-TIGERS: Coloured Neon
X-Tigers came together in 2001, but took until September 2001 to play their first live gig. With a sound described variously as a mix of The Prayers, Pavement and Bowie, the four-piece have recorded sessions for BBC Scotland's Air and Radio One's Evening Session.

Contact: Grant Macnamara, grant@xtigers.com
Lava, Tuesday May 20

TRACK 6 BERKELEY: Follow Through
Berkeley are a three-piece from Donegal in the Republic of Ireland who formed two years ago and recorded their debut album, Hope, Prayers And Bubblegum in Chicago with Steve Albini. Since returning they have focused on building their live reputation in Ireland.

Contact: Phil_phillip@supremorecordings.com
Lava, Wednesday May 21

TRACK 7 MERCURY TILT SWITCH: Caffeine Avalanche
Mercury Tilt Switch are a five-piece who have emerged from the Scottish underground and been playing relentlessly on the local scene

and also around the small venues of the rest of the UK. They have supported acts including Hundred Reasons and Hell Is For Heroes.

Contact: petriarha_records@hotmail.com
Lava, Wednesday May 21

The Go North CD



1. Real Shocks - Affection?
2. Jetstar - Stopped Breathing
3. Odeon Beat Club - Behind My Eye
4. The Hazy Janes - I Can Explain
5. X-Tigers - Coloured Neon
6. Berkeley - Follow Through
7. Mercury Tilt Switch - Caffeine Avalanche
8. Lucy Pullin - Next Stop Regret
9. Wild Biscuit - Next Stop Regret
10. Fickle Pablo - Big Window Seat
11. Split 77 - Malkoi
12. Sprea - Time Spent Here
13. Saltfishborty - Highland Park

and also around the small venues of the rest of the UK. They have supported acts including Hundred Reasons and Hell Is For Heroes.

Contact: petriarha_records@hotmail.com
Lava, Wednesday May 21

TRACK 8 LUCY PULLIN: Next Stop Regret
Singer-songwriter Lucy Pullin performs regularly on the London acoustic scene. Her most recent success was a

featured artist on a dance remix of the Robbie Williams hit Feel. Guitarist Graham Heath cowrites with Pullin.

Contact: Michael Loney (IE Music) michael@iemusic.co.uk
Wild Bar, Wednesday May 21

TRACK 9 WILD BISCUIT: Dusty Highway
With their new album The Distance, Wild Biscuit challenge preconceptions of Scottish music. Featuring the hitherto undiscovered vocal talents of Jac - aka Jacqueline Kerr from Argyl - their album (due this month) is produced by John Saich and Mags Russell.

Contact: Mags Russell, Mags@WildBiscuit.com
Triple Kirks, Tuesday May 20.

TRACK 10 FICKLE PUBIC: Big Window Seat
Fickle Pubic have had material released on Aberdeen's Alphabeta and London's Fierce Panda, to name but two labels, and received radio exposure through Radio One's John Peel, Steve Lamacz and Xfm. The four-piece pride themselves on the immediacy and energy of their live performances.

Contact: Lewis Gale lewisgaleuk@yahoo.com
Café Drummonds, Thursday May 22

TRACK 11 SPLIT 77: Malkoi
Split 77 are a Bilbao-based four-piece outfit, who draw from influences ranging from the Velvet, Bowie and Radiohead, via Kraftwerk and Joy Division. Performing in the Basque language, they meld electronics with solid rhythm to unusual effect.

Contact: Gotzon Udbe gotzon_u@hotmail.com
Café Drummonds, Tuesday May 20

TRACK 12 SPREA: Time Spent Here
Hailing from Belfast, three-piece Sprea have fast established themselves as key drum & bass players, performing at NSW in 2002 and being asked back in 2003. Their live profile has also seen them perform both at some of Belfast's biggest venues, as well as at intimate jazz venues.

Contact: Simon Sheldon info@spree.us
Café Drummonds, Thursday May 21

TRACK 13 SALTFISHBORTY: Highland Park
Brian Cromarty and Douglas Montgomery are also members of The Silver Penguins, but as the duo Saltfishborty they also promise to deliver "traditional and original tunes and songs with a rocking edge".
Ma Camerons, Thursday May 22.

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Fri 15th GLEBE Covered Club
Sat 16th COVENTRY Gateway at The Zodiac
Sun 17th STOK CROFT The Tub
Mon 18th BIRMINGHAM The Social
Tue 19th HULL The Adonis
Wed 20th WEDNESDAY Glasgow
Thu 21st ABERDEEN Lava
Fri 22nd ABERDEEN Lava
Sat 23rd LONDON The Wharf, Brixton
Sun 24th BATH Mole Club
Mon 25th BIRMINGHAM The Palm Tavern
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SINGLES COMMENTARY

by ALAN JONES

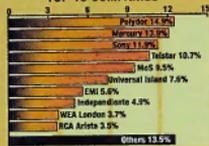


In Music Week's recap of the 100 biggest sellers of 2002, we noted that only 12 of them were dance records, a third as many as in 2000. Since then, dance music has continued to decline but there are some encouraging signs, with Room 5's Mike Luu and Heaven, Tomcraft's German DJ Thomas Bruckner and Loneliness is the first number one by a German act since Fragma topped with *Toca's Miracle* in 2000. Both discs were originally instrumentals onto which have been grafted vocals by British female singers – Coco on *Toca's Miracle* and

Loneliness featuring the second number one to date for Ministry of Sound's four-year-old Data imprint, some six months after DJ Sammy, Yarnou and Do scored its first with Heaven. Tomcraft is German DJ Thomas Bruckner and Loneliness is the first number one by a German act since Fragma topped with *Toca's Miracle* in 2000. Both discs were originally instrumentals onto which have been grafted vocals by British female singers – Coco on *Toca's Miracle* and

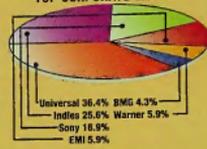
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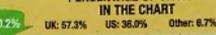
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



Vivian on Loneliness

The last six number ones all spent more than one week on top – but Busted's You Said No breaks the streak. Dropping 1-4 this

week, it is the first number one to slip down after one week since Blue and Elton John's Sorry Seems to Be the Hardest Word last December.

INDEPENDENT SINGLES

Rank	Title	Artist	Label (distributor)
1	7 NATION ARMY	The White Stripes	XL 512102 (W) (E)
2	LAUNDROMAT/DONT MESS WITH MY NINE	Free 2 All @! 4068273 (W) (E)	Sire 524622 (P)
3	CHANGE THE WORLD	Dino Lenny Vs Housemains	Free 2 All @! 4068273 (W) (E)
4	IT'S A WARNING/SUPER DJ	Dilno	Yahu V1000 (SR)
5	2 ALL POSSIBILITIES	Bady Drawn Boy	Traflet Nanyok, TNO12120 (W) (E)
6	SUNSHINE ON A RAINY DAY	Real & Richardson feat. Jobabe	Nakelie 048BCNUK (ADD)
7	YET ANOTHER DAY	Amin Van Buren feat. Ray Watson	Bluebel NBBCC042 (ADD)
8	3 FAST BOY/LEAD LIPS	The Bluestones	Superior Quality NBU18CDS (W) (E)
9	5 WEEKEND	Sheffield Tamezel	UK 047265120 (W) (E)
10	4 YOU DIDNT EXPECT THAT	Scooter	Sheffield Tamezel UK 047265120 (W) (E)
11	THE PUSH	Billy Crawford	Underwater 1K02DS (W) (E)
12	ACT YOUR RAGE	Paul Jackson	Flare Panda NING13KCD (P)
13	6 THE LIGHT	Michelle Weeks	Defected D7004X (V)
14	106 LONE CAT (HOLDING ON)	Ben Watt	Buzin FY 001BUZZ (ADD)
15	8 BUCCU BAG	Andrea Dorla	Southern Field ECR38CDS (W) (E)
16	7 DIAMONDS AND GUNS	The Transplants	Hellion 11982 (P)
17	11 CRY ME A RIVER	Justin Timberlake	Sire 524622 (P)
18	46 HOURS/NO 14	Ingo	Tidy Taxi T701871 (ADD)
19	10 IF OUR TIMES	Goldensun	Long Language LGS19CDS (W) (E)
20	106 SWEETSMOKE REMIXES	Mr. Scruff	Ninja Tune ZEN1234 (W) (E)

All charts © The Official UK Charts Company 2003

SINGLES FACTFILE

When it was released as a single in its own right 10 years ago, *Shape Of My Heart* was a resounding failure for Sting, peaking at number 57. But it provided the basis of the Sugababes' number 11 hit *Shape* a couple of months ago, and also powers Craig David's *Rise & Fall*, which debuts at number two this week, with a sampled guitar riff and a re-sung vocal from the veteran Police man. *Rise & Fall* is the third and biggest

hit so far from David's sophomore album *Slicker Than Your Average*, and has provided the album with a new lease of life. It has slipped as low as number 117 and was selling only 1,500 copies a week but it has increased its sales and climbed the chart for six weeks in a row since then. It moves 31-29 this week, while increasing sales week-on-week by a massive 75.7% to more than 10,500.

Stretching his run of top-10 records to 24 in all, Ronan Keating returns to the charts as a member of Boyzone – Ronan Keating returns to the charts with the Long Goodbye, which debuts at number three. It is the fourth single from Keating's current album *Destination*, and although it was written by Keating and fellow Irish singer Paul Brady, it was a number one country hit and a number 39 Hot 100 hit in America for Brooks & Dunn last year.

There are bigger debuts on the chart this week but no apologies for finishing with a mention of country veteran Johnny Cash, who debuts at number 42 with his double A-sided single pairing covers of Nine Inch Nails' *Hurt* and Depeche Mode's *Personal Jesus*. The '71-year-old last saw singles chart action 27 years ago. Cash's latest album *American IV: The Man Comes Around* comprises only of covers – and coincidentally, Depeche Mode man Martin L. Gore's second album of covers, *Counterfeit 2* came out last week, though it manages to debut only at a lowly number 102.

hit 40 uk

Rank	Title	Artist	Label
1	106 LONELINESS	Sivvyah	Dem Ministry Of Sound
2	RISE & FALL	Craig David feat. Sting	Wilder
3	THE LONG GOODBYE	Ronan Keating	Polygram
4	MAK' LUV	Room 5 feat. Mike Luu & Heaven	Passive
5	CANT NOBODY	Yvonne Burrell	Columbia
6	YOU SAID NO	Busted	Mercury
7	MOVE YOUR FEET	Junior Senior	Mercury
8	SCANDALOUS	Mae West	Interscope/Polygram
9	IN DA CLUB	Sha-Box	Interscope/Polygram
10	ALL OVER US	Marika	Independent
11	COME UNDECE	Robin Williams	Columbia
12	CRY	Sam Wain	Interscope Island
13	CLOCKS	Lonely	Parlophone
14	ROCK YOUR BODY	Justin Timberlake	Arca
15	I'M WITH YOU	Just Jay	Jive
16	AMERICAN LIFE	Indica	Maverick
17	A BODY GIVE IT TO YA	Frankie	Def Jam/Universal
18	BEAUTIFUL	Christina Aguilera	RCA
19	ALL BEING	Amelie Avelin feat. L'Orchestra	Epic
20	11 HAVE NOBODY	Rivera feat. X's Club 2	Virgin

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If it sounds good, tag it!

SHAZAM MUSIC INSIDER PRE-RELEASE / MULTI-GENRE TAG CHART

Rank	Title	Artist	Label
1	2	IGNITION	A Kelly II, Joe Burden
2	8	EVERYBODY COME ON	Mr. Peadar & DJ Sherlock
3	7	MUSAN	Bhangra Knights vs. Husan
4	1	I KNOW WHAT YOU WANT	Busta Rhymes & Marshi Cary
5	3	ROCK YOUR BODY	Justin Timberlake
6	10	106 NOT GONNA GET US	L.A.T.
7	17	BRING ME BACK TO LIFE	Emmavexice
8	4	FAVOURITE THINGS	Billy Bragg
9	10	NO GOOD ADVICE	Girls Aloud
10	10	FORGET ABOUT TOMORROW	Feeder

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ALBUMS COMMENTARY

by ALAN JONES



With Rock Your Body shaping up to be another massive hit for Justin Timberlake when it is released in a fortnight, his debut solo album justified sources back to the top of the chart. The album, which was released exactly six months ago, first topped the chart in February, and returned to the summit in March. It is the first album to enjoy three separate reigns at number one since 1999, when Sheryl Crow's Come Over also rose to the top on three occasions. Justified increased its sales by 22% week-on-week to 48,000 last week, and has thus far sold 826,000 copies. Its chart placings so far: 6-2-3-9-8-25-6-9-56-53-26-8-2-1-2-2-1-3-6-7-10-14-12-7-3-2-1.

