

FOR EVERYONE IN THE BUSINESS OF MUSIC

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WW

# music week



ROB DOUGAN  
THE MAN BEHIND THE MUSIC

# ROB DOUGAN THE MAN BEHIND THE MUSIC

NEW SINGLE - FURIOUS ANGELS - RELEASED JUNE 9

FEATURED IN

## THE MATRIX RELOADED

MUSIC FROM HIS ALBUM FEATURED IN:

THE MATRIX  
SKY MOVIES TV COMMERCIAL  
ROYAL MAIL TV COMMERCIAL  
CAFFERY S TV COMMERCIAL  
AUDI TV COMMERCIAL  
LAW & ORDER TV THEME  
CSI TV THEME



FURIOUS ANGELS - THE ALBUM  
RELEASED WITH BONUS INSTRUMENTAL DISC  
JUNE 16

FOR EVERYONE IN THE BUSINESS OF MUSIC

# musicweek

## BPi and MCPS head for DVD court battle

by Robert Ashton

The recording and publishing industries are heading for a costly legal battle, with the BPI referring MCPS's music DVD licensing scheme to the Copyright Tribunal.

The move follows the collapse of two years of talks between the two bodies, which led MCPS to roll out the DVD1 licence for DVD-Video music products earlier this month, stipulating a 10% royalty rate.

MCPS executive director Sandra Cox says, "We are disappointed that we have been unable to reach agreement with the BPI on the terms of the DVD1 licensing scheme and that this reference has been made to the Copyright Tribunal."

"However, in laying down the DVD1 scheme on May 1, MCPS was fully aware that a tribunal reference might be a likely consequence. We are keen to get this issue resolved in order that our members should start receiving the royalties they are due."

Both sides say they are not closing down discussions, but admit they remain far apart. The BPI argues that the DVD market is analogous to the VHS one and is in favour of a royalty rate closer to the 6% of PPD (published price to dealer)



**DVDs: BPI seeking 6% royalty rate**

er) which was paid under the old VHS scheme. MCPS believes the new DVD1 licence has more in common with audio products and that a 10% rate is appropriate.

BPI director general Andrew Yates would also like to see a "pro-rata" calculation included within the new scheme if the DVD contains material other than music. Under the old VHS scheme, that may have meant paying less than 6%. He adds, "This is 10% dead, rather than 10% adjustable."

Yates admits that going to the Copyright Tribunal could prove costly, but adds, "We needed to take a protective measure. From our point of view we do have concerns [about DVD1] and this is a way of making a mark before the scheme came into effect on May 1."

Yates says he is advising com-

panies producing DVDs to inform MCPS about releases, but to voice their concerns. "We have to keep trying to talk about this in view of the realities of the market place," he adds.

In practice, this means that companies wanting a licence will pay 10% royalties, with refunds likely if the negotiations or the Copyright Tribunal arrive at a new - lower - rate. MCPS suggests this is a "tried and tested" route.

It argues new benefits under the DVD1 licence, such as a blanket scheme, justifies its rate, and believes companies should have been putting money aside for the past two years to pay royalties. It admits some royalties may be lost forever.

MCPS has 28 days to make its response clear to the Copyright Tribunal.

The BPI and MCPS clashed at the Copyright Tribunal in 1994, when the recording industry trade body referred MCPS over an attempt to raise the CD rate to 9.5% of PPD. After the tribunal imposed a rate of 8.5% - midway between MCPS's proposed rate and the BPI's pitch for a 20% reduction - record labels won a £12m windfall from overpayments collected by MCPS during the dispute.



The Darkness (pictured) became the first signing to East West following its takeover of Mushroom Records last week. The band were signed by Korda Marshall, who takes over as managing director of East West as part of the Mushroom acquisition. The band's debut album *Permission To Land* will be issued on July 7 in conjunction with independent label *Must Destroy* and will be distributed through 3mV/Vital. The set will include live favourites such as *Love On The Rocks* with No Lies, *Love Is Only A Feeling*, *I Believe In A Thing Called Love* and forthcoming single *Growing On Me*. The signing of The Darkness came as Marshall also secured the signatures of Welsh rock act *Furor* for *A Friend*, who featured on *Music Week's* Welsh Talent CD two months ago.

● Full story, p3

## 'Bad news, but not the worst': piracy fuels Q1 album sales drop

The UK music industry is highlighting the impact of rapidly-rising levels of domestic piracy, after newly-unveiled BPI figures show album sales tumbled by nearly 5% in the first quarter of the year.

Just 44.3m albums were shipped between the start of 2003 and the end of March, worth only £139.7m (down 9.4%), while the singles market provided even more depressing news. In quarter one, only 8.6m units were shipped, down 42.2% in 12 months ago, with the value of singles sales dropping 42.5%.

The figures run counter to Official Charts Company over-the-counter statistics for the same period, which show sales volumes grew by 7%. But new piracy figures released by the BPI at the same time as the trade delivery figures last week

### THE STATE OF THE MARKET

	Q1 2003	Q1 2002 Change
Singles units	8.6m	14.9m -42.2%
Singles value	£16.2m	£28.1m -42.5%
Albums units	44.3m	46.6m -4.8%
Albums value	£139.7m	£220.6m -36.4%
Total value	£248.7m	£215.9m +13.2%

Table shows unit and value figures for January 1 to March 31, 2003. Source: BPI

suggest commercial music piracy has risen in the UK by 61% in just a year.

WEA London managing director John Reid believes the figures are "bad news, but not the worst" and suggests imports and retailers "ignoring them away" explain why over-the-counter album sales are rising but shipments falling. "There is always a shipment issue in the



**Yeah Yeah Yeahs: special pricing**

first quarter," he says. But Reid believes the online initiatives of recent weeks, such as Apple's iTunes Music Store, will eventually turn the situation around. "It's not a panacea, but it is a start and there is a chunk of light at the end of the tunnel," he says.

Beggars Group chairman Martin Mills does not think the figures are "that bad". He adds, "Given the fact

there were not any major albums apart from our own [Elephant by The White Stripes], I don't think they are that bad. It is the end of the CD replacement cycle and there are other ways of consuming music. DVDs are more attractive."

HMV product director Steve Gallant calls for more strategic thinking about album campaigns and pricing and supports pricing initiatives for new acts, such as those offered on Anti-Lavigne and Yeah Yeah Yeahs: both acts' albums were sold to trade at a dealer price enabling them to retail at £9.99. Gallant adds, "I'd rather see these things thought through and the dealer price amended rather than being fuelled by short-term discounting."

He also suggests that the way

forward for singles is the two-track £2.99 route. "A lot of the problem for record companies is the cost of marketing as opposed to the cost of manufacture or selling," he says. "Part of the solution is in the record companies' own hands in terms of how to market singles as profitably as it remains for us."

The BPI's anti-piracy director David Martin describes as "disastrous" the newly-issued piracy figures, which show camcorder piracy costing the industry £49.8m last year compared with £27.8m in 2001. He says the industry needs to be more proactive in introducing protection devices and implementing new subscription services. Martin has been handed a 10% budget increase to fight pirates.

## newsfile

## BERTELSMANN AND AOL IN MERGER SPECULATION

Bertelsmann and AOL Time Warner have become the latest major record company owners to be the subject of speculation over a possible merger of their music operations. The *Wall Street Journal* last week reported the two companies were in talks about a \$0.50 set-up, excluding their respective music publishing businesses. The companies have both previously been the subject of separate merger discussions with EMI.

## APPLE'S FINES SALES BREACH 2M MARK WITHIN 16 DAYS

Apple continued last Thursday that 2m songs had been bought as downloads in the first 16 days of iTunes Music Store being in business. More than half the downloads came in the form of albums, with Apple adding 4,300 new songs to its catalogue, including five Doors albums, as well as new albums from Cold, Lizzy Wright and the Yeah Yeah Yeahs.

## BARBER PICKS UP THREE NOMINATIONS AT BBC JAZZ AWARDS

Guy Barber (pictured) has received three nominations for the BBC Jazz Awards 2003. In the instrumentalist, band and album categories. Other multiple nominees include Chris Test, who is a vying for the rising star award alongside Jamie Cullum and Seb Rochford, and for the best vocalist award. The awards take place at London's Queen Elizabeth Hall on July 29 and will be broadcast on Radio Two on August 4 at 7pm and Radio Three on August 2 at 4pm.