Justified was one of four artist albums to sell more than 40,000 copies last week. In the same week in 2002 and 2001, just one album breached the 40,000 mark, and in 2000 no album sold more than 33,000. Thanks to increasingly deep discounting, an unseasonal flurry of hot new releases and the maturation of several sleeper albums from 2002, some

MARKET REPORT

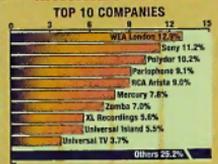


Figure shows top 10 companies by % of total sales, and separate group shares % of total sales of the Top 10 artist albums



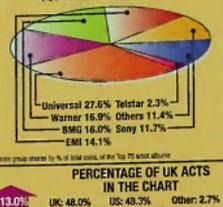
2,685,000 artist and compilation albums were sold last week, an increase of 11% week-on-week to the fifth highest level of the year. Compared to the same week in 2002, overall

ALBUMS FACTFILE

Hot on the heels of his number one single Stop In The Name Of Love, the number three follow-up Don't Let Go, David Sneddon snared the week's highest album chart debut. Sneddon enters at number five with Seven Years...Ten Weeks..., so called to draw attention to the fact that although he came to prominence as the winner of the 10-week long TV talent show Fame Academy, the 24-year-old Glaswegian was working at his craft for seven years

prior to getting his big break. Seven Years...Ten Weeks... comprises 13 songs, all written solely by Sneddon, and sold 34,500 copies last week. Scots are fiercely loyal to their own, and Sneddon's album was the runaway number one north of the border last week, outstripping its nearest competitor (White Stripes' Elephant) by a massive 96.3%. Scotland accounted for 9.3% of total album sales last week but provided 25.1% of Sneddon's sales.

PERCENTAGE OF UK ACTS IN THE CHART



album sales were up 28.8% last week, with artist albums surging by 38% and compilations claiming a more modest 8.3% advance. By contrast, the singles market last week was

down 37.3% on the same week in 2002. David Sneddon claims top honours among the new releases with his debut Seven Years...Ten Weeks... and there are also Top 20 debuts for albums by Fleetwood Mac, The Yeah Yeahs, Moby Gray, Evanesence and Goldfrapp.

Say You Will is the first Fleetwood Mac album to feature Stevie Nicks and Lindsey Buckingham in 16 years, though stalwart Christine McVie is sadly absent. The album debuts at number six with sales of more than 34,000, and stretches Fleetwood Mac's chart career to an impressive 35 years. By contrast, Fever To Tell is the Yeah Yeahs' debut album. The New York rockers have been subject to much hype from the music press, and are widely regarded as the hottest new band since the White Stripes. Fever To Tell sold more than 22,000 copies last week to debut at number 13. Evanesence have also been getting much praise for their debut album Fallen, which debuts at number 19, with 15,500 buyers.

COMPILATIONS

Already on schedule to become the latest successful Now! compilation for seven years, Now That's What I Call Music! 54 charts a further steep decline in its third week in the shops, dipping 40% week-on-week to less than 54,000 sales. On the plus side, it still remains massively ahead of its nearest challenger, Back To The Old Skool - Club Classics, which sold slightly over 33,000 copies. And, although it may not measure up to the 20 most recent albums in the series in terms of its sales after three weeks, Now 54 is the biggest selling compilation of the year to date, with 328,000 buyers thus far, putting it 90,000 ahead of the runner-up, which is the 8 Mile OST.

Smash Hits, the magazine which inspired the album series of the same name is now 25 years old, whilst the albums themselves have been regular events since 1990. The albums

tend to reflect recent chart hits but the new Smash Hits - The Reunion set covers the entire history of the magazine, including by veterans like Adam & The Ants, the Human League and Blondie alongside Liberty X, Blue and Westlife. It could have backedfired, but in fact the album sold 18,000 copies last week, to debut at number four. That is a higher debut than the last Smash Hits title - I Love Smash Hits, which entered at number five in February and peaked at number two.

While The Very Best Of Pure R&B - Summer 2003 holds firm at number five and has sold 125,000 copies in the last five weeks, it is joined in the Top 10 by two more albums of contemporary urban music. Sony's Nu Soul debuts at number eight with 13,000 buyers, and Urban Kiss 2003 - the third Urban Kiss album - sold 14,500 to steel sixth spot.

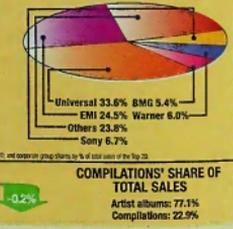
MARKET REPORT



Figure shows top 10 companies by % of total sales, and separate group shares % of total sales of the Top 10



COMPILATIONS' SHARE OF TOTAL SALES



INDEPENDENT ALBUMS

This	Title	Artist	Label/description
1	1 ELEPHANT	The White Stripes	XL XLCD12 (W/HE)
2	2 JUSTIFIED	Justin Timberlake	Jive 822172 (P)
3	3 CHOCOLATE FACTORY	R Kelly	Jive 822082 (P)
4	4 COMFORT IN SOUND	Feeder	Echo ECHCD43 (P)
5	5 HAVE YOU FED THE FISH?	Bady Brown Bay	XL TRK10396 (W/HE)
7	7 MELODY 4	Ray/keys	Wall O' Sound WALL CD027 (W/HE)
8	8 THE STADIUM TECHNO EXPERIENCE	Scorcher	Sheffield Tunes/Edot UK STUM04112CD (W/HE)
10	10 THINKING IT OVER	Liberty X	V2 VVR181782 (3M/W)
11	11 THE TRANSPLANTS	The Transplants	Hellcat 0462 (P)
12	12 SIDLING	Ian McCulloch	Cooking Vinyl COOKCD0253 (P)
13	13 DANIEL IN BLUE JEANS	Daniel O'Donnell	DMG TV DMGT001 (DX)
15	15 SONGBOOK	Eva Cassidy	Bliss Street/Tron CD21946 (RBT)
16	16 THE VERY BEST OF AL GREEN	Al Green	Music Club MCCD091 (R)
17	17 THE VERY BEST OF	The Stunne Roses	Saville 509082 (P)
18	18 JUST ENOUGH EDUCATION TO GROWN	Seraphicous	V2 VVR181834 (3M/W)
19	19 WHITE BLOOD CELLS	The White Stripes	XL XLCD 151 (W/HE)
21	21 FREE AGENTS	Moby Deep	Landspeed LSR0222CD (W/HE)
22	22 STATUES	Echo ECHCD04 (P)	
23	23 HOW TO PLAY THE MATURE B-BOP	DJ Formis	Genius GEN005CD (W/HE)
24	24 POINTLESS HOSTALGIA	Jamie Cullum	Canidid CD07922 (P/OP)

THE YEAR SO FAR... TOP 20 COMPILATIONS

This	Title	Artist	Label/description
1	1 NOW THAT'S WHAT I CALL MUSIC 54	VARIOUS ARTISTS	EMI VIRGIN/UMTY
2	2 8 MILE	ORIGINAL SOUNDTRACK	INTERSCOPE/UMTY
3	3 THE VERY BEST OF COLD FEET	VARIOUS ARTISTS	UMTY
4	4 ALL TIME CLASSIC TEARJERKERS	VARIOUS ARTISTS	WSM
5	5 HITS 5	VARIOUS ARTISTS	BMG/SONY/UMTY/EMT
6	6 LOVE - ETERNAL LOVESONGS	VARIOUS ARTISTS	UMTY
7	7 CHOCOLAD	ORIGINAL SOUNDTRACK	EMT
8	8 I LOVE YOU	VARIOUS ARTISTS	EMI VIRGIN
9	9 THE VERY BEST OF PURE R&B - SUMMER 2003	VARIOUS ARTISTS	BMG/STELAR TV
10	10 REGGAE LOVE SONGS	VARIOUS ARTISTS	SANCTUARY
11	11 CLUBLAND X-TREME	VARIOUS ARTISTS	UMTY/WSM
12	12 THE VERY BEST OF MTV UNPLUGGED 2	VARIOUS ARTISTS	EMI VIRGIN/UMTY
13	13 NOW THAT'S WHAT I CALL MUSIC 53	VARIOUS ARTISTS	DECCA
14	14 THE VERY BEST OF RELAXING CLASSICS	VARIOUS ARTISTS	MINISTRY OF SOUND
15	15 CLUBBERS GUIDE 2003	VARIOUS ARTISTS	UMTY
16	16 CLUB MIX 2003	VARIOUS ARTISTS	BMG/STELAR TV
17	17 THE VERY BEST OF EPIC/SONIC BREAKDOWN	VARIOUS ARTISTS	UMTY
18	18 FRIENDS REMIXED	VARIOUS ARTISTS	UMTY
19	19 BACK TO THE OLD SKOOL CLUB CLASSICS	VARIOUS ARTISTS	MINISTRY OF SOUND
20	20 I LOVE SMASH HITS	VARIOUS ARTISTS	EMI VIRGIN/UMTY

OFFICIAL CHARTS 10/05/2003

music week

SINGLES

1 LONELINESS

Tomercat

Date/Ministry Of Sound

- | | | | |
|----|------------------|------------------------------|--------------------|
| 2 | RISE & FALL | Craig David feat. Sting | Wifistar |
| 3 | THE LONG GOODBYE | Rohan Keating | Polydor |
| 4 | YOU SAID NO | Busted | Universal |
| 5 | CAN'T NOBODY | Kelly Rowland | Columbia |
| 6 | ALL OVER | Lisa Maffia | Independiente |
| 7 | IN DA CLUB | 50 Cent | Interscope/Polydor |
| 8 | X-GON | GIVE IT TO YA | Def Jam/Ministry |
| 9 | MAKE LUV | Room 5 feat. Oliver Cheatham | Positiva |
| 10 | DON'T LET GO | David Sneddon | Mercury |



- | | | | |
|----|-------------------|--------------------------------|------------------|
| 11 | MOVE YOUR FEET | Junior Senior | Mercury |
| 12 | CRY | Kim Mearsh | Island/UK-Island |
| 13 | DAMAGED | Plumett | Serious/Mercury |
| 14 | NATION ARMY | The White Stripes | XL |
| 15 | COME UNDONE | Robbie Williams | Chrysalis |
| 16 | THE JUMP OFF | Lil' Kim feat. Mr. Cheeks | Atlantic |
| 17 | ALL I HAVE | Jennifer Lopez feat. LL Cool J | Epic |
| 18 | SPIRIT IN THE SKY | Gareth Gates feat. The Kumars | S |
| 19 | BORN TO TRY | Deja Goodrem | Epic |
| 20 | AMERICAN LIFE | Madonna | Warner Bros |



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ALBUMS

1 JUSTIFIED

Justin Timberlake

Jive

- | | | | |
|----|-----------------------------|--------------------|-------------|
| 2 | ELEPHANT | The White Stripes | XL |
| 3 | AMERICAN LIFE | Madonna | Warner Bros |
| 4 | BUSTED | Busted | Universal |
| 5 | SEVEN YEARS - TEN WEEKS | David Sneddon | Mercury |
| 6 | SAY YOU WILL | Fleetwood Mac | WEA |
| 7 | A RUSH OF BLOOD TO THE HEAD | Coldplay | Parlophone |
| 8 | COME AWAY WITH ME | Norah Jones | Parlophone |
| 9 | LET GO | Avril Lavigne | Arista |
| 10 | STRIPPED | Christina Aguilera | RCA |



- | | | | |
|----|-------------------------------|-----------------------|--------------------|
| 11 | GOTTA GET THRU THIS | Daniel Bedingfield | Polydor |
| 12 | COULDN'T HAVE SAID IT BETTER | Meat Loaf | Mercury |
| 13 | FEVER TO TELL | The Yeah Yeah Yeahs | Dress Up/Polydor |
| 14 | HOME | Simply Red | SimplyRed.com |
| 15 | BY THE WAY | Red Hot Chili Peppers | Warner Bros |
| 16 | GET RICH OR DIE TRYIN' | 50 Cent | Interscope/Polydor |
| 17 | THE TROUBLE WITH BEING MYSELF | Macy Gray | Epic |
| 18 | FALLEN | Evanescence | Mercury |
| 19 | BLACK CHERRY | Godfrapp | Mula |
| 20 | A NEW DAY AT MIDNIGHT | David Gray | East West |



music week

CLUB CHARTS 10/0/2003

COMMERCIAL POP TOP 30

Pos	Weeks	Title	Label
1	5	NO GOOD Advice Chris Auld (NO GOOD/IMPASSIONATE MIXES)	Polygram
2	13	MOT DRAINING Get Unitz (MOT DRAINING/NO MORE GUESS (G & R) MIXES)	Interscope
3	17	SUNLIGHT Get Unitz (SUNLIGHT/SPINNING RICHARD MOSELE/GUESS (G & R) MIXES)	Data
4	3	FREEZETHEATER Get Unitz (FREEZETHEATER/HONRY/SUPPERFOOD MIXES)	Mellie
5	19	WHO'S CRYING NOW (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Perfekte
6	2	THE WICKED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mellie
7	22	CLUBBING A FRIEND UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Perfekte
8	3	SOULS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Perfekte
9	1	FLIP & FALLEN Ladies (FLIP & FALLEN/ROCKIN' MIXES)	Mercury
10	1	TAKE YOUR SHES OFF (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
11	4	SUNSHINE ON A RAINY DAY feat. Richardson feat. Jabbie (SUNSHINE ON A RAINY DAY feat. Richardson feat. Jabbie)	Mercury
12	4	YOUR SHES OFF (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
13	2	SPEECHLESS Sophie (SPEECHLESS/TELEVISIONARY VIOCIDUS MIXES)	WEA
14	1	LOVE ANY GONNA WANT 5 Club (LOVE ANY GONNA WANT 5/CLUB MIXES)	Polygram
15	2	THE WICKED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mellie
16	5	ENTRANCE feat. James (ENTRANCE/TELEVISIONARY VIOCIDUS MIXES)	WEA
17	6	CATCH UP TO ME Stephanie XL feat. Solomon Burke (CATCH UP TO ME/STEPHANIE XL feat. Solomon Burke)	Mercury
18	1	AT THE END (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Perfekte
19	3	LONGNESS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Perfekte
20	1	THE WRACKING BURN (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Perfekte
21	6	WHAT'S GON' ON? Kylee & Smith (WHAT'S GON' ON?/KYLEE & SMITH)	Mercury
22	1	FLICKIN' PAUL ORIGINAL (FLICKIN' PAUL ORIGINAL/CLUB MIXES)	Mercury
23	1	BODY BURN 'em (BODY BURN 'em/CLUB MIXES)	Mercury
24	1	SMILEY GAZELLE (SMILEY GAZELLE/CLUB MIXES)	Mercury
25	4	SCANDALOUS feat. The Vibe (SCANDALOUS feat. The Vibe)	Mercury
26	4	SCANDALOUS feat. The Vibe (SCANDALOUS feat. The Vibe)	Mercury

UPFRONT CLUB CHART TOP 40

Pos	Weeks	Title	Label
1	3	WHO'S CRYING NOW (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	DJ Chroma
2	11	LOVE ANY GONNA WANT 5 (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	5 Club
3	12	CATCH UP TO ME Stephanie XL feat. Solomon Burke (CATCH UP TO ME/STEPHANIE XL feat. Solomon Burke)	Mercury
4	12	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
5	2	AT THE END (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	DJ Chroma
6	15	FURIOUS ANGELS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	DJ Chroma
7	4	LATELY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	DJ Chroma
8	1	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	East West
9	32	SMILEY GAZELLE (SMILEY GAZELLE/CLUB MIXES)	Mercury
10	4	ALRIGHT (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
11	4	PSYCHOLOGY OF THE DREAMER (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
12	14	CHING CHONG (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
13	1	THE WICKED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mellie
14	13	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
15	2	EASY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
16	1	GET MAKED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
17	5	PONDER (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
18	1	THE WICKED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mellie
19	5	LONGNESS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
20	2	THE WICKED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mellie
21	2	PROPER FONKS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
22	1	BASSLINE (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
23	4	WALK IN THIS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
24	1	GET MAKED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
25	1	SUNLIGHT (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
26	1	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
27	1	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
28	1	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
29	1	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
30	2	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
31	1	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
32	4	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
33	2	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
34	1	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
35	6	JUST BE DUB (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
36	7	DAMAGED (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
37	4	SHOW ME LOVE (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
38	2	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
39	2	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
40	3	WHY BUTTERFLY (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury

URBAN TOP 30

Pos	Weeks	Title	Label
1	3	RIDE & FALL Craig David & Sting (RIDE & FALL/CRAIG DAVID & STING)	Mercury
2	4	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
3	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
4	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
5	21	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
6	2	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
7	28	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
8	15	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
9	19	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
10	4	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
11	6	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
12	4	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
13	4	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
14	4	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
15	3	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
16	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
17	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
18	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
19	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
20	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
21	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
22	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
23	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
24	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
25	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
26	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
27	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
28	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
29	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
30	1	NO GONNA GET UP (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury

PRE-RELEASE AIRPLAY TOP 20

Pos	Weeks	Title	Label
1	1	ROCK YOUR BODY Jason Tinkerlake (ROCK YOUR BODY/JASON TINKERLAKE)	Mercury
2	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
3	1	EMOTION R Kelly (EMOTION R/KELLY)	Mercury
4	1	LONGNESS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
5	1	LONGNESS (ORIGINAL/TELEVISIONARY VIOCIDUS MIXES)	Mercury
6	1	ADDIS Kular Mike (ADDIS KULAR MIKE)	Mercury
7	1	ADDIS Kular Mike (ADDIS KULAR MIKE)	Mercury
8	1	ADDIS Kular Mike (ADDIS KULAR MIKE)	Mercury
9	1	ADDIS Kular Mike (ADDIS KULAR MIKE)	Mercury
10	1	CHANGE THE WORLD Don Leney vs The Heuserettes (CHANGE THE WORLD/DON LENEY VS THE HEUSERETTES)	Mercury
11	1	CHANGE THE WORLD Don Leney vs The Heuserettes (CHANGE THE WORLD/DON LENEY VS THE HEUSERETTES)	Mercury
12	1	CHANGE THE WORLD Don Leney vs The Heuserettes (CHANGE THE WORLD/DON LENEY VS THE HEUSERETTES)	Mercury
13	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
14	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
15	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
16	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
17	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
18	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
19	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury
20	1	CANT NOBODY KILLY ROWLAND (CANT NOBODY KILLY ROWLAND)	Mercury

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COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC '54

EMI/Virgin/Universal

11 **SUPER '70'S**
Virgin/EMI

2 **BACK TO THE OLD SCHOOL CLUB CLASSICS**
Masters Of Sound

12 **CAPITAL GOLD BRITISH LEGENDS**
Virgin/EMI

3 **CUBANLAD X-TREME**
UMI/Virgin

13 **THE VERY BEST OF COLD FEET**
Universal TV

4 **SMASH HITS - THE REUNION**
Virgin/EMI

14 **THE ANNUAL SPRING 2003**
Masters Of Sound

5 **THE VERY BEST OF POLICE: BEST - SQUIMMY DICK**
Telcel V/BSG

15 **THE VERY BEST OF AMY WINEHOUSE 2**
UMI/Virgin

6 **URBAN KISS 2003**
Universal TV

16 **CLASSICAL GOLD**
Deutsche Grammophon

7 **LET'S GROOVE**
TMG/Universal TV

17 **DIVAS OF JAZZ**
Verve

8 **NO SOUL**
Sony Music

18 **CLASSIC FM HALL OF FAME - GOLD**
Classic FM

9 **HITS 55**
RSCG/Sony/EMI/MSM

19 **THE 64 HITS PRESENTS: BEATLES: ELVIS 2003**
New Generation

10 **HOPE**
London

20 **HAVE DANCE 2003 PT 2**
Virgin/EMI

20 **21 THE YOUNG AND THE HOPELESS** Good Charlotte Epic
21 **22 METEORA** Linkin Park Warner Bros
22 **23 GREATEST HITS RUN-DMC** Arista
23 **24 ESCARPOLOGY** Robbie Williams EMI
24 **25 NUL FLOW** Big Brovaz Epic
25 **26 SIMPLY DEEP** Kelly Rowland Columbia
26 **27 CHOCOLATE FACTORY** R. Kelly Jive
27 **28 BACK IN THE WORLD** Paul McCartney Parlophone
28 **29 SLICKER THAN YOUR AVERAGE** Craig David Willstar
29 **30 THE VERY BEST OF LightHouse Family** Wild Card/Polystar



- 31 **HYPNOTISING** Kid Creole feat. Charisse Positiva
- 32 **VIRTUALITY** Virids EMI/Idolcity
- 33 **LAUNDROMAT/DON'T MESS WITH MY MAN** Nivea/ive S
- 34 **TONIGHT/MISS YOU NIGHTS** Westlife S
- 35 **TO LOVE A WOMAN** Lionel Richie feat. Enrique Iglesias Mercury
- 36 **JUST BE DUB** Bo Diddley Multiply
- 37 **WHEN I SEE YOU** Mary Gray Epic
- 38 **THINKING OVER** Dana Glover DreamWorks/Polystar
- 39 **LOVE DOESN'T HAVE TO HURT** Atomic Kitten Innocent
- 40 **DESTINATION** D18 feat. Rosamunde Widde fir

KEY UPCOMING RELEASES

- 50 **CENT: 21 Questions** (Interscope/Polystar) June 30
- CHRISTINA AGUILERA: Fighter** (RCA) June 9
- MS DYNAMITE: Now U Want My Love** (Polydor) June 23
- GIRLS ALoud: No Good Advice** (Polydor) May 12
- JUNIOR SENIOR: tic** (Mercury) July 7
- MIS-TEED: Can't Get It Back** (Elaster) June 23
- S CLUB: Say Goodbye** (Polydor) May 26
- SEAL: Get It Together** (WEA) June 30
- TATU: Not Gonna Get Us** (Interscope/Polydor) May 19
- JUSTIN TIMBERLAKE: Rock Your Body** (Jive) May 19