## CAPITAL PREDICTS SLOW ADVERTISING TAKE-UP

Capital Radio is forecasting the advertising market will remain under pressure for the rest of its financial year after last Thursday unveiling a decline in group revenue by 5.2% year-on-year to £56.9m for the six months to March 31, 2003. Underlying profit before tax and goodwill slipped by 15.4% to £12.0m, as basic profit before tax fell from £9.4m to £7.2m.

## IMPALA AND GESAC CALL FOR CULTURE TO BE ON AGENDA IN EU TREATY

Independent labels Impala and composers' society Gesac are among seven pan-European organisations calling for culture to be put on the agenda in the future EU Treaty. In a joint letter, the organisations highlight that the European cultural sector is now largely regulated by the EU and deserves special treatment. The letter says the promotion of cultural diversity should be enshrined into the Treaty and culture should be taken into account in all other EU policies.

## REDDING FIGHT FOR HENDRIX ROYALTIES CONTINUES

Noel Redding's manager vowed to continue to fight the Jimi Hendrix (pictured) estate for royalties which the bass player said he was owed, despite his tragic death last week. Track Records' Ian Grant, who has managed Redding's affairs for the past two years, says he will continue to press Redding's case for 25% of royalties which the Jimi Hendrix Experience earned post-1973.

## MINISTART AND CONDE NAST GO TO BED FOR MAGAZINE LAUNCH

Ministry of Sound is teaming up with Glamour, Tatler and Vogue publisher Conde Nast to launch a lifestyle magazine. Bi-monthly *Trash*, which will debut on July 4, will cover popular culture, music and fashion and will be targeted at ABC1, 20 to 35-year-olds. Former *Dazed & Confused* editor Rachel Newson has been appointed editor-in-chief while the magazine will be backed by a £1.5m launch campaign.

## m w playlist

**LONGVIEW** — Further (14th Floor Recordings) Stunning production courtesy of grunge supreme Rick Parasher sets this Manchester band's first album apart from their peers (single, July 7)  
**MORJACK FEAT. RAZZ CONWAY** — Stars (Creedence) The Stardust of 2003 (single, July 7)  
**THE DARKNESS** — Friday Night (Must Destroy/Mushroom) Our money is on their Permission To Land album being platinum by Christmas and this monster radio hit will be a killer part of the campaign (from album, July 7)

**RICHARD X FEAT. KELIS** — Finest Dreams (Virgin) Soundclash king returns with another class production to add to his growing collection of hits (single, June 23)

**TINDERSTICKS** — Waiting For The Moon (Beggars Banquet) Welcome return of the masters of melancholy. As ever, this is an emotive work with its heart firmly on its sleeve (album, June 9)  
**ELECTRIC SIX** — Fire (XL Recordings) First the High Voltage, then it was down to the Gay Bar. E6 are relentless in packing in the surprise punches again and again (album, June 30)

**BOO KOO MOVEMENT** — Beep Beep (Rocket Science) First appearing on the playlist last summer, this band are building a strong buzz thanks to some great live shows (single, out this week)  
**KEANE** — Everybody's Changing (Fierce Panda) Watch this band emerge as the media's favourite new act in the coming weeks — news is now out on how great they really are (single, out now)  
**ALAN SMITH** — A Night With Alan Smith 2 (Twisted Nerve) Second instalment of ramshackle pop. Fans will be pleased to hear that it matches the first, a riotous mix of low-key rockers and high-concept lyrics (EP, June 16)

**SERAFIN** — Day By Day (Taste Media) Following their recent chart success, this remix of the MTV2 darling's best song to date will take things to the next level (single, July 14)

## Radio Two to dedicate evening to Great British Music debate

Radio Two is to stage one of the most extensive debates yet on the state of UK music, dedicating an entire evening's broadcasting to the subject.

Key artists and executives from across the business are being lined up to take part in The Great British Music Debate, which will air for five hours on July 2 and take in a live debate and documentaries.

EMI Recorded Music chairman/CEO Tony Wadsworth is among the first names secured for the evening, which will cover topics such as piracy and the downturn in singles sales as well as incorporating a live showcase of up-and-coming acts. The documentary pieces will examine the current role of A&R, why UK artists often fail to break the US, what effect globalisation is having on record companies, CD pricing and key factors to breaking new acts.



Mair: excited about debate

Radio 2 controller Jim Mair says, "We are excited about the opportunity we have to give an external airing to the internal debate that rages about the viability of singles, the role of albums in the future, the issues surrounding piracy, A&R and new technology."

Meanwhile, Twisted Nerve/XX's Beady Eye will win this Wednesday because the first act to play a regular live session slot on Ken Bruce's Radio Two 9.30am to 12 noon programme. He will perform two tracks live from the BBC's Maida Vale studio.

## Rock only publishes West Mids licence bids

By Paul Williams

Ozzy Osbourne is to take on Robert Plant as five rival radio groups pitch rockled services for the third West Midlands regional licence.

The bids have been put together by Absolute Radio, Emag, GWR, Virgin Radio and West Midlands Music Radio, which all agree the area desperately needs a station playing rock to operate alongside the existing two FM regional services targeting adult over-50s audiences.

"The chances of a rock radio station being awarded a licence have never been stronger," says GWR group corporate development director Gregory Watson. "The five bids underline that rock is a format which is not being served currently."

GWR's The Storm application, which has been put together with Channelly and Mean Fiddler, has won the backing of legendary rock names Roger Daltrey and Robert Plant and promises a mix of modern rock music.

Virgin Radio has enlisted the support of one of West Midlands' most famous rock sons, with Ozzy Osbourne adding his weight in an application for the licence serving

## WEST MIDS FM CONTENDERS

Capital Disney (right to 16-year-olds)	105.2 Jazz FM (jazz)
105.2 Jazz FM (rock/rhythmic/comedy)	Kerrang! Radio (rock)
105.2 Newt FM (rock)	105.2FM (speech)
105.2 The Storm (rock)	105.2FM (speech)
105.2 Sunrise Radio (talk)	105.2FM (speech)
105.2 The Storm (rock)	105.2FM (speech)
105.2 WMMR (rock)	105.2FM (speech)

The above show the applicants for the third regional West Midlands licence with their proposed formats. Source: Radio Authority

around 2.3m adults. "Our application does what it says on the tin," says Virgin Radio development director Bobby Han. "We're a straightforward rock music station covering all genres of rock, from current styles all the way back to rock's beginnings."

Emag's Kerrang! bid proposes 40 hours a week of specialist rock music covering genres such as nu-metal, goth and ska-punk. Kerrang! Radio West Midlands managing director Lynne Wood says, "All of our research says there should be a rock station and if, God forbid, we don't get the licence, I still passionately believe it

## Music on agenda at new Wembley

The chief executive of Wembley National Stadium, Michael Cunnah, has re-confirmed his commitment to music as part of the new stadium's remit.

The venue could stage rock concerts, operas or summer festivals says Cunnah.

"We are talking it up through planning in a very early stage, so we're working hard towards plans for the music and entertainment side, after unveiling details of corporate boxes in the new stadium last week."

"We are talking it up through promoters about the possibility of the likes of The Rolling Stones or other artists coming back, as well as accommodating music festivals, such as those currently staged in Hyde Park," says Cunnah.

Cunnah says the National Stadium will start pulling together schedules in early 2005, ahead of the stadium's planned 2006 launch.

## West Mids licence bids should go to a rock station — but we've got to win

West Midlands Music Radio's WMMR is the licence's other pure rock bid, while Absolute Radio's Jump FM offering has a 60% rock output, but will also incorporate urban music rock and alternative in the region, as well as comedy.

Absolute's programme and operations director Olive Dickens points to the fact that Radio One currently has more listeners in the West Midlands than London, despite half the population size, as evidence that commercial radio is under-serving the youth market. However, its research suggests people in the region did not want a station just playing rock, says Dickens.