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Pos	Title	Artist	Label (CD) (Distributor)	Cash/Min/VD
1	JUSTIFIED ★ 3 ● 1	Juice T&M (Various)	Jive 822472 (T) (Jive)	100/100/100
2	ELEPHANT ★	The White Stripes (White)	XL XLCD 182 (V) (XL/IRL)	100/100/100
3	AMERICAN LIFE	Maverick Warner Bros 583249845 (T) (Maverick)	Warner Bros 583249845 (T) (Maverick)	100/100/100
4	BUSTED ★	Busted (Phonogram/Labels)	Universal MCD6094 (U) (Universal)	100/100/100
5	SEVEN YEARS - TEN WEEKS ★	David Sneddon (Paddham)	Mercury 3800303 (S) (Mercury)	100/100/100
6	SAW YOU WILL ●	WEA W948467 (TEN)	WEA W948467 (TEN)	100/100/100
7	A RUSH OF BLOOD TO THE HEAD ★ 5	Parlophone 545904 (E)	Parlophone 545904 (E)	100/100/100
8	COME AWAY WITH ME ★ 3 ● 3	Parlophone 538692 (E)	Parlophone 538692 (E)	100/100/100
9	LET GO ★ 4 ● 2	Arista 74321945312 (BMG)	Arista 74321945312 (BMG)	100/100/100
10	STRIPPED ★ 2	RLA 7432196125 (BMG)	RLA 7432196125 (BMG)	100/100/100
11	GOTTA GET THRU THIS ★ 2	Polydor 651252 (U)	Polydor 651252 (U)	100/100/100
12	COULDN'T HAVE SAID IT BETTER ●	Mercury 0101182 (U)	Mercury 0101182 (U)	100/100/100
13	FEVER TO TELL ●	Chess Polydor 0700512 (U)	Chess Polydor 0700512 (U)	100/100/100
14	HOME ★	Simplyphonics SR4001 (CD/MP3)	Simplyphonics SR4001 (CD/MP3)	100/100/100
15	BY THE WAY ★ 4 ● 3	Warner Bros 938241402 (TEN)	Warner Bros 938241402 (TEN)	100/100/100
16	GET RICH OR DIE TRYIN' ●	Interscope Polydor 5248542 (U)	Interscope Polydor 5248542 (U)	100/100/100
17	THE TROUBLE WITH BEING MYSELF	Epic 51102 (TEN)	Epic 51102 (TEN)	100/100/100
18	FALLEN	Epic 13363 (TEN)	Epic 13363 (TEN)	100/100/100
19	BLACK CHERRY	Mute CDSTL1M416 (V)	Mute CDSTL1M416 (V)	100/100/100
20	A NEW DAY AT MIDNIGHT ★ 3	East West 50461652 (TEN)	East West 50461652 (TEN)	100/100/100
21	THE YOUNG AND THE HOPELESS ●	Epic 594989 (TEN)	Epic 594989 (TEN)	100/100/100
22	METEORA ★	Warner Bros 938249461 (TEN)	Warner Bros 938249461 (TEN)	100/100/100
23	GREATEST HITS	Arista 7432198302 (BMG)	Arista 7432198302 (BMG)	100/100/100
24	ESCAPOLOGY ● 6 ● 4	Epic 5433942 (E)	Epic 5433942 (E)	100/100/100
25	NU FLOW ●	Epic 5099402 (TEN)	Epic 5099402 (TEN)	100/100/100

26	SIMPLY DEEP ★	Columbia 5086042 (TEN)	Columbia 5086042 (TEN)	100/100/100
27	CHOCOLATE FACTORY ●	Jive 8225932 (P)	Jive 8225932 (P)	100/100/100
28	BACK IN THE WORLD ●	Parlophone 580052 (E)	Parlophone 580052 (E)	100/100/100
29	SLICKER THAN YOUR AVERAGE ★ 1	Wilder CDW142 (BMG)	Wilder CDW142 (BMG)	100/100/100
30	THE VERY BEST OF ●	Wild Card/Polydor 071862 (U)	Wild Card/Polydor 071862 (U)	100/100/100
31	THEE BALLADS	Universal TV 302882 (U)	Universal TV 302882 (U)	100/100/100
32	EYE CANDY ●	Telstar YCC3004 (BMG)	Telstar YCC3004 (BMG)	100/100/100
33	VERY BEST OF - EARLY DAYS & LATTER DAYS ●	Arista 7432196125 (BMG)	Arista 7432196125 (BMG)	100/100/100
34	THIS IS ME... THEN ★	Epic 5101282 (TEN)	Epic 5101282 (TEN)	100/100/100
35	DANIEL IN BLUE JEANS	DMG TV DMGTV01 (DX)	DMG TV DMGTV01 (DX)	100/100/100
36	GREATEST HITS ★	Universal TV 802832 (U)	Universal TV 802832 (U)	100/100/100
37	DESTINATION ★ 2	Polydor 589782 (U)	Polydor 589782 (U)	100/100/100
38	COMFORT IN SOUND ●	Epic 054293 (P)	Epic 054293 (P)	100/100/100
39	THE EMINEM SHOW ★ 1 ● 1	Interscope Polydor 652322 (U)	Interscope Polydor 652322 (U)	100/100/100
40	THE DARK SIDE OF THE MOON ★ 1	Epic 012402 (106)	Epic 012402 (106)	100/100/100
41	THINKING IT OVER ★ 2	V2 VV40107192 (DMG)	V2 VV40107192 (DMG)	100/100/100
42	ANGELS WITH DIRTY FACES ★ 1 ● 1	Island/UK 01842 (E)	Island/UK 01842 (E)	100/100/100
43	UP! ★ 1 ● 1	Sony Music 170342 (U)	Sony Music 170342 (U)	100/100/100
44	THE STRAWBERRY TREE EXPERIENCE ●	Shed 10458 (UK)	Shed 10458 (UK)	100/100/100
45	BALLADS - THE LOVE SONG COLLECTION	Universal TV 02042 (E)	Universal TV 02042 (E)	100/100/100
46	UNDER CONSTRUCTION ●	Elektra 755868132 (TEN)	Elektra 755868132 (TEN)	100/100/100
47	ONE LOVE ★ 4	Innocent CD51101 (E)	Innocent CD51101 (E)	100/100/100
48	GREATEST HITS I II & III ★ 3 ● 2	Parlophone 525832 (E)	Parlophone 525832 (E)	100/100/100
49	ONE HEART ●	Columbia 510672 (TEN)	Columbia 510672 (TEN)	100/100/100
50	I CARE 4 U ●	Interscope Polydor 652322 (U)	Interscope Polydor 652322 (U)	100/100/100
51	THE MARSHALL MATHEWS LP ★ 1 ● 5	Interscope Polydor 652322 (U)	Interscope Polydor 652322 (U)	100/100/100

PLATINUM 4 (CD/MP3) GOLD 3 (CD/MP3) SILVER 1 (CD/MP3)
 IFPI Platinum Europe (P) (In European sales only)
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TOP COMPILATIONS ARTISTS A-Z

Pos	Title	Artist	Label (CD/Cass/Min/VD)	(Distributor)
1	NOW THAT'S WHAT I CALL MUSIC! 54 ★ 2	EMI/Virgin/Universal	EMI/Virgin/Universal	CD/DVD/MP3
2	BACK TO THE OLD SKOOL CLUB CLASSICS	Mercury 01 Sound MCD5022 (U) (BMG/TEN)	Mercury 01 Sound MCD5022 (U) (BMG/TEN)	100/100/100
3	CLUBLAND X-TREME	UMT/Universal 020742 (U) (U)	UMT/Universal 020742 (U) (U)	100/100/100
4	SMASH HITS - THE REUNION	Virgin/EMI VTD0252 (U) (E)	Virgin/EMI VTD0252 (U) (E)	100/100/100
5	THE VERY BEST OF PURE R&B - SUMMER 2003	Telstar TV/BMG TVVCD320 (U) (BMG)	Telstar TV/BMG TVVCD320 (U) (BMG)	100/100/100
6	URBAN KISS 2003	Universal TV 281452 (U) (U)	Universal TV 281452 (U) (U)	100/100/100
7	LET'S GROOVE	DMG TV/Sony TV DMGTV002 (U) (TEN)	DMG TV/Sony TV DMGTV002 (U) (TEN)	100/100/100
8	NU SOUL	Sony Music STVCD16 (U) (TEN)	Sony Music STVCD16 (U) (TEN)	100/100/100
9	HITS 55	BMG/Sony/Telstar/WSM HSM CD51051 (U) (BMG)	BMG/Sony/Telstar/WSM HSM CD51051 (U) (BMG)	100/100/100

10	HOPE ●	London 54658642 (U) (TEN)	London 54658642 (U) (TEN)	100/100/100
11	SUPER 70'S ●	Virgin/EMI VTD02518 (U) (E)	Virgin/EMI VTD02518 (U) (E)	100/100/100
12	CAPITAL GOLD BRITISH LEGENDS ●	Virgin/EMI VTD02519 (U) (E)	Virgin/EMI VTD02519 (U) (E)	100/100/100
13	THE VERY BEST OF COLD FEET ●	Universal TV 068020 (U) (U)	Universal TV 068020 (U) (U)	100/100/100
14	THE ANNUAL SPRING 2003	Ministry Of Sound MCD305 (U) (BMG/TEN)	Ministry Of Sound MCD305 (U) (BMG/TEN)	100/100/100
15	THE VERY BEST OF MTV UNPLUGGED 2 ●	UMT/WSM 54682820 (U) (U)	UMT/WSM 54682820 (U) (U)	100/100/100
16	CLASSIC GOLD	Deutsche Grammophon 4745412 (U) (U)	Deutsche Grammophon 4745412 (U) (U)	100/100/100
17	DIVAS OF JAZZ	Venus 023423 (U) (E)	Venus 023423 (U) (E)	100/100/100
18	CLASSIC FM HALL OF FAME - GOLD	Classic FM MCD226 (U) (BMG)	Classic FM MCD226 (U) (BMG)	100/100/100
19	TWICE AS NICE PRESENTS URBAN FLAVAS 2003	Nube Explores/WSM WSMCD124 (U) (TEN)	Nube Explores/WSM WSMCD124 (U) (TEN)	100/100/100
20	NOW DANCE 2003 PT 2 ●	Virgin/EMI VTD02516 (U) (E)	Virgin/EMI VTD02516 (U) (E)	100/100/100

Pos	Artist	Label	Pos	Artist	Label
1	KTU	KTU	11	THE STONE ISLAND	Capitol
2	LAURENCE	Capitol	12	THE STONE ISLAND	Capitol
3	LEONARDO	Capitol	13	THE STONE ISLAND	Capitol
4	LEONARDO	Capitol	14	THE STONE ISLAND	Capitol
5	LEONARDO	Capitol	15	THE STONE ISLAND	Capitol
6	LEONARDO	Capitol	16	THE STONE ISLAND	Capitol
7	LEONARDO	Capitol	17	THE STONE ISLAND	Capitol
8	LEONARDO	Capitol	18	THE STONE ISLAND	Capitol
9	LEONARDO	Capitol	19	THE STONE ISLAND	Capitol
10	LEONARDO	Capitol	20	THE STONE ISLAND	Capitol

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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	RUTTER: REQUIEM	Choir Of Clare College/Brown	Naxos 85719 (E)
2	2	SUMNER	Summer	Odeysey 578875 (TEN)
3	11	I GIORNI	Ludivico Einaudi	Arts 742374/42 (BMG)
4	4	SENTIMENTO	Andrea Bocelli	Philips 424102 (U)
4	2	REPRISE	Russell Watson	Decca 473102 (U)
5	3	GILBERT & SULLIVAN - THE GOLD COLLECTION	D'Oyly Carte Opera Co.	Decca 400132 (U)
6	17	LE ONDE	Ludivico Einaudi	Nicorni/Digi 742370/22 (BMG)
7	7	EDEN ROG	Ludivico Einaudi	BMG 742370/12 (BMG)
8	10	THE ARMED MAN - A MASS FOR PEACE	Karl Jenkins	Verano 20356 (E)
9	5	PARTASSIO	Torun Pererogous/Pits	Naxos 855460 (S)
10	7	KASHIF: THE QUEEN SYMPHONY	Royal Philharmonic Ork/Kashif	EMI Classics 567362 (E)
11	6	BEEHIVENS/COMPLETE SYMPHONIES	Rattle/VPO	EMI Classics 569432 (E)
12	3	ALEP	Ariad Jones	UCJ 064782 (U)
13	8	REAR: ST JOHN PASSION	New College Oxford Choir/McGibbon	Naxos 85572697 (S)
14	12	HOLST: THE PLANETS/MYSTIC TRUMPETER	Rutur/SNOJ/Lloyd Jones	Naxos 856576 (S)
15	14	THE COLLECTION	John Rutter	UCJ 472822 (U)
16	15	ENCORE	Russell Watson	Decca 470362 (E)
17	16	THE GOLD COLLECTION	Lindsay Darnett	Decca/DCC 7004 (TEN)
18	15	JS BACH: ST MATTHEW PASSION	Gabrieli Players/McCreesh	Deutsche Grammophon 474262 (U)
19	20	NEW WORLD SYMPHONIES	Ex Cathedra/Sidmore	Hyperion CDA6730 (S)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 520832 (E)
2	2	DIRTS OF JAZZ	Verve 490222 (U)	
3	3	GOLD	Ella Fitzgerald	Verve 494642 (U)
4	4	SAY AND THE CITY	WSM WSMCD131 (TEN)	
5	7	THE ESSENTIAL	Nina Simone	Metro METS3010 (M/P)
6	5	SMOOTH JAZZ 2	Various	UCJ 494642 (U)
7	8	TOURIST	St Germain	Bluma Nova 520612 (E)
8	6	KIND OF BLUE	Miles Davis	Columbia CK 6635 (TEN)
9	15	POINTLESS NOSTALGIA	Janis Colman	Capitol CCO 7122 (P/POP)
10	18	THE ESSENTIAL COLLECTION	Nina Simone	Metro METS3011 (BMG)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	RISE & FALL	Craig David feat. Sting	Wilder 127M/LDS (BMG)
2	1	ALL OVER	Lisa Maffeo	Independiente ISOM6185 (TEN)
3	3	CANT NOBODY	Kelly Rowland	Island/Universal 573815 (BMG)
4	3	IN DA CLUB	50 Cent	Interscope/Polydor 497842 (U)
5	2	X-GON: GIVE IT TO YA	DMX	Atlantic/Mercury 497392 (U)
6	5	THE JUMP OFF	LT Kin feat. Mr Cheeks	Atlantic ATD51 CD (TEN)
7	7	ADIDAS	Killer Mike feat. Big Boi	Columbia 673852 (U)
8	5	LAUNDROMAT/DON'T MESS WITH MY MAN	Nas	Epic 675482 (P)
9	5	ALL I HAVE	Jennifer Lopez feat. LL Cool J	Epic 675482 (P)
10	6	EXCUSE ME MISS	Jay-Z	Roc-A-Fella 077921 (U)
11	4	SCANDALOUS	Mig-Thug	Telstar CDS743231 (BMG)
12	8	BEAUTIFUL	Snoop Dogg	Capitol C021842 (E)
13	7	WHEN I SEE YOU	Nicky Gray	Epic 673940 (E)
14	11	GOSSIP FOLKS	Missy Elliott feat. Ludacris	Elektra E72880 (E)
15	9	DON'T KNOW WHAT TO TELL YA	Ashley	Independiente ISOM713 (TEN)
16	10	BUMP BUMP BUMP	B2K feat. P Diddy	Epic 673942 (TEN)
17	13	MESMERIZE	Ju Ri feat. Ashanti	Murder Inc/Mercury 0775842 (U)
18	12	U MAKE ME WANNA	Blue	Interscope/Polydor 497392 (U)
19	14	SATISFACTION	Evo	Naxos 8573785 (TEN)
20	15	I CAN	Ninety	Interscope/Polydor 497842 (U)
21	17	SING FOR THE MOMENT	Enim	Universal MCST 49212 (U)
22	20	WORK IT	Mary J. Blige	J&R 076061 (BMG)
23	14	JUST A FRIEND	Mariah Carey feat. Cam'ron	Def Jam 077832 (U)
24	18	BOY (I NEED YOU)	Busta Rhymes feat. Mariah Carey	J&R 0751752 (Impart)
25	15	I KNOW WHAT YOU WANT	Enim	Interscope/Polydor 497842 (U)
26	23	LOSE YOURSELF	Enim	Epic 673942 (U)
27	19	CRY ME A RIVER	Jasja Tomberlake	Simply 572320 (BMG)
28	22	WALK THIS WAY/IT'S LIKE THAT	Ru-MC'D	Simply 572320 (BMG)
29	22	STOLE	Kelly Rowland	Atlantic ATD 4662 (TEN)
30	26	GIMME THE LIGHT	Sean Paul	

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL GOLD	Various	Deutsche Grammophon 475412 (U)
2	1	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CFMCD36 (BMG)
3	2	CLASSICAL CHILLOUT GOLD	Various	Decca 473822 (U)
4	3	THE VERY BEST OF RELAXING CLASSICS	Various	Virgin/EMI VDCDS05 (E)
5	4	THE VERY BEST OF CLASSICAL CHILLOUT	Various	Classic FM CFMCD32 (BMG)
6	5	RELAX AND... FAVORITE/DIMONDINO/CARRERAS	Various	Emporio EMTBC028 (BMG)
7	8	THE CLASSICAL LOVE ALBUM	Various	Decca DECV7006 (TEN)
8	13	CLASSICAL AMBIENCE	Various	Carlini Music MESS2511 (P)
9	7	CLASSICAL AMBIEZE	Various	Palco PRCX0527 (U)
10	8	100 POPULAR CLASSICS	Various	Classic FM CFMCD37 (BMG)
11	9	100 RELAXING CLASSICS	Various	EMI Gold 574822 (E)
12	10	CLASSIC FM - SMOOTH CLASSICS	Various	Classic FM CFMCD35 (BMG)
13	15	RELAXING CLASSICS	Various	EMI Gold 574822 (E)
14	15	UPLIFTING CLASSICS	Various	Emporio EMTBC119 (BMG)
15	12	100 POPULAR CLASSICS - VOLUME TWO	Various	Carlini Music 750651322 (BMG)
16	11	RELAXING CLASSICS	Various	Carlini Music 750651322 (BMG)
17	14	THE GOLD COLLECTION	Russell Watson	Metro METS3008 (BMG)
18	18	ONE CLASSICAL. KNOW YOU'LL EVER NEED	Various	Carlini Music 750651322 (BMG)
19	17	FAVORITE CLASSICALS	Various	Carlini Music 750651322 (BMG)
20	20	CLASSIC HITS 3	Various	Warner Classics 2564601472 (TEN)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	FALLEN	Evanescence	Epic 1303 (TEN)
2	2	BY THE WAY	Red Hot Chili Peppers	Warner Bros 526248/42 (TEN)
3	1	COULDN'T HAVE SAID IT BETTER	Muse/Lord	Mercury 075192 (U)
4	3	METEORA	Linkin Park	Warner Bros 526248/42 (TEN)
5	5	COMFORT IN SOUND	Foeder	Echo ECH0043 (P)
6	9	VERY BEST OF - EARLY DAYS & LATTER DAYS	Led Zeppelin	Atlantic 7567836135 (TEN)
7	6	GREATEST HITS 1 & II	Queen	Parlophone 520882 (E)
8	4	ADIOS/AVE	Autolite	Epic/Interscope 510176 (E)
9	10	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope 495444 (U)
10	11	ONE BY ONE	Foo Fighters	RCA 7432197342 (BMG)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LONELINESS	Tombcraft	Data/Ministry Of Sound DATAS27 (M/V)TEN
2	2	THIS IS A WARNING/SUPER DJ	Dillinja	Virgin V10026 (SR)
3	3	HYPNOTISING	Kid Creole feat. Charlie	Positive 127V198 (E)
4	4	THEY'RE GONNA LOVE YOU	Paul Jackson	Underwater 49005 (V)TEN
5	5	STUCK IN A GROOVE	Puretone	Illustrious/Epic 127L13015 (U)
6	3	MAKE LUV	Dom Jean feat. Olivier Chatham	Positive 127V197 (E)
7	2	THE LIGHT	Michelle Weeks	Defected DF006X (U)
8	1	LONE CAT (HOLDING ON)	Ben Watt	Buzzin Fly 001BUZZ (ADD)
9	4	CHANGE THE WORLD	Dino Lenny Vs Housemasters	Free 2 U 074669074 (V)TEN
10	5	DAMAGED	Plummet	Serious/Mercury 526248/42 (U)
11	6	WHO SAID (STUCK IN THE UK)	Planet Funk	Illustrious/Boston 127L13015 (U)
12	10	ANY OTHER DAY	Armin Van Burden feat. Ray Wilson	Nebula NEB2042 (ADD)
13	1	DESTINATION	Thr DFX0207 (TEN)	
14	10	OF OUR TIMES	Goldenskin	Last Language LOS1028 (V)TEN
15	12	SWEETSMOKE REMIXES	Mc Scriff	Ninja Tune ZEN12194 (V)TEN
16	11	JUST BE DUBBING	Multiply 7MUL1798 (BMG)	
17	17	THE FORCE	Agent SMO	Junior JB0205 (ADD)
18	11	FOREVER WAITING	Mr Sam Vs Fred Baker	Megak Mzik MMUK002 (ADD)
19	20	YOUR FIRST TIME	Jason Jinx feat. Paul Alexander	Fluencti FLUENT14 (ADD)
20	20	PEOPLE OF THE WORLD UNITE	Tony Thomas & Access 58	End EN0051 (ADD)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	AMERICAN LIFE	Madonna	Maverick/Warner Bros 526248/42 (TEN)
2	2	BACK TO THE OLD SKOOL CLUB CLASSICS	Ministry Of Sound MSC0262 (U)TEN	
3	3	AMERICAN LIFE - THE REMIXES	Madonna	Maverick/Warner Bros W06372/W06330 (U)TEN
4	4	CLUBLAND 6-TREME	N.J. Cole	UMTY/AATV - 0038214 (U)
5	5	CUT TO THE CHASE	M.J. Cole	Talkin Loud 980005/980004 (U)
6	4	GOTTA GET THRU THIS	Daniel Bedingfield	Foyle 065125 (U)
7	9	MELDY AM	Royksop	Wall Of Sound WALL022/PYTH022 (V)TEN
8	10	IN THE HOUSE - SANDY RIVERA	Various	Defected DF006X (U)
9	7	PLAY	Moby	Mute STUMM 172/COSTUMUM 172 (V)TEN
10	6	DISCO HEAVEN 02 03	Various	Red Kandi - REDK031 (U)TEN

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	1	S CLUB: Dance the S Club Way	Polydor 754205
2	3	THE BEATLES: The Beatles Anthology - Box Set	PMI MMS649203
3	2	PAUL MCCARTNEY: Back in the US - Concert Film	Capitol 077920
4	4	GARETH GATES: The Well - Live in Berlin	Def Jam 077832 (U)
5	5	SNOOP DOGG: Doggystyle 2	J&R 0751752 (Impart)
6	5	ROBBIE WILLIAMS: The Robbie Williams Show	Interscope/Polydor 497842 (U)
7	7	THE CLASS: The Essential Class	Enim
8	8	ROGER WATERS: The Wall - Live in Berlin	EMI 000223
9	4	WILL YOUNG: Live	SMV Columbia 213889
10	6	GARETH GATES FEAT. THE KUMARS: Spirit in the Sky	Universal VHS 26278
			Warner Music Video 594624 (E)
			S 020576033

11	8	LED ZEPPELIN: Song Remains the Same	Warner Brothers 256239
12	2	2 PAC: Tupac Versus	Revolver EMI 8174
13	7	BLUE: One Love Live Tour	Innocent SMY049
14	12	VARIOUS: The Last Wave	MGM 12235
15	10	VARIOUS: Kama!ng! Med. Wasted	Universal 07129
16	13	NORAN JONES: Live in New Orleans	Blue Note 494749
17	11	DAVID BOWIE: Ziggy Stardust And The Spiders From Mars	EMI 001059
18	7	DANNY: Greatest Video Hits - 1	EMI 001059
19	8	DANNY BOWIE: Best Of Bowie	Warner Classics 256460
20	15	ABBA: The Definition Collection	EMI 001059
			Polydor 017463

STORE OF THE WEEK

CHANGES ONE

STORE DETAILS

Changes One first opened in June 1997 as a high street retailer. Originally based in smaller premises, founder Ian Tunstall expanded into bigger premises in 2001. Following a year long series of problems that were not of his making, including convoluted and protracted lease negotiations and problems with the local council, Tunstall pulled out of bricks and mortar completely and relocated his shop and label online.

Store size: n/a

Music stocked: Rock, metal, punk, indie
Areas of specialisation: Rock in all its forms
Local competition: n/a

Changes One Top 10:

1. **New Disease** - Atomicate (Changes One) (King Outlaw)
2. **Tyla** - Passion, Loyalty & Betrayal (Japanese Import)
3. **Wildhearts** - Riff After Riff After MF Riff (Japanese Import)
4. **Nell Leyton** - Midnight Sun (Changes One)
5. **Conan Bloom** - Been There Done What? (Feedback Boogie)
6. **Anti Product** - Made In USA (Cargo)
7. **Therapy?** - High Anxiety (Spitfire)
8. **Supersuckers** - MF Be Trippin' (US Import)
9. **Ginger** - Virtual Love (Internal)
10. **Rat Daddy/Loose Thread** - Dirty Stars (Changes One)

IAN TUNSTALL, OWNER

"In February 2002, Changes One ceased to exist as a high street retailer and we moved exclusively online. By that time, we'd already had a website up and running for three years, plus prior to that we'd handled all our mail order through email so we had the systems in place. This had allowed us to build up a huge international customer list, so much so that when we had our biggest letter to date, the Silver Ginger 5 album Black Leather, we shipped more than 1,000 of the eventual 2,060 sales immediately. We've got customers in countries as far afield as New Zealand, the US and Argentina. In fact there's an Argentinian band, Sensational Plasma, who recorded a song called Changes One as a tribute to us which, in turn, we've released on our regular monthly showcase CD for new acts.