So other groups are also competing for the licence, with Capital Radio's Capital Disney focusing on children, Chrysalis Radio, WBC Radio and the Wireless Group sub-committee speech bids, The Guardian Media group offering another Jazz FM service, Sunrise Radio an Asian station and 3C country music. The Radio Authority is set to make a decision on September 11.

## New venture storms into publishing arena

After two years planning his next move, Steve Lewis is back in the music industry — starting his third publishing venture from scratch.

Lewis, who quit as head of music at Chrysalis two years ago, is setting up Stage Three Music from a base in Notting Hill. The 49-year-old, who put the publishing arms of both Virgin and Chrysalis on the map, has linked with investment company Ingenious Music, which will provide capital and strategic advice in exchange for a stake in the new venture.

Having accepted to cash means Lewis can immediately buy reporters and he says he is already in negotiations to buy catalogues.

"The business plan is two-fold,"



Lewis: Stage Three Music launch

he says. "This will be creatively-driven and give the highest possible value for songwriters. We will also be buying catalogue. There is catalogue out there if you know where to look."

Lewis says Stage Three will cover all types of music and adds that it is ideally placed to benefit from the rapidly-changing music

industry and the new avenues for selling music such as the Internet.

"Because of the way distribution is changing and the amount of technology, the basic business model is no longer relevant," he says. "The balance of power is moving away from the record companies towards other areas, such as publishing."

EMI/Chrysalis executive Alan Peller has already hired former former CEO of A&R and Mary Ann Sinn as head of exploitation specialising in selling music into TV and films. Sinn will be assisted by a specialist who will concentrate on exploiting music in advertising. Simon Lewis is joining as finance director, with Alan Kading as head of administration.

# Marshall builds for future as East West absorbs Mushroom

by Martin Talbot

Marshall is vowing to commit to long-term artist development in his new role as managing director of East West.

Warner Music finally completed its acquisition of Mushroom Records UK last Monday, a deal which sees Marshall taking over as head this week. The deal – understood to be worth around £15m (£3.2m) – will see East West absorb the functions and roster of Mushroom, which closed last week as a separate entity.

Marshall says that the drawn-out nature of the negotiations – the deal has been 22 months in the making – has allowed Warner and Mushroom to keep redundancies to a minimum through natural wastage. It is understood that around five Mushroom staff are losing their jobs.

Mushroom head of A&R Max

Loussade will transfer to the same role at East West, along with A&R executives Hugo Beauford and Joel De'ath. While Richard Hinkley will remain as East West head of marketing, with Damien Christian as head of promotions, Marshall says he is looking to appoint a general manager and head of press.

Marshall has been attempting to extricate Mushroom UK from the News International family since summer 2001, with negotiations crystallising around six months ago.

Marshall says: "It is sad because it is the end of 10 years at Mushroom Records and I am really proud of everything we built up. But it is great to be keeping the roster together and bringing it forward."

"Our focus is going to be long-term artist development, very much in the way that we took a company from £5,000 turnover to £23m over 10 years. It is a very good fit – the



**Funeral For A Friend: new signing artists we are bringing complement the East West roster.**

Besides new signings The Darkness, Funeral For A Friend – which both signed last week – and Freefrom Five, Mushroom will bring its entire roster to East West, including Timo Maas, Magnet and Paul Oakenfold. Alongside The Darkness's debut album, the next 12 months will also see sets from Zero 7 (August), Muse (September), Ash (late autumn) and Garbage (next spring).

Acts signed to Mushroom will continue to go through Pinnacle until the company's current deal with the distributor expires in two months' time, when they will fold into the Sony/Warner joint venture distribution operation Ten.

Warner Music chairman Nick Phillips says, "Effectively, this is the best of both worlds for both sides. We have someone running the company who is very talented. We have a company which can move forward and we have the repertoire."

Phillips says he is pleased to resolve the situation regarding management of East West, almost six months after Christian Tattersfield's departure from the label was confirmed.

Marshall's arrival at East West brings him back into a major record company for the first time since he left his role as head of A&R for RCA in the early Nineties.

## m w comment EXPLAINING THE SALES PARADOX



It has been clear

to everyone that – barring the occasional blip, such as Mother's Day weekend – this has been a tough year for UK music sales.

All the evidence has pointed in this direction: the fall of HMV's recent quarterly figures, the increasing use of the £3.99 price point and surveys highlighting the growth of downloading in the UK.

The only contradictory indicators have come in the form of OCC data showing albums sales up as much as 9%, but with singles sales down more than one-third, explaining there has been a convenient

explains this. With the price differential between singles and albums narrowing all the time, consumers are clearly opting to spend their music money on cut-price albums.

But, for all this evidence, the BPI's latest trade delivery figures come as some surprise, with the value of the market down 13% year-on-year in the first quarter. If this a dip continues throughout the year, that will be a loss to the UK recording industry of £150m.

Why such a huge decline? Because singles are down a massive 42%, while albums are down – not up as the OCC stats indicate – 4.8%.

Clearly something strange is going on when two indicators of the state of the albums market are so contradictory.

But the differences between the OCC figures (which reflect sales over the counter) and the BPI figures (which reflect deliveries to trades) suggest two things. One is that retailers are holding onto their surplus stocks, from over-ordering in past months, to fulfil their "three-to-£20" promotions.

The other, more likely, explanation is that the sourcing of product from offshore overseas markets has become endemic. There is little other way of explaining an over-the-counter sales increase of 9%, turning into a decline in delivered sales.

And, of course, there is nothing illegal about such a practice. For all the labels' protestations, it is a perfectly legitimate exercise for any retailer to source product from the most cost-efficient source available. It isn't perhaps in the spirit of the game we are all in; it is easy to understand why UK labels spending marketing money in this market feel unhappy when they are promoting sales of units supplied by an overseas affiliate.

But, just as the once-ill-fused supermarkets are here to stay, so are "parallel imports". For the record, it is not that the business structures are adapted to account for that.

In times of such difficulties, an I label is feeling appalled at the sight of two sides of the industry – publishing and records – throwing themselves into a Copyright Tribunal battle?

Someone needs to hang some of these pesky labels. What an absurdity that it will cost many millions of pounds before a judge does just that.

Martin Talbot  
martintalbot@musicweek.com

Positiva is aiming to widen its recently-signed artist Paul Van Dyk's (pictured) appeal beyond his traditional dance fanbase, with Motorola agreeing to use one of his tracks in a TV ad. Motorola is using the piece, simply titled currently as "track four" in his forthcoming album Reflections, for the worldwide campaign in which Van Dyk also features. Launched in the UK last week, it is being tied in with Motorola's sponsorship of the ITV Movie, which will cover 90 films and run throughout the summer. Positiva director Jason Ellis says, "Paul is really well known in the dance community, a bit of a hero to many, but we're hoping to broaden him out to a wider audience." Van Dyk's debut Positiva single Nothing But You, which has already topped the Cool Cuts chart, is released on June 30 with album Reflections out in September.



## HMV to continue growth with 20 store openings

HMV has unveiled an ambitious extension to its campaign of store openings, with a further 20 new outlets set to open across the UK and Ireland during the chain's new financial year.

The retailer has opened a record 24 stores over the past 12 months to take its total in the UK and Ireland to 164 and bring its total trading space across the two territories with in a whisker of 1m sq ft for the first time. And HMV Europe managing director Steve Knott says there is still plenty of potential for further expansion in smaller towns and secondary locations.

"We have a model where we can go and give smaller towns an offer they don't have," he says. "Woolies and Smiths have over 500 outlets each, whereas we have around 165. I rest my case."

The retailer confirmed the continuation of its stores at its annual conference which was held last week in Dublin – the first such event



Knott: HMV offering added value

since Knott replaced David Pryde earlier this year.

During the two-day event, Knott and his team emphasised their strategy of offering added value to customers across HMV's music, DVD and games range to protect the chain's position on a High Street ravaged by intense price-cutting from supermarkets and other retailers.

The company is also set to unveil a plan to convert all of its in-store listening posts to hi-tech kiosks enabling customers to browse through clips of all chart titles and thousands of catalogue items.