The whole business with the shop took over a year out of my life. The shop we'd opened in 2001 was the kind of place any record fanatic dreams of owning. We had a stage for local acts and showcases, a listening area and a coffee bar. The whole set-up was perfect and then the council objected to our spatial shenanigans and we got locked into a spiral of serious red tape. The dispute over these shenanigans, which were identical to the ones on my previous store, coincided with ongoing problems we had in securing the lease on the shop. At the end of the whole process was a nightmare and this shop, which had been my dream, ended up costing me around £30,000. On the upside, we carried on retailing and developing the record label. We're up to our 23rd release after starting in April 2001 and



Changes One: bouncing back online

I'm in the process of setting up Changes One Distribution. The whole business is now run from an office and I've found that, although I keep a lot of my core product in stock, I can turn around fulfillment so quickly that there's no need to have warehousing.

This is much different from retailing on the high street, although the online community is very strong. We organise up to £0 label gigs a week, not including tours for our bands, where we meet up with the Changes One community.

Ours is a story of getting back up there after being in the deepest hole I could have imagined and now 2003 looks like being a fantastic year. The label's going from strength to strength and, just like any other independent retailer out there, we've had to specialise to survive but now we're multi-labels, which is a great position to be in."

Address: 58 Dentham Drive, Saston Delaval, Whiteley Bay, Tyne & Wear NE25 0JF
Tel: 0191 237 0251
Fax: 0191 298 0903
Email: ian@changesone.co.uk
Website: www.changesone.co.uk

IN-STORE NEXT WEEK: FROM 12/5/03



Press ads - Prokofiev, Bach, Atomic Kitten, Auro Part, Oliver Lapage-Dance; **In-store** - George Harrison, Dandy Warhols, Now 54, Huey Lewis & The News, Bonnie Raitt, Atomic Kitten, David Bowie, Bonkers, Bach, Whitesnake, OK Go, Paul McCartney, Placebo, Melanie C, Die Another Day, Jools Holland, The Osbournes, three for £18 campaign; **Windows** - Now! 54, The Osbournes



Singles - Girls Aloud, Sean Paul, Mr Reds vs DJ Skribble, Bone Thugs & Harmony, Bon Jovi, Lisa Scott-Lee, Tom McRae, **Albums** - Marilyn Manson, Lou Reed, Bonnie Raitt, Burt Bacharach, Souq, Killer Mike, Hip Hop Classics, Positiva Presents A Decade of Dance



Windows - Blur, Die Another Day, Hitchcock "buy one get one free" DVD & VHS; **In-store** - Fleetwood Mac, Tony Hadley, Capercaille, Yeah Yeah Yeahs, Macy Gray, two for £22, two for £30 on CDs, DVDs from £7.99 and three for two on CDs and books; **Listening posts** - Blur, Kate Rusby, Edna Reader



In-store - Canyon, Four Tet, Goff, Prefuse 73, New Pornographers, The Aggro's, Maximilian Hecker, You Am I



Windows - Girls Aloud, Staind, Lisa Scott-Lee, Turbonegro, Tom McRae; **Press ads** - ATU, Tom Drog; **TV ads** - Fallay, Bonnie Raitt



Main promotion - two CDs for £15 or five for £30; **Listening posts** - Cerys Matthews, George Harrison, Pretenders; **Windows** - Staind, Bruce Springsteen; **In-store** - Dandy Warhols, Up All Night; **Press ads** - Cold, Sepultura, King's X



Select listening posts - Therapy?, Turbonegro, Black Keys, Don Lesko Presents The Mighty Trojan Sound; **Mojo recommended retailers** - Daniel Landis, Grantlinton Bus, Charles Walker, Matthew Ryan, Lisa Germano, Butz



Albums - Drifters, Feeder, Electric Blue 2, VBO Pure Hip Hop; **Press ads** - Blur



In-store - Lou Reed, Bonnie Raitt, Positive Presents A Decade of Dance, Beginners' Guide to Folk, Kiss Presents Hip Hop Classics, Marilyn Manson, Classical Heartbreakers, Ibiza The History of House



Single - Big Brovaz; **Albums** - Pure Hip Hop, Michael McDonald, Reprress, Definitive Drifters, Electric Blue 2, Trance Nation Deeper, Matrix Reloaded OST, Blur, Evencense, Dana Glover; **In-store** - two for £20, two for £10, music sale



In-store - Trojan, Proper boxed sets campaigns; **Windows** - White Stripes



Press ads - Staind, Alkaline Trio, Marilyn Manson, Bruce Springsteen, Chillout 2003; **Windows** - Marilyn Manson, Alkaline Trio, Good Charlotte; **In-store** - Tom McRae, Marilyn Manson, Alkaline Trio, Lou Reed



Singles - Girls Aloud, Lisa Scott-Lee; **Albums** - Good Charlotte, Marilyn Manson; **In-store** - buy one get one half price



Offer - Big Album - Ibiza History of House, Positive A Store - Big Brovaz, Ibiza History of House, A Decade of Dance, Feeder, VBO Pure Hip Hop, Electric Blue 2, Girls Aloud, Lisa Scott-Lee, Justin Timberlake, Sean Paul

NEW RELEASE COUNTDOWN

ALBUMS

- This week**
Blur Think Tank (Parlophone); **Four Tet** Rounds (Domino); **Dana Glover** Testimony (Polydor); **Hint** Portakabin Fever (Ninja Tune/Hombr)
- May 12**
The Bluetones Luxembourg (Superior Quality); **Inspirali** Cocpit Cool As (Mute); **Marilyn Manson** The Golden Age Of Grotesquery (Interscope/Polydor)
- May 19**
The Dandy Warhols Welcome To The Monkey House (Capitol); **The Deftones** The Deftones (WEA); **Cerys Matthews** Cockroaches (Virgin); **The Pretenders** Loose Screw (Eagle); **Staind** 14 Shades of Grey (EastWest)
- May 26**
Cinematic Orchestra Man With The Movie Camera (Ninja Tune); **Fallacy** Blackmarket Boy (Virgin); **Girls Aloud** Girls Aloud (Polydor); **Gonzales Z** (Kitty يو); **Shed Seven** Where Have You Been Tonight (Taste)
- June 2**
Audiot Bulls Eye War (Source); **Eels** Shoutenanny (DreamWorks/Polydor); **5 Club** Greatest Hits (Polydor); **Sonique** Born To Be Free (Serious/Music); **Skin** Freshwounds (EMI); **Stereophonics** You Gotta Go There To Take Back (V2)
- June 9**
Bonobo Dial M For Monkey (Ninja Tune); **Ginuwine** The Senior (Epic); **Alan Lamox** Bara (RCA); **Radiohead** Wait For The Moon (Beggars Banquet)
- June 16**
Limx Blakit B-polar (Interscope/Polydor); **Monica** the (J); **Alan Smith** Alan Smith At Home (Twisted Near); **Amy Studd** False Smiles (Polydor)

SINGLES

- This week**
Bhangra Knights Vs Human Human (Postiva); **Cheeky** Girls Take Your Shoes Off (Multiplay); **Dandy** We Used To Be Friends (Capitol); **Feeder** Forget About Tomorrow (Echo); **Good Charlotte** Boys & Girls (Columbia); **R Kelly** Ignition (Jive)
- May 12**
Big Brovaz Favourite Things (Epic); **Bon Jovi** All About Us (A&M); **Girls Aloud** No Good Advice (Polydor); **Mr Reds vs DJ Skribble** Everybody Come On (Can You Feel It) (Hfr); **Lisa Scott-Lee** Lateley (Mercury); **Staind** Price To Pay (EastWest)
- May 19**
Audiot Bulls Eye Turned Away (Source); **Love** Ice Broken Bones (Nulife/Arts); **Sonique** Can't Make Up My Mind (Serious/Music); **Stereophonics** Madame Heiga (V2); **TATU** Not Gonna Get Us (Interscope/Polydor); **Justin Timberlake** Rock Your Body (Jive)
- May 26**
Abs Stop Sign (S); **Ginuwine** Hell Yeah (Epic); **Mil** Historical Social Action I'm Wrong (Blanco Y Negro); **Radiohead** There There (Parlophone); **Busta Rhymes** Real; **Mariah Carey** I Know What You Want (Arista); **S Club 2** Say Goodbye (Polydor)
- June 2**
Electric Six Gay Bar (XL); **Marilyn Manson** Mobsence (Interscope/Polydor); **Melanie C** (Parlophone); **Busta Rhymes** Real; **Mariah Carey** I Know What You Want (Arista); **One True Voice** Shakespeare's (Way With) Words (Ebul/Jive)
- June 9**
Christina Aguilera Fighter (RCA); **Dariusz** Girl In The Moon (Mercury); **Linkin Park** Fight (Warner Bros); **Jennifer Lopez** My Glad (Epic); **Scooter** The Night (Shedfield); **Tunes/Elect**; **The Thrills** Big Sur (Virgin); **UNKLE** the (Mo Wax/Land); **June 16**
Motoko Forever More (Echo); **Sinead Quinn** the (Mercury); **Red Hot Chili Peppers** Universally Speaking (Warner Bros); **Rykospark** Sparks (Wall of Sound); **Stobban** Serrated (London)

SALES WATCH: MADONNA



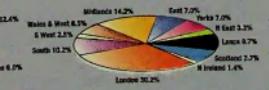
MADONNA: AMERICAN LIFE (MAVERICK/WARNER)
LW Chart position: 1.

Pie charts show sales by retailer type and sales week to end of April 26, 2003.
Source: Official Charts Company.

RETAILER



REGION





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REPLICATORS WISE UP IN BATTLE AGAINST CD PIRACY

With CD piracy rapidly increasing, legitimate replicators are feeling the pinch too. George Cole surveys new copy protection technologies and examines how the replicators are adapting to this changing market and their relationships with the record companies

In all the discussions about music piracy and its cost to artists, music companies and retailers, one voice has seldom been heard – that of the replicators. It is a surprising omission when you consider piracy's impact on the replication industry, as well as the implications for manufacturers of the attempts to control it through copy protection. Lost sales of legitimate CDs means less business for legitimate replicators, although the extent of this is disputed. The introduction of copy protection technologies has, at the very least, introduced another element to the replication process, with the potential to increase costs and production times.

Few deny that piracy is a huge problem. According to the IFPI, world sales of recorded music fell by 7% in value and by 8% in units in 2002. The IFPI adds that 28% of all CDs sold last year were pirate copies, compared with 20% for the previous year. In the past, the music industry has focused on professional pirate operations, but for the past two years it has been increasingly concerned with so-called casual copying. Between CD burners, broadband connections and PCs, which increasingly come supplied with ripping software, music piracy is undoubtedly one of the biggest drivers of computer and audio hardware sales. According to the IFPI, 92% of the music files on the Internet are unauthorised and, as of May 2002, 3m users have access to more than 500m music files on the net.

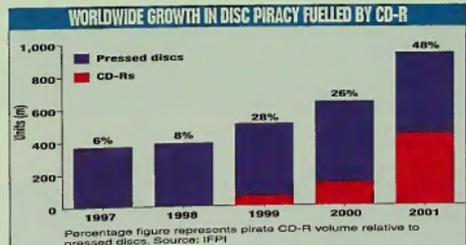
Little wonder then that music companies have taken a keen interest in copy-protected CDs that prevent users from copying them on to a PC hard drive, ripping them to MP3 files and then uploading them to the Internet for others to download. The first copy protection systems were more about copy prevention. They not only stopped consumers from copying CD files to hard drives, but also prevented them from playing them in CD-ROM drives. This had the effect of preventing many people from playing music CDs in home PCs, in-car systems (many of which use CD-Rom drives), games consoles and hard disk audio servers. The consumer outcry caused by this has led to the development of copy management systems that use some form of digital rights management (DRM) technology to control the way in which music files are used.