## Carbon targets lapsed buyers with consumer-focused chain

Carbon, the company behind the in-store music offering within clothes retailer Urban Outfitters, is attempting to pull in lapsed music buyers with a £1m expansion plan and a promise to offer a genuinely new format of consumer-focused record store.

A two-store, 250 sq m flagship store off London's Carnaby Street opens for business on June 12, with product grouped according to mood and customers encouraged to sample as much music as they like, as they are in Carbon's three existing Urban Outfitters concessions.

Listening posts, point-of-sale and in-store playlists will be selected by the company's own buying team, instead of being supplier-funded.

Carbon will also be expanding into two new Urban Outfitters shops over the next eight months, while the company is also negotiating to take over the music



Carbon: selecting own playlists

concession in another leading High Street retailer's stores. Brand and business development director Jon Lee expects to create a chain of 16 outlets within two years.

"We are aiming at people who love music but are not knowledgeable," says Lee. "Maybe when they were younger they were enthusiastic buyers, but now they are in their 20s and 30s they have lost touch with what is happening out there. They are the people the music industry is always trying to target but can't."

newsfile

UNIGNED BANDS WANTED

As part of its role as the official online partner for the Glastonbury Festival, Playlouder will be offering the chance for two unsigned bands to play at this year's event, which takes place on June 27, 28 and 29. Bands are invited to submit demos to Playlouder, with the six considered to be the best streamed on the site. Public votes will then decide which two bands win a slot on the New Tent at the festival, which has in its previous years seen performances from the likes of Coldplay, Bady Drawn Boy and Flaming Lips.

RYDER COMPLETES SOLO ALBUM

Former happy Mondays and Black Flag frontman Shaun Ryder has completed work on a new album for release through Play It Again Sam. Recorded in Australia, the new release is 'Smoulder Night', the Big Top and is set for a summer release.

EIVISS HEADLINE STUDENT TOUR

The punk rock outfit Eiviss this week embark on the National Student Music Awards tour, which takes in eight key universities. John Peel favourites The Vault, who are currently recording at London's Toong studios, are also featured on the tour. Each of the dates will feature a number of unsigned student bands playing alongside the headliners, the best of which will win two days recording time in London's Toong studios.

EMI EXTENDS FOX DEAL

EMI Music Publishing has extended a sub-publishing arrangement with Fox Music Publishing to now handle Fox repertoire in Japan, Latin America and South Africa. EMI already represents Fox in Brazil, France, Germany, Scandinavia and the UK.

JALAPENO UPS PACE ON IRON

North London independent label Jalapeno is set to build on tastemaker interest in its act Iron — which features Alison Limerick and Opus 3 singer Kirsty Hawkshaw in its line-up — with a full single release following the release of a white label seven-inch. The single, entitled The Dove, is released on May 26 and precedes the group's epynymous debut on June 16. Jalapeno was set up two years ago as a vehicle for the Skeewiff project. The roster also includes Kraak & Smaak, who recently performed a guest mix for Radio One.

DEFONES SEEK SUPPORT

Promoter Clearchannel is offering the chance for local acts to support US band The Defones on their forthcoming UK dates. Bands interested in applying should send a demo and picture to Defones Competition, Clearchannel, 1st Floor, Regent Arcade House, 252-250 Regent Street, London W1B 9BX.

THIS WEEK'S BPI AWARDS

**Albums:** Various The Matrix Reloaded (silver) Marilyn Manson The Golden Age Of Gloom (silver) R Kelly Chucky Factory (gold) Smiths Singles (platinum) Busted 2 x platinum  
SOURCE: BPI. Table shows latest new releases on the seventh issue of Friday May 18, 2003

# East West team migrate to 14th Floor with key artists

by James Roberts

Former East West managing director Christian Tattersfield has unveiled full details of his new venture under the umbrella of Warner Music UK. 14th Floor Recordings will operate as an independent unit from within the main Warner building on West London's Kensington Church Street.

A number of Tattersfield's former East West staff have joined him at 14th Floor, including former head of press Peter Hall, as general manager, Ben Khan as head of A&R, Alex Gilbert as A&R manager and Stella Salmon as product manager.

Tattersfield, who ended his three-year stint at East West in February, says the new set-up allows him to spend more time in a hands-on A&R role. "Being the MD of a company like East West meant that I didn't have time to do A&R," he says. "Now I can concentrate on developing artists' careers."

The label will utilise the back-room facilities of East West, such as finance and accounts, while press and promotions will be allocated on a project-by-project basis to out-of-house agencies or to in-house staff.

Artists already signed include singer-songwriter Damian Rice, whose album O will be re-released through the label in September in



Tattersfield: focussing on A&R

the UK. Rice, who is currently promoting the release in the US, has already built up a strong following through the independent release of the album. "The word of mouth on Damien is incredible and we will be looking to build on that in September," says Tattersfield.

Bands including Longview (see breakout, right) have also transferred to the label from East West. Tattersfield will also continue a consultancy role for East West in relation to David Gray, who he signed during his time running the label.

"Whether it be David Gray, Damien Rice or Longview — who are very different musically — the strategy is to allow good songs to develop through well-made albums," Tattersfield adds.

ONE TO WATCH: LONGVIEW

When Manchester indie band Longview (pictured) signed to East West records in April 2002, no-one outside the company was expecting the band to produce a monumental debut album. But their recently completed Longplayer, Mercury, which is due for release in July, is likely to surprise many.



Rik Parasher, a name synonymous with the Seattle rock scene of the early Nineties (having produced Pearl Jam's debut Ten along with Alice In Chains and Blind Melon), was invited to work with the band. Despite never having previously worked with a British act, Parasher jumped at the chance of working with them on the strength of their demos.

A&R manager Alex Gilbert, who signed the band and who also made the internal transfer to 14th Floor Recordings, says getting Parasher on board was a key move in the band's development. "He was on everyone's wish list of people to work on the album, as he has produced some classic albums," says Gilbert. Mercury was recorded at Parasher's own

Seattle base, London Bridge Studios, the same studio where Pearl Jam recorded Ten. "He has hardened them up," says Gilbert. "He has given the grandiose sound I always knew they could achieve, but never quite knew how to get."

On a first listen, one of the album's most captivating characteristics is the use of strings, for which the Seattle Symphony Orchestra were called in. "The original demos had cello in it, but we drafted in Paul Buckmaster to re-arrange the string parts, which bring a whole new dimension to the songs," says Gilbert.

"The production is huge and will sound amazing on the radio, but the fundamental thing is the band write fantastically strong songs." Longview are currently on a 46-date UK tour.



ProTools, volas and noisy children's toys are the weapons of choice at Citywick's Eden Studios, where Velvet Underground legend John Cale (pictured, left) and his co-producer, Lemon Jelly's Nick Franglen (right), are in the final mixing stages of the Velvet Underground legend's 13th solo studio album proper. Cale credits British acts such as Radiohead, The Beta Band and The Besos for sonic inspiration on the new album. "There's a community of style in this country — a certain strangeness in the arrangements and the construction of the songs," he says. He is also full of praise for his new label, EMI Records, the fourth major of his career. "I could rave about them," he says. "I have never been in this position before, where everybody is paying attention and is really helpful." The as-yet-untitled album is due out in September, while an EP, 5 Tracks, is released next Monday (May 26) and will be supported by Cale's first UK band tour since 1996, culminating in a headlining appearance in Glastonbury's New Tent.

## Metallica CD to target tech-savvy fans

Following their legal action, which forced Napster to freeze the accounts of 317,000 users, rock goliaths Metallica are pulling out the stops to ensure their comeback album is packed full of online and multi-media content to appeal to a new generation of tech-savvy rock fans.

Due for release on June 9, the band's 11th album, St. Anger, will initially be packaged with a DVD which was filmed at their studio in San Francisco and features performances of all the tracks. The package will retail for the standard price of a CD album.

In the second week of release, the CD audio album and DVD will be issued separately for retail at regular prices for each format.

As part of the campaign, a



Metallica: pro concert bootlegs

forthcoming single will also contain a code, which will give the owners of the original album access to the Metallica Vault, a site run by the band and featuring footage of historic live performances. Fans will be able to stream or download the footage free of charge. The content of the site will be changed every three

months to encourage return users.

Metallica will also be highlighting their openness to fans bootlegging their concerts — something they have allowed and actively encouraged for the past 12 years — by asking fans to submit their live recordings through the site.

St. Anger will also have an enhanced section which will show an excerpt from a new Metallica video game. It is due to be launched next year.

The highlight of the UK promotional campaign for St. Anger will be a special performance for CD-UK, in which the band will record eight live tracks for the programme. Metallica will then return to the UK in August to headline the Carling Reading/Leeds festival.

## Echo wins battle to sign buzz band

The Echo Label has won the race to sign Liverpool four-piece The Stands, who are currently putting the finishing touches to their debut album.

The retro act — who have already received critical acclaim and major influences — are planning to release two singles for Echo ahead of the album, which is due in September.

"They are brilliant players and have really strong melodies," says Darrin Woodford, A&R director of the Chrysalis Group-owned label, who signed the band with A&R manager Hugo Turquet.

The Stands are lined up for support slots on Alfa and Jet's forthcoming tours, while a performance at Glastonbury is also planned.



## FIRST QUARTER 2003 PERFORMANCE

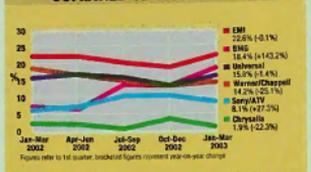


Source: Compiled by MW from Midland Brown data

### TOP 10 SINGLES FOR Q1 2003

Rank	Title/Artist	Label	Share
1	SPRIT IN THE SKY (Garth Gates feat. The Kurnas)	EMI	3.3%
2	ALL THE THINGS SHE SAID (ATV)	EMI	3.3%
3	STOP LIVING THE LIFE David Dreddon	Warner/Chappell	2.5%
4	SOUND OF THE UNDERGROUND Girls Aloud	Warner/Chappell	1.0%
5	LOSE YOURSELF Eminem	BMG	0.9%
6	BEAUTIFUL Christina Aguilera	BMG	0.9%
7	STOLE Kely Rowland	BMG	0.7%
8	CRY ME A RIVER Justin Timberlake	Warner/Chappell	0.5%
9	YEAR 2000 Busta	EMI	0.4%
10	IF YOU'RE NOT THE ONE Daniel Bedingfield	Sony	0.4%

### COMBINED 12-MONTH TREND



### WRITERS OF Q1 2003'S TOP SINGLES

Rank	Writer(s)	Label(s)
1	SPRIT IN THE SKY (Garth Gates feat. The Kurnas)	EMI
2	ALL THE THINGS SHE SAID (ATV)	EMI/BMG/Perfect/Universal/Warner/Chappell
3	STOP LIVING THE LIFE David Dreddon	Warner/Chappell
4	COPIES/SCARLET/HIGGINS/XENOMANIA Girls Aloud	Warner/Chappell
5	MATHERS/BASS/REIS/EMMINEM Eminem	BMG
6	PERRY/CRISTINA AGUILERA Christina Aguilera	BMG/EMI
7	DEWLEER/HOSEN/KIPNER Kely Rowland	BMG/EMI
8	TIMBERLAKE/MOSLEY/STORCH Justin Timberlake	Warner/Chappell/Zomba/EMI
9	BURNE/SIMPSON/JAY/ROBSON Busta	EMI/Universal
10	BEDINGFIELD Daniel Bedingfield	Sony

Peter Reichardt is all too familiar with challenges to his rock-solid position as music publishing king, but even he has previously not had to contend with one strengthened by a \$2.7bn spending spree.

As EMI's traditional biggest rivals Universal and Warner/Chappell took a back seat, momentarily at least, BMG came armed with the expensive Zomba catalogue to put up its fierce challenge yet to the Charing Cross Road's team dominance. It was a valiant effort, but the plain truth is that even spending billions expanding your empire is not enough to unseat EMI.

Just to underline the point further, EMI increased its combined market share during the opening quarter to 22.6%, once again topping the individual albums table and regaining its lead on singles when, three months earlier, it had uncharacteristically lost more than one-third of its market share.

EMI's albums performance was its best for a year, claiming nearly a quarter of the market to head second-placed BMG by more than five percentage points. Ironically, it owed two of its biggest successes to BMG Records artists with a 19.2% claim of Avril Lavigne's Let Go album (third best seller of the quarter) and 26.5% of Christina Aguilera's Stripped (fifth). To even things out, BMG publishing's most recent album of the quarter was EMI Records act Coldplay's A Rush of Blood To The Head in which it had full control.

Across on singles, EMI headed the list again, having only managed third place last time, but its lead here is only a technicality at present because there is an ongoing dispute over who controls the quarter's biggest seller, the Norman Greenbaum-penned Spirit In The Sky. A chart-topper for Gareth Gates featuring The Kurnas, it captured around 7% of the entire singles market in the quarter but both Warner/Chappell and Westminster claim they handle its publishing rights.

Until the debate is settled, Warner/Chappell's singles share is pinned back to 2.5% and fourth spot, although with Spirit In The Sky it would finish narrowly ahead of EMI. BMG's highest combined score to date has only been achieved because of the addition of Zomba's share to its score. Music Week's publishing shares are calculated on the basis of corporate ownership—hence Rondor is included in Universal Music's share and hit & run of EMI's, rather than being counted as physically and creatively separate companies.

BMG's success this quarter following the Zomba acquisition should not hide the fact that this was already a publishing company in the middle of a successful run. Without Zomba last quarter it was only 0.03 percentage points away from second place and, with Zomba now added, it comfortably

# EMI EXTENDS LEAD AS ZOMBA LIFTS BMG

As well as scooping almost a quarter of the albums market, a dispute helped EMI leap ahead on singles, writes Paul Williams



Busted (left) helped EMI keep the top spot, while a Christina Aguilera hit boosted BMG's share

## ZOMBA BUYOUT HELPS CHRYSALIS KEEP INDIE TIE

The overall cake got smaller and the competition less intense, but it was still the same at the top of the indie publishing table.

With Zomba's interests now confined to the major leagues following BMG's buyout, the indie sector is now missing one of its most successful players—indeed, Indies claimed just 20.9% in Q1, compared to an average 26.9% last year. For Chrysalis, this means a slightly easier ride to retain its status as top indie publisher, a bid it already has on track by finishing first in the Q1 rankings.

Chrysalis claimed an unbeatable combined share of 10.7% of the independent market during the first three months of the year, helped by songwriting contributions on indie albums such as Avril Lavigne's Let Go and Tom Jones' Greatest Hits. However, its score represented a decline from the previous quarter on both singles and albums.

Second-placed Windswept's 8.6% combined indie share included contributions to albums by Christina Aguilera and Busta, while Carlini in third position owed much of its 6.3% score to Jennifer Lopez's All I Have hit single with LL Cool J. It finished as the

### FIRST QUARTER COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from OCC data quarter's 15th top-selling single and comes with an 80% CARU claim.

Trevor Horn's return as a chart-topping producer with ATV was accompanied by the arrival of Perfect Songs among the all-comers' Top 10 publishing companies and gave it fourth place within the indie sector with 3.7% of the market. Alongside the controversial Russian act, the East European favour continued with Transylvanian act The Cheeky Girls' Cheeky Song, which secured Strongmans fifth place on the indie table with 3.4%.

took second place in quarter one time with 18.4%. Seven of the quarter's 10 most popular albums featured a BMG writer, although only one release had writers signed to Zomba. The album in question is Justin Timberlake's justified, the period's top seller, in which Zomba writers have a 37.2% stake, although its success was even more beneficial to rival EMI, as it claims a 42.5% share.

Second on albums for a second successive quarter, although with a heavily-improved score of 19.4%, BMG also hit new heights on singles. Its 16.9% score was more than three times what it achieved in the same period two years earlier.

Universal, in third place overall with 15.8%, improved marginally on albums since the previous quarter but added nearly a third to its singles score thanks to 100% claims on Junior Senior's hit Move Your Feet and Room 5's chart-topper Make Love. US 17.2% share on singles compares to 14.9% on albums where it had to settle for fourth place, nearly 10 percentage points behind leader EMI.