But the signs are that copy-protected CDs won't always carry an automatic implication of security at the expense of playability. Content protection specialist Macrovision believes a tie-up with Microsoft announced just a week ago enables it to offer the most versatile copy-protected disc yet. The union of

Macrovision's CDS300 copy protection system and Microsoft's Media Data Session Kit, both of which were launched at Midem earlier this year, offers record companies the chance to produce "dual session" music CDs that contain both Red Book audio files, which play on traditional home and car stereos, in addition to "second session" files that can be played and stored on a consumer's PC



Burning issue: legitimate replicators are finding that pirates' share of the market is growing



and portable devices for use on Windows Media Player, but which can't be uploaded to peer-to-peer platforms.

"You don't want to keep asking consumers to change their habits," says Adam Sexton, vice president of marketing in Macrovision's music technology division. "Lots of consumers use the Windows Media Player and this new product will operate in exactly the same system they are used to using. They can still make their copy if they want to make it. What they can't do is file-sharing."

Sexton has high hopes of the combined Microsoft and Macrovision solution, which will see a medium-priority global release fitted with the system and the response carefully monitored. All being well, the first high-priority major releases will

follow in the autumn.

Such a union has been on the cards for some time. At this year's Midem, held in Cannes in January, Microsoft, Macrovision and Sony DADC all unveiled new audio CD copy protection systems. Microsoft's Windows Media Data Session Kit is part of its Windows Media Audio 9 series and allows content holders to release multi-session discs that can be played on standard audio CD devices and PCs. The system works by putting Red Book audio in the first session, which can be played on a CD player. However, this session also requires a third-party CD protection technology, Suncomm, which markets MediaShield, has already registered its support for Microsoft's system, but the alliance with Macrovision will be seen as a significant boost to Microsoft's

LARGEST PIRACY MARKETS IN 2001

Territory	Piracy value \$US	Piracy level units
China	400m	90%
Russia	240m	65%
Brazil	215m	55%
Indonesia	205m	85%
Mexico	175m	60%
Italy	110m	25%
Spain	70m	30%
Taiwan	50m	50%
Poland	40m	30%
Greece	35m	50%

Table shows the world's largest pirate markets and domestic piracy levels in 2001. Source: IFPI.

copy protection credibility. The second session contains music files in the Windows Media Audio format that can be copied to a PC hard drive. By using DRM technology, content holders can decide how consumers use these files, for example, whether they can be played a pre-determined number of times or emailed. Microsoft has secured the support of EMI and Universal Music Group, as well as MPO

International, whose clients include those two majors as well as Warner. MP3 plans to offer Microsoft's system alongside its Private Audio technology.

CS 300 is officially the first fruit of Macrovision's purchase of Midem, the company behind Carthus Data Shield, as it uses technologies developed by both companies. It is another multi-session format that allows users to back music >>> p22

"Consumers need incentives, for example, added bonus material, to buy music legitimately" – Sandra Wiellingseder, key2audio

"[New systems] can reduce copying, although they won't stop the professional" – David Mackie, Discronics

The physical piracy threat: BPI, IFPI and RIAA hit pirate replicators

April 29, 2003

Counterfeit DVDs, CDs, MP3 compilation CDs and PlayStation games with a street value of £500,000 are seized in Bradford as part of a joint operation by Bradford North Police's Community Safety Team, the British Phonographic Industry's Anti-Piracy Unit and Trading Standards. The music seized consists mainly of Asian repertoire.

April 7, 2003

In a raid at a private address in Welling, Kent, Baxley Trading Standards, accompanied by Investigators from the BPI, close down a counterfeit factory producing huge quantities of counterfeit music, film and game CDs and DVDs. Investigators seize two computers containing multiple CD writers and printers, as well as pirated music, film and games product.

March 28, 2003

Northumbria Police, accompanied by Sunderland Trading Standards and Investigators from the BPI, successfully close down a counterfeit factory at a private address in Sunderland where huge quantities of counterfeit music, film and game CDs and DVDs had been produced.

March 11, 2003

David Stanley, regarded as one of the UK's most notorious pirate CD manufacturers and distributors, is sentenced to four years and five months in prison at Maidstone Crown Court, having been charged with conspiracy to defraud, and attempting to pervert the course of Justice. The Court had heard that Stanley was the ringleader of a piracy operation.

January 31, 2003

BPI and piracy Investigators assist police and Trading Standards officers in a series of raids in Middlesbrough, London, Cambridge and Chichester. Two men are arrested and CD writers and large quantities of pirated CDs impounded. Earlier in the month, the BPI, police and Trading Standards officers closed a massive counterfeit production factory in South Shields, Tyne & Wear. The factory is one of the largest uncovered in the UK to date, containing 35 CD writers and three computers capable of producing more than 500 CDs an hour. Investigators estimate that the factory had the potential to produce more than £600,000 worth of fakes per month.



Italy: police crack down on pirate factory

files up onto PC hard drive and play them through Windows Media Player, what then, users do not need to have the original CD in the CD-ROM drive to play the discs. However, the system locks the music files to the PC so consumers cannot upload them to the Internet or share them with friends. Sony DADC announced the successor to its Key2Audio format, Key2AudioKS. This also uses multi-session technology with the second session containing compressed music files that are only accessible from the original disc. In an effort to add value to legitimate discs, purchasers of the original disc could use Key2AudioKS to gain access

to a dedicated website where bonus material such as extra tracks could be offered.

The launch of such copy protection technologies gives music companies a wide range of options for protecting their content. But how big is the demand? As things stand, shipments of copy-protected CDs are small when compared with total disc sales. According to Macrovision, more than 50m CDs worldwide have been encoded with CDS. Sony DADC says more than 30m discs have used Key2Audio. Suncomm hasn't released figures, but they are likely to be lower than the other two systems because, so far, only one major label is known to back its system (BMG) and the company is known to be experimenting with a number of copy protection technologies. So a ballpark figure for the number of copy-protected CDs on the market is less than 20m units. IFPI figures for 2001 show that CD sales reached 3.1bn units, suggesting that copy-protected CDs represent around 3% of the market.

Even so, the demand exists for such systems and it will grow, says Key2Audio product manager Sandra Wiedling. "CD Piracy and internet file sharing have caused dramatic declines in album sales," she says. "In response, the music industry has turned to copy control solutions to protect their intellectual property. Of course, copy control alone won't be able to fight piracy completely, consumers need incentives, for example, additional bonus material to buy



Philippines: authorities dismantle piracy ring

January 20, 2003

Spanish police dismantle a large, Chinese-run piracy ring operating from Madrid. Some 346 CD burners, 168,400 blank CD-Rs, 24,450 recorded CDs, 39,000 DVDs, 515,000 jewel cases, 210,000 inserts and €48,000 in cash are seized in 13 raids. The gang used a number of computer shops and restaurants to launder the money generated by the pirate product.

January 17, 2003

Authorities in the Philippines dismantle a huge CD-R piracy ring believed to be responsible for providing at least half of the pirate music and film products available in Metro Manila, the country's notorious stronghold of criminal and piracy activity. The raiding team recovers more than 190 CD burners and several hundred thousand finished music and film products. Hundreds of thousands of jewel cases, inlay cards and other associated products and equipment were also found.

December 2002

Four brothers in Naples are sentenced to four-and-a-half years in jail for copyright law infringement and being involved in a criminal enterprise. Their father receives three years. The Fratello brothers ran a major pirate network supplying the whole of southern Italy with pirated music cassettes and CDs. At its height, revenue from the operation exceeded €45,000 a week.

November 2002

Police in Luxembourg make the largest seizure of pirated CDs to date in Europe, uncovering what is thought to be a huge, international illegal bootlegging ring. Around 1m infringing CDs are seized, with an estimated value of more than €10m at pirate prices.

October 2002

CD maker Cinram International pays \$10m to settle a copyright infringement claim by the Recording Industry Association of America. The association claimed that some of the CDs being replicated by Toronto-based Cinram allegedly infringed copyrights of some association members. The judgement follows other successful actions by the RIAA against Global Arts Production (\$13.7m, November 1999), Americ Disc (\$10m plus costs, October 1999), Pioneer Video

Manufacturing (\$9.4m, August 1999) and Kao Infoystems (\$2.25m, April 1999).

September 2002

Two Brazilian CD manufacturers are ordered by a Brazilian court to pay record companies more than R\$3m (US\$3m) in South America's largest damages ruling for music piracy to date.

July 2002

A German man is sentenced to one year's imprisonment, suspended for a year, and fined €10,000 for his part in operating the largest underground pirate CD plant discovered in Western Europe. A raid in the Cologne/Bonn area uncovers CD manufacturing equipment with an estimated annual production capacity of more than 1m illegal CDs, with an estimated sales value of more than €15m.

June 2002

Joint action by police officers in the UK and Austria breaks up a large-scale organised, international music bootlegging operation involved in the global distribution of illegal sound recordings. More than 225,000 bootlegged discs by top name international artists including The Rolling Stones, The Beatles, Enigma, U2, Ozzy, Bruce Springsteen, Bob Dylan, Radiohead, Nickelback and Sheryl Crow are seized, most of them in Vienna.

May 2002

In a series of raids in late-May, Spanish police dismantle a network involved in the illegal production and distribution of blank CD-Rs. Some 1.7m blank CD-Rs, mainly destined for the pirate market, are seized along with industrial production machinery, software and extensive documentation.

February 2002

A Lithuanian man is jailed for six months by a London court for importing thousands of pirated CDs into the UK from Eastern Europe. Tomas Mariulis, 25, had brought in 10,000 CDs of Ukraine origin carrying albums including The Spice Girls' Forever and The Beatles' 1, and material by Eminem, Craig David and David Gray. The CDs have a market value of more than £100,000.



Spain: police seize CD-Rs and hardware

music legitimately. Actually we have seen increased orders for the replication of copy-protected discs, probably due to a technology which is continuously evolving and developing."

Even so, from a replicator's point of view, the market is growing slowly rather than dramatically. "Customers are asking for copy protection on CDs, but it's still a minority of the business," says Guy Marriot, chairman of the International Optical Disc Replicators Association (IODRA). "[Some major] music companies are implementing these systems on a selective basis across more of their catalogue, but independent companies are not using them much." Hermann Heemeyer, Sonopress's senior vice-president for sales and marketing, David Mackie, chief executive of Floor of Distributions, and Sylvie de Magnienville, product security manager of MPO International, all report an increase in interest for copy-protected audio CDs from their customers. Technicolor marketing manager for Europe/Danielle Jacob estimates that 10% of the company's customers are asking about it.

But, no sooner had copy-protected CDs appeared, all kinds of hacks and cracks appeared on the Internet. Various ways of getting around the system included using the analogue audio input socket on a PC soundcard to bypass the digital copy protection system to draw a green ring around the edge of a disc. So how effective

are these systems? Heemeyer believes they do deter the casual pirate, while Jacob agrees that they stop consumers who are not PC-literate.

The problem, of course, is that most copying is done by the younger generation, who also happen to be the most PC-literate consumers. "[The systems] do help, but they are of limited value," says Mackie. "They can reduce copying, although they won't stop the professional. And when you hear about some of the things being used to defeat them, you do wonder."

Another consideration is how easy copy protection systems are to integrate >p24



Sexton: inform clients of extra costs



Heemeyer: clients requesting protection



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into the replication line. Naturally, manufacturers of the systems say that they are easy to install and are designed to work with existing pressing and testing equipment. Most replicators seem to agree with this. "As far as I am aware, they are not too difficult to implement," says Marriot. "It is not a significant issue. I don't think adding anti-copy protection makes a material difference to the replication process." Jacob confirms that it is not a big challenge to include copy protection systems into production lines. But Mackie notes, "Some are easy to integrate but others aren't. The glass master can affect the rest of the production process. It can mean introducing new procedures and you've got things like increased security to consider. It can put more pressure on other departments and it's hard to get clients to pay for anything extra once they order above a certain number of units."