Warner/Chappell's quarter one 2003 story is one dominated by "ifs", as the outcome of its Spirit In The Sky dispute could drastically alter the picture pending the company's performance right now. What will definitely not alter, though, any more than marginally anyway, is its albums showing which illustrates an operation clawing back some of the sharp decline it suffered in the previous quarter.

A gap of more than six percentage points developed during the quarter between Sony/ATV and the four top publishing companies, with Sony having to settle for a combined score of 8.1%. Sony was demonstrating some consistency at least on albums where its score was just over 8% for the second successive quarter, boosted by their half of North Jones' Come Away With Me album (second of the quarter).

However, on singles Sony/ATV's rollercoaster share showed no signs of settling down. Having gone from 2.3% at the end of 2001, it slipped to 16.9% at the close of last year, only to more than halve during the following quarter to 8.2%.

Sony is alone among the five majors in not improving its combined market share score since the last quarter. And, with Zomba's interests now part of the majors' background, there is even stronger competition than previously within the top four come out on top. EMI remains, as ever, comfortably ahead, but the new Zomba factor means there are now three—rather than two, as before—challengers realistically equipped to knock the long-time champ from its perch. Who can do it, though, stands as the 27th daily question.

# UK-PUBLISHED SONGWRITERS LEAVE US A&R WANTING MORE

Last year's steady flow of UK-penned US hits is threatening to turn into a flood this year, with forthcoming releases from Celine Dion, Kelly Clarkson, Faith Hill, Enrique Iglesias and Britney Spears, among others, all calling on the talents of British songwriters. Chas de Whalley reports

It's ironic, but as British Airways announces that Concorde's days are numbered, UK songwriters are queuing up to jet across the Atlantic and fly the flag, literally and metaphorically.

With Kelly Clarkson still riding high in the US albums charts and the second series of American Idol garnering massive TV audiences for the Fox Channel, it is clear that the American public has declared a new interest in fresh-faced pop. But it would appear that this latest teen trend has highlighted a small but not insignificant skills gap across the pond which British writers are well placed to fill.

"The last big pop boom in the US was in the late-Eighties with artists like Tiffany and Debbie Gibson," says Windswept Music Creative Director Peter McCamley. "Since then, urban and country have dominated their charts and so those are the styles which most young American writers have concentrated on. Of course, there's still a hard core of established pop writers over there, but now they need new ideas and can't always find them at home."

New York-based Sony Music executive A&R vice president David Massey agrees with such an analysis, but stresses that it is not really a question of style or nationality.

"There is no doubt that urban is mainstream pop in America and the number of so-called pure pop records on the US charts is minimal," he says. "But a more important factor is that the sheer vibrancy of the pop scene in the UK is constantly revealing significant new writers. And, if they're good, then the US wants to hear them."

Not surprisingly, therefore, A&R offices all over New York and Los Angeles have set up hotlines to all the top London publishing companies, hungry for hits from those who have been driving a boom in British pop

which has lasted for more than 10 years and shows no sign of abating. UK publishers have risen to the challenge by supplying an injection of fresh blood which is helping to nourish American pop acts.

It is early days, but the results are beginning to come through. Over the past 12



Songwriting credits: EMI's Cathy Dennis for Kelly Clarkson's (left) chart-topping album and BMG's The Matrix for Avril Lavigne's Let Go



months, songs by UK writers such as Cathy Dennis and Mark Taylor (EMI Music); Pam Sheyne (Warner Chappell), Wayne Hector and Tom Nichols (Universal), Steve Ewan, (BMG), Jud Mahoney (Chrysalis) and Marsha Ambrosius (Perfect Songs) have graced the upper reaches of the US singles and albums charts, courtesy of artists as varied as Kelly Clarkson, Santana, Celine Dion, Faith Hill and Michael Jackson.

And that is to ignore a clutch of other hits by artists such as Liz Phair and Avril Lavigne, for which exports such as Chrysalis Music's Gary Clark and The Matrix's Graham Edwards and Lauren Christy (recently signed to BMG) must take a bow.

But the signs are that this flow is soon to turn into a flood. Celine Dion, Faith, Enrique Iglesias, Ricky Martin and Britney Spears are among a small army of major US pop names

scheduled to release new albums between now and the end of the year, each of which is expected to be crammed with UK copyrights or co-writes.

So will 2003 go down as a bumper period for British pop publishers in the US? Warner Chappell Managing Director Richard Manners believes so. But he's not sure whether it will be quantifiable.

"Nobody's keeping lists, so I don't necessarily think our writers are having more hits and securing appreciably more cuts out there than they used to," he says. "It's more like the ones they are getting are better."

Manners speaks on behalf of his own roster of writers, which includes Grammy winner Pam Sheyne and Brian Higgins, the latter of whom penned Believe for Cher and Sound Of The Underground for Girls Aloud

and is currently working on material for the next Britney Spears album. But his words will strike a chord across the wider UK publishing sector.

"Where we used to get a polite reception from the A&R departments in the US, we now find the top guys can't wait to hear what we've got to play them." Manners continues.

"It's a perception thing. They now believe we bring something fresh and unusual to the table and, as long as our writers continue to deliver that, the more they want to use them."

Meetings high over Manhattan may be easier to walk into today than they were a year ago, but that does not mean that the US record labels have relaxed their always exacting standards. Consequently, UK publishers are well aware that if they want this new golden goose to prosper > p9

**'The vibrancy of the pop scene in the UK is constantly revealing new writers. And, if they're good, the US wants to hear them' - David Massey, Sony**

**'Where we used to get a polite reception from the US, we now find the top guys can't wait to hear what we've got' - Richard Manners, Warner Chappell**

## Marsha Ambrosius: big US hit with Floetry

It is not only major publishers that have the muscle to pull the strings and grease the wheels across the Atlantic - smaller independent publishers can nurture global ambitions too. When Perfect Songs sent young Londoner Marsha Ambrosius (pictured, right) to the US at the end of 2001, it was only after weeks of solid work on the phone talking her up in as many of the right places as possible.

"We got some really good people on her side and it snowballed," says a Perfect Songs spokesman. "Within a month, she was writing with Will Smith and Jazzy Jeff. Then DreamWorks offered her own band Floetry a deal and, to cap it all, Michael Jackson cut another of her songs, Butterflies, as a single for the Invincible album and she was in the studio telling him how to sing it."

Floetry's falsetto 2002 came to an end with their debut album Floetic achieving gold status in the US and their name down for three Grammy nominations in R&B categories, normally the realm of home-grown Urban acts.



Iglesias: worked with Universal's Rob Davis

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## Victoria Horn: Dirty Vegas break

Chrysalis writer Victoria Horn certainly returned from her first trip to Nashville earlier this year with a heightened awareness of the sheer professionalism of the American industry.

She went there on the strength of the Dirty Vegas track *Days Go By*, which peaked at number nine on the *Billboard* chart – an effort for which she is about to achieve an AScap award – as well as Danni Minogue's *Who Do You Love?* which she initially received as a backing track from Dutch producer Riva and subsequently wrote and sang a brand new top line and lyric with her own embryonic group Iconic in mind.

Once in Nashville, where she worked with Gary Burr and Dan Tagliapietra – who have written for LeeAnn Rimes, Michael Bolton and Trisha Yearwood, Horn recalls coming under close scrutiny.



"It was very daunting. It was like 'prove yourself.' Out there, they regard songwriting as a craft and they really know how to focus on every aspect of a song to make sure it works perfectly. They're particularly strong on lyrics. Gary Burr told me that the lyric and the way that it sings can determine whether a song will be Top 40, Top 20 or a number one."

they must only offer it their best.

"Of course, we are always pitching songs by our younger, less-established writers," says vice president A&R/creative EMI Music Publishing Sally Perryman. "But when US A&R departments are working on specific projects, the first thing they want to know whether the writer has a track record in their domestic market. So it's at home is the calling card you need to get noticed."

Among the EMI Music Publishing writers currently in demand among US A&R teams is Cathy Dennis, who follows up the success of Kylie Minogue's global smash *Can't Get You Out Of My Head* with key cuts on American idol winner Kelly Clarkson's chart-topping album *Thankful* and Celine Dion's latest *One Heart* release. Doors are opening Stateside too for Michelle Escoffery and former *Orchestral Manoeuvres In The Dark* singer Andy McCluskey, both of whom have had hit UK titles – *Just A Little* and *Round And Round* respectively – picked up by Sony for the debut release by US-signed Swedish girl group Play.

The favoured way of pushing that door open further is to send writers out to the States to hook up with US writers and be personally introduced to the A&R executives. Thus the success of *Can't Get You Out Of My Head* saw Universal's Rob Davis jet out to Los Angeles to work with US luminaries such as Warner Chappell's Gregg Alexander on a range of projects including Enrique Iglesias' new album. Universal Music Publishing senior creative manager Will Morrison has a long history of organising such campaigns and

**"[In the US] they value and nurture real singers who need real songs. The idea is to create copyrights with a long shelf life" – Will Morrison, Universal**

of working with their US peers. "In the UK, we have become so accustomed to the idea that anybody can make a record in their bedroom if they've got the right technology. So we tend to concentrate upon the sound of a song. Over there, they value and nurture real singers who need real songs. So the idea isn't just to



Hill: hooked up with BMG's Steve McEwan

## Tom Nichols: top collaborations

As Universal writer Tom Nichols attests, the inhouse atmosphere in Stockholm does more than breed big hits, it sows the seed for future relationships too.

"My writing partner Greg Fitzgerald and I were introduced to Daryl Hall and we did three songs together, including *Have You Ever Been In Love* which is Celine Dion's next single," says Nichols. "Then Daryl asked me to work with him on a couple more."

Nichols is now on his fourth trip to the West Coast this year, and is currently writing with EMI's veteran Rick Nowels. But rather than wear his talent thin, the 28-year-old, who first struck gold with All Saints' *Black Coffee*, believes the sustained pressure is paying dividends.

"The better the writers you collaborate with, the better you become," he says. "And, if you're working on a top project, then you find you rise to the occasion." But even the best can only meet their real potential if they have a well-oiled publishing machine firmly behind them. According to BMG creative manager Lee



Canon, "It's all down to global reallocation."

"There are so few quality projects going and everybody is chasing them," he says. "So you have to make sure you're in close contact with us, your office around the world and be ready to take advantage of any situation the moment it arises as well as make what you hope will be inspired suggestions."

get cuts, but hopefully create copyrights which will become standards with a long shelf life."

While New York, Los Angeles and Nashville (see *Victoria Horn* breakout, above left) remain the preferred destinations for travelling tunesmiths, the Murlyn studio complex in Sweden has also become the site of choice collaborations which have impacted upon the US charts.

Producers there including Anders Gagne and Per Astrom – who are signed to Good Groove Music, but represented by Universal for the world – are frequently joined by topflight US and UK writers, including Universal composer Tom Nichols (see breakout, above right).

BMG maximises its traditional RCA links with talent music to host annual retreats in Nashville where UK writers frequently join its homegrown talent and A&R chiefs, with artist managers are invited in at the end of the

**"The first thing [US A&R departments] want to know is whether the writer has a track record in their domestic market" – Sally Perryman, EMI Music Publishing**

week to hear the results. Steve McEwan, lyricist of *Unamerican*, the British

country band about to record their second album for the *Lost Highway* label, was among those at the May 2001 event and was rewarded with cuts on Faith Hill's *Amesailing* album *City*, as well as Young, the lead single from Kenny Chesney's US chart-topper *No Shoes No Shirt No Problems*.

The fact remains, however, that UK writers are having significantly more luck in the States than British artists. The success of acts such as Kelly Rowland (see *Marsha Ambrosius* breakout,

p7) throws into stark relief the reluctance of US record companies to support contemporary UK pop acts wanting to break America. Even if, as Sally Perryman reports, a senior US A&R fondly describes the Sugababes as "the dirty undelibly pop", the fact remains that US radio simply does not understand them.

"It's not just that boy bands are now a dirty word in the US and acts like Liberty X or Blue sound R&B to American ears," says Pete Edge, executive vice president A&R, J Records/RCA Music Group. "Top 40 programmers want to know which other radio markets a new act has established itself in before they'll consider crossing it over. And the fact is that most UK pop records don't fit neatly in any of them."

Meanwhile, UK songs and UK songwriters would seem to defy the narrow formats which increasingly define the US record industry. For this, British artists need not mention Brit Awards and the other transatlantic airlines – can be hugely thankful. ■



Spears: Warner Chappell link-up

## 2003 IVOR NOVELLOS NOMINEE HIGHLIGHTS

**THE IVOR'S DANCE AWARD**

**Shake UR Body**: writer/s: Andre Williams, Diana Joseph; performed by: Shy FX featuring T Power; UK publisher: Universal Music Publishing; Record Company: Positiva.  
**Lazy**: writer/s: Ashley Beesley, Darren House, Darren Rock, David Byrne; performed by: X-Press 2; UK publisher: Chrysalis Music Publishing, BMG Music Publishing, Warner/Chappell Music; Record Company: Skirt Records. **It Just Won't Do**: writer/s: Tim Lilken, Ben Onono; performed by: Tim Deluxe featuring Sam Obeirick; UK publisher: EMI Music Publishing, Universal Music Publishing; Record Company: Underwater Records.

**INTERNATIONAL HIT OF THE YEAR**  
**Electrical Storm**: writer/s: Adam Clayton, Dave Evans, Paul Hewson, Laurence Mulvey; performed by: U2; UK publisher: Blue Mountain Music. **Complicated**:

writer/s: Chrissy Lauren, David Alspach, Graham Edwards, Avril Lavigne; performed by: Avril Lavigne; UK publisher: Rondor Music, Warner/Chappell Music. **Feak**: writer/s: Robbie Williams, Guy Chambers; performed by: Robbie Williams; UK publisher: BMG Music Publishing, EMI Music Publishing.

**BEST SELLING UK SINGLE**  
**Hero**: writer/s: Paul Barry, Enrique Iglesias, Mark Taylor; performed by: Enrique Iglesias; UK publisher: EMI Music Publishing, Ryce Droite Music, co-publisher tbc; Record Company: Interscope. **Anything Is Possible**: writer/s: Cathy Dennis, Chris Braide; performed by: Will Young; UK publisher: EMI Music Publishing, Warner/Chappell Music; Record Company: S Records. **Just A Little**: writer/s: Michelle Hammond, John Hammond Hagan, George

Hammond Hagan; performed by: Liberty X; UK publisher: Record Company: V2 Records.

**PRS MOST-PERFORMED WORK**  
**Love At First Sight**: writer/s: Kylie Minogue, Richard Stannard, Julie Gallagher, Ashley Howes, Martin Harrington; performed by: Kylie Minogue; UK publisher: EMI Music Publishing, The International Music Network, Universal Music Publishing, Sony/ATV Music Publishing. **Just A Little**: writer/s: Michelle Escoffery, John Hammond Hagan, George Hammond Hagan; performed by: Liberty X; UK publisher: EMI Music Publishing, Big Life Music. **In Your Eyes**: writer/s: Kylie Minogue, Richard Stannard, Julie Gallagher, Ashley Howes; performed by: Kylie Minogue; UK publisher: EMI Music Publishing, The International Music Network, Universal Music Publishing, Sony/ATV Music Publishing.