Such a view raises the question of whether replicators can offer copy protection as a premium service or whether customers now expect it as part of the standard service? Naturally, manufacturers of copy protection technology want to keep their clients' costs as low as possible. As Wiefingeder puts it, "Of course the development of anti-piracy technologies is expensive, and somewhere you have to bring the invested money back, but the cost of the application for customers is minimal." Sexton says, "Replicators can make some money by applying a small charge for the inclusion of anti-piracy technology. Macrovision's partner program to support replicators using Macrovision copy-protection technology on their data and music CDs."

Heemeyer sees anti-piracy technology as part of the service, while MPO considers it a value-added service that entails a small extra charge. "The charge doesn't cover our costs and copy protection is seen as a means of winning new customers and retaining the ones we have," says de Magnienville.

Introducing copy protection technology brings a number of new challenges, including customer education, says Sexton.

"Replicators need to ensure that they inform their customers that costs associated with anti-piracy technology are not simply 'production costs'; they represent a clear marketing and distribution benefit. Less illegal copying means more revenue for the publishers and more CDs sold."

Asking up to date can be difficult, according to David Mackie, who points out that new versions of copy protection software appear almost monthly. "This can mean new internal procedures and reporting to the software supplier on the number of discs pressed so they can invoice their client under the licensing agreement," he says.

But as far as MPO's de Magnienville is concerned, the most important challenge is the balancing act between compatibility and effectiveness. "From the customer's point of view, the technology has to be compatible and yet effective," he says. "If it's too effective, it's not compatible. If it's too compatible, it's not effective." As media reports of consumers returning "faulty" copy-protected discs have shown, it's not always easy to get the balance right. As well as upsetting consumers and retailers, incompatible discs require lots of investigation to determine whether the fault is due to the copy-protection technology or some other procedure in the replication process.

Another challenge is that replicators can be faced with the prospect of offering a handful of different copy protection systems. Not only does this mean using additional hardware and software, but it can also require the use of different production processes. This has implications in terms of costs, production time and training. It's too



Growing problem: 28% of all CDs sold in the UK last year were pirate copies

early to say which, if any, of the copy protection systems on the market will emerge as the *de facto* standard. Sexton believes this won't happen anyway until there's a global standard for CD and PC playback. However, Wiefingeder believes that competing technologies are good for the market. "It stimulates further development and improvement of the existing systems," he says.

The market for copy-protected CDs is already fast becoming crowded, but when it comes to other forms of anti-piracy technologies, the systems on offer are mostly concerned with aiding the identification of pirated discs rather than stopping copying or replication. The Source Identification Code (SID) helps trace the origins of a pressed disc – provided the replicator has used it of course. But even when a SID is missing, it tells the authorities whether a disc is genuine or not. Holograms

offer an easy-to-see identification system that can be used by consumers. Digital watermark technology can help, but de Magnienville believes the technology has arrived too late to be an effective anti-copy system. "It could be used, but there's a huge installed base of drives out there which don't use the technology," he says. "There are just too many legacy drives on the market. Watermarking could be used as an identification system, but as an anti-copy system for CDs, it is too late."

Professional pirates are more likely to use replication lines than burn CD-Rs in a bedroom – although some smaller scale pirates are setting up CD-R copying lines in garages – and the problem of large-scale piracy has grown over the years thanks to several market trends, notes the IFPI. The first is over-capacity and increased competition within the replication industry. In 2001, there were 730 pressing

plants worldwide, an increase of 4% on the previous year. The technology research group Understanding & Solutions, notes that Taiwan, for example, has a pressing capacity for 5bn discs (all formats) and yet legitimate market demand is just 200m units. At the very least, situations like this increase the temptation to fulfil orders that don't appear to be legitimate. Another problem is that as technology advances, the barriers to entry are lowered, so there's less of a scale requirement for pirates to hire highly skilled staff, for example. There is also a growing market for cheap second-hand production equipment and, in a number of countries, there is inadequate legislation and law enforcement. However, Mackie says that with many developing countries now wanting to gain membership of the WTO, the problem is getting better.

With the IFPI estimating that two out of five CDs are pirated, few would question the scale of the problem. As Sexton notes: "The music industry's revenues have fallen 20% in two years – this is a very big problem. Fewer artists are being signed as budgets dwindle – so smaller bands will find the effects a problem too."

Mackie says that unless pressing plants have strict procedures, they can easily be duped into replicating pirated material. "Even some genuine replicators have been taken in by it," he says. The IFPI says replicators can do a lot to stop pirates from gaining access to their pressing facilities. These include setting details against what is actually on the input data provided; checking whether the customer is the copyright owner;

requesting evidence of authorisation for the manufacture from the customer and looking out for other piracy indicators. The IFPI says it is working with replicators to remove the problem, visiting plants to provide

advice on how to avoid piracy. It has also worked with IRMA (International Recording Media Association) to develop the Anti-Piracy Compliance Program (AP2) and has given presentations to various IRMA forums.

The IRMA APC programme is a series of processes and procedures covering areas such as auditing, testing and training. At the time of writing, some 46 plants had been accredited under the scheme. This may not sound a lot, but the list includes virtually all the world's biggest pressing plants. It covers a vast percentage of worldwide pressing capacity. But, despite initiatives like these, Marriot says IODRA is disappointed that the IFPI has never sought an alliance with it on any anti-piracy programme.

The fall in CD sales over the years can also be attributed to a number of factors that exclude piracy. Young people, who form the largest group of music purchasers, now have more entertainment and lifestyle products chasing their money, such as mobile phones, DVDs, clothes and fashionable alcoholic drinks. So would eliminating piracy mean more business for replicators? Sexton

believes the answer is yes, but stresses that piracy should be distinguished from illegal home copying. Heemeyer also has no doubt that business would definitely grow. But others are more circumspect. Some industry observers believe that more competitive pricing could help drive up demand and reduce piracy. They point out that while CD manufacturing costs have fallen over the years, retail pricing has not.

"It is often said that replicators have a big interest in knocking piracy on the head and certainly replicators would approve of any moves to stop piracy," says Marriot. "But from a replicators point of view, there is some doubt over the belief that if piracy was completely eliminated, business would significantly increase. I think the major music replicators might get more business, but independents wouldn't."

A version of this piece appeared in the April issue of *One To One* magazine.

'Copy protection is seen as a means of winning new customers and retaining the ones we have' – Sylvine de Magnienville, MPO International

'Replicators can make some money by applying a small charge for the inclusion of anti-piracy technology' – Adam Sexton, Macrovision

DOMESTIC MUSIC PIRACY LEVELS WORLDWIDE IN 2001 (UNITS)

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Source: IFPI

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by Andrew Stewart

BOCELLI PUSH FOCUSES ON TOSCA

Andrea Bocelli's growing commitment to onstage opera performances is reflected in this latest release, a complete recording of Puccini's *Tosca* on Decca. The tenor (pictured) points to his Tuscan roots, which he shares with the opera's composer, and his close study of the tragic character Cavaradossi. "I certainly feel comfortable with Puccini's characters," he says, "particularly Cavaradossi who, as everyone knows, is a man with a capital 'M'."

According to Bocelli, Puccini's dramatic tour de force remains unequal. "It is a great masterpiece that still moves people of all social backgrounds, in every part of the world and at any time," he says. "I think that is the most crucial aspect of *Tosca*."

Marketing for the release includes ads in the specialist press, the *Daily Telegraph* and *Daily Mail*, part of a wider Bocelli campaign given focus by his appearance on this year's Classical Brit Awards. *Tosca* will be included within a generic Bocelli television ad planned by Universal Classics to run on the TV network Channel 4.

"Bocelli's *Tosca* is a career milestone," says Mark Wilkinson, Universal's head of classics. "It should continue to open up the world of complete opera recordings for general music lovers."

LSO LIVE WINS SPOT IN SAINSBURY'S

The London Symphony Orchestra's own-brand label has forged a deal with Sainsbury's to carry its latest title in store. *Maier's Planets*, released on May 5, adds a core classical album to the mix of crossover discs and classics compilations traditionally carried by the supermarket chain.

"It is a popular classical title, but supermarkets don't usually stock classical as such," says LSO Live general manager Cez Jenkins. "We want to appeal to people who wouldn't usually buy core classical



releases. The budget price and packaging, we hope, will help attract new consumers. This deal with Sainsbury's fits with everything the LSO does in terms of drawing in new audiences for classical music."

Audience outreach has been central to the LSO's mission in recent years, backed by its award-winning education work and the retail success of LSO Live.

To date, LSO Live has racked up worldwide sales of 250,000 with 15 releases. The label's Grammy Award-winning box of Berlioz's *The Trojans* conducted by Sir Colin Davis has taken the biggest share of sales, with the same conductor's recordings of Berlioz's *Symphonie Fantastique* and Dvořák's *New World Symphony* doing good business.

"We want to focus on repertoire that is not frequently recorded," says Jenkins. "That makes sense for a small label. But if we feel that artists really should be recording their thoughts on core repertoire, then we will do that."

A Brahms symphony cycle conducted by Bernard Haitink is set to roll out by the end of next year. Meanwhile, an all-Berlioz disc is slated for release in June, followed in August by Mahler's Sixth Symphony conducted by Mariss Jansons.

Andrew Stewart
(AndrewStewart1@compuserve.com)

ALBUM of the week

BRITTEN: Violin Concerto; WALTON: Viola Concerto. Vengero, LSO/Rostropovich (EMI Classics 5 57510 2). Versatility has become a hallmark of Russian violinist Maxim Vengero's game in recent years, reinforced by his explorations of Baroque works on period instruments and by his latest move into the viola repertoire. Time works on period instruments and by his latest move into the viola repertoire. Time works on period instruments and by his latest move into the viola repertoire.



was when most violinists doubled on viola, but Vengero, who is set to perform at this year's Classical Brits, has joined an exclusive club of modern violin virtuosos prepared to be judged against specialists on the Cindarella instrument. He passes the technical tests with flying colours in Walton's bitter-sweet *Viola Concerto* and, helped by the LSO and Mstislav Rostropovich, searches deep beneath the surface of the work's taught and tense 1961 version.



REVIEWS

For records released up to 19 May 2003



SHOSTAKOVICH: Symphony No. 7. Kirov and Rotterdam Philharmonic Orchestras/Gergiev (Philips Classics 470 845-2). Shostakovich drafted parts of the new composition between stints as an auxiliary fireman in Nazi-besieged Leningrad, completing the finale after his evacuation from the city in October. A microfilm copy of the score, dedicated to the city of Leningrad, was despatched by way of Tehran and an American warship to the US, where it was performed at the Proms and broadcast by the BBC. Valery Gergiev's blistering account of the Leningrad Symphony draws deep on the collective experience of wartime devastation unleashed on Leningrad and Rotterdam, capped by electrifyingly intense orchestral playing.

MAHLER: Symphony No. 3. San Francisco Symphony/Tilson Thomas (San Francisco Symphony 821936-0003-2 (2CD)). Michael Tilson Thomas's latest recording of Mahler's epic Third Symphony extracts far more of the

colour and irony from this score than his reading for Sony Classical from the late Eighties, helped by subtle SACD surround-sound engineering and impassioned music making by the San Francisco band for its own label. The two-disc set, part of an ongoing Mahler cycle that has already scored a Grammy award and acres of positive critical coverage, is distributed in the UK by AWE.



YUNDI LI - SONATA: Including Piano Sonata in B minor, Rigoleto Paraphrase, etc. Yundi Li (Deutsche Grammophon 471 585-2). There is no doubting Chinese pianist Yundi Li's prodigious technical abilities or his marketability in the Far East, evidenced by the release last year of his debut album on DG's yellow label. But certain question marks hang over the 20-year-old artist's musical maturity. His performance of Liszt's B minor sonata, intensely romantic and yearning in quality, answers his critics with a powerful and unashamedly extrovert interpretation. The album is backed by ads in the specialist classical press and a rolling PR campaign to raise Li's profile in the UK market.



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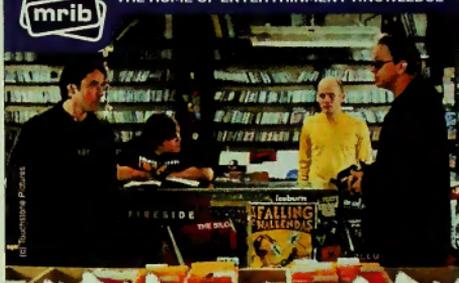
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