24 MAY 2003

The Airplay Chart from Radio One and other stations		music control		Radio One Play % Share %		BBC Radio 2 Play % Share %		BBC Radio 4 Play % Share %		BBC Radio 5 Play % Share %	
1	7	ROCK YOUR BODY	Justin Timberlake	Jive	3084	+9	116.50	+14			
2	11	5	IGNITION	R Kelly	Jive	2324	+50	79.85	+58		
3	8	7	RISE & FALL	Craig David feat. Sting	Widstar	2029	+7	78.64	+27		
4	12	25	MAKE LUV	Room 5 feat. Oliver Cheatham	Positive	2291	-7	76.25	-16		
5	3	26	MOVE YOUR FEET	Junior Senior	Mercury	2252	-11	66.33	-13		
6	7	8	CAN'T NOBODY	Kelly Rowland	Columbia	1727	-4	62.16	-16		
7	13	47	SCANDALOUS	Mis-Teeq	Telstar	2038	-17	62.03	-13		
8	4	10	CLOCKS	Coldplay	Parlophone	1935	+1	61.47	-19		
9	23	33	COME UNDONE	Robbie Williams	Chrysalis	1555	+3	55.88	-23		
10	16	8	LOMELINE	Tomcraft	Data/Ministry Of Sound	1051	+5	51.29	-11		
11	12	41	FM WITH YOU	Avril Lavigne	Arista	1624	-10	49.29	-19		
12	16	12	GIRLS AND BOYS	Good Charlotte	Epic	883	+16	46.26	+29		
13	7	9	FAVOURITE THINGS	Big Brovaz	Epic	1447	+25	43.90	+22		
14	23	3	NO GOOD ADVICE	Girls Aloud	Polyder	1671	+15	42.12	+23		
15	23	28	AMERICAN LIFE	Madonna	Maverick/Warner Bros.	1123	-6	38.44	-20		
16	16	44	YOU SAID NO	Busted	Universal Island	1260	+1	38.00	-3		
17	17	27	THE LONG GOODBYE	Ronan Keating	Polydor	1038	-5	37.08	-22		
<b>HIGHEST CLIMBER</b>											
18	44	9	FIGHTER	Christina Aguilera	RCA	1120	+40	35.18	+81		
19	17	8	FORGET ABOUT TOMORROW	Feeder	Echo	858	+10	34.90	-4		
20	14	44	BEING NOBODY	Richard X Vs Liberty X	Virgin	1158	-14	33.97	-13		
21	14	11	IN DA CLUB	50 Cent	Interscope/Polydor	479	-18	33.47	-18		
22	28	15	EVERBODY COME ON (CAN YOU FEEL IT)	Mr Redcs Vs DJ Skribble	London	378	+27	32.36	+12		
23	19	11	HUSAN	Bhangra Knights Vs Husan	Positive	711	+9	28.37	+17		
24	28	7	I KNOW WHAT YOU WANT	Busta Rhymes & Mariah Carey	J	535	+35	28.31	+43		
25	13	8	BRAUTEN	Christina Aguilera	RCA	1065	-25	28.08	-57		
26	3	3	ROCK ON BONES	Love Inc	Nalife	648	+9	27.13	+8		
27	28	23	DAMAGED	Plumett	Serous/Mercury	455	-17	25.04	-5		
28	7	8	LATELY	Lisa Scott-Lee	Mercury	1267	+24	24.51	+58		
29	19	17	BRING ME TO LIFE	Evanescence	Epic	276	+74	24.48	+116		
30	23	2	CAN'T MAKE UP MY MIND	Sonique	Serious/Mercury	603	+12	23.69	+18		
31	20	42	I CAN'T READ YOU	Daniel Bedingfield	Polyder	1095	-13	23.50	-35		
32	1	4	GET BUSY	Sean Paul	Atlantic/VP	375	+86	22.07	+120		
33	27	27	CRY	Kym Marsh	Island/Uni-Island	1126	-19	22.49	-43		
34	24	11	CAN'T STOP	Red Hot Chili Peppers	Warner Bros	759	-3	22.41	-3		
35	39	13	7 DAYATIONARY	The White Stripes	XL	145	+37	21.12	-29		
36	21	42	DO IT WITH MADONNA	The Andriods	Island	550	-22	21.11	-31		
37	5	8	NOT GONNA GET US	iATe	Interscope/Polyder	583	-29	20.44	-4		
38	47	17	X GON GIVE IT TO YA	Dmx	Def Jam/Mercury	93	-25	19.74	-47		
39	4	1	MADAME HELGA	Stereophonics	V2	130	+18	19.35	+59		
40	4	7	SAY YOU WILL	Fleetwood Mac	Reprise	150	+43	19.12	+22		
41	9	8	BE MINE	David Gray	IHT/East West	968	-15	19.12	-13		
42	23	31	SUNRISE	Simply Red	Simplyred.com	728	-15	18.74	-58		
43	38	48	ALL OVER	Lisa Maffia	Independent	368	-8	18.68	-7		
<b>BIGGEST INCREASE IN AUDIENCE</b>											
44	101	10	PAVEMENT CRACKS	Annie Lennox	RCA	210	+28	18.46	+366		
45	9	1	FOREVER AND FOR ALWAYS	Shania Twain	Mercury	217	+61	17.85	+255		
46	9	1	WAITIN' ON A SUNNY DAY	Bruce Springsteen	Columbia	46	+10	17.36	+34		
47	11	1	FREE ME	Emna Bunton	19	42	+62	17.10	+153		
48	34	26	HEAVEN	DJ Sammy & Yancou feat. Do	Data/Ministry Of Sound	209	-5	15.70	+51		
<b>BIGGEST INCREASE IN PLAYS</b>											
49	12	1	ON THE HORIZON	Melanie C	Virgin	389	+180	15.48	+134		
50	11	1	GIRLFRIEND	B2K	Epic	112	-7	15.32	+106		

© Music Control UK. Compiled from data gathered from 30 UK and 4 US Top 400 stations and 20 UK and 10 US Top 200. Figures reflect the balance figure based on last full week of play. **▲** = Audience Increase **▲** = Audience Increase %  
**▲** = Radio One **▲** = BBC Radio 2 **▲** = BBC Radio 4 **▲** = BBC Radio 5 **▲** = BBC Radio 6 **▲** = BBC Radio 7 **▲** = BBC Radio 8 **▲** = BBC Radio 9 **▲** = BBC Radio 10 **▲** = BBC Radio 11 **▲** = BBC Radio 12 **▲** = BBC Radio 13 **▲** = BBC Radio 14 **▲** = BBC Radio 15 **▲** = BBC Radio 16 **▲** = BBC Radio 17 **▲** = BBC Radio 18 **▲** = BBC Radio 19 **▲** = BBC Radio 20 **▲** = BBC Radio 21 **▲** = BBC Radio 22 **▲** = BBC Radio 23 **▲** = BBC Radio 24 **▲** = BBC Radio 25 **▲** = BBC Radio 26 **▲** = BBC Radio 27 **▲** = BBC Radio 28 **▲** = BBC Radio 29 **▲** = BBC Radio 30 **▲** = BBC Radio 31 **▲** = BBC Radio 32 **▲** = BBC Radio 33 **▲** = BBC Radio 34 **▲** = BBC Radio 35 **▲** = BBC Radio 36 **▲** = BBC Radio 37 **▲** = BBC Radio 38 **▲** = BBC Radio 39 **▲** = BBC Radio 40 **▲** = BBC Radio 41 **▲** = BBC Radio 42 **▲** = BBC Radio 43 **▲** = BBC Radio 44 **▲** = BBC Radio 45 **▲** = BBC Radio 46 **▲** = BBC Radio 47 **▲** = BBC Radio 48 **▲** = BBC Radio 49 **▲** = BBC Radio 50 **▲** = BBC Radio 51 **▲** = BBC Radio 52 **▲** = BBC Radio 53 **▲** = BBC Radio 54 **▲** = BBC Radio 55 **▲** = BBC Radio 56 **▲** = BBC Radio 57 **▲** = BBC Radio 58 **▲** = BBC Radio 59 **▲** = BBC Radio 60 **▲** = BBC Radio 61 **▲** = BBC Radio 62 **▲** = BBC Radio 63 **▲** = BBC Radio 64 **▲** = BBC Radio 65 **▲** = BBC Radio 66 **▲** = BBC Radio 67 **▲** = BBC Radio 68 **▲** = BBC Radio 69 **▲** = BBC Radio 70 **▲** = BBC Radio 71 **▲** = BBC Radio 72 **▲** = BBC Radio 73 **▲** = BBC Radio 74 **▲** = BBC Radio 75 **▲** = BBC Radio 76 **▲** = BBC Radio 77 **▲** = BBC Radio 78 **▲** = BBC Radio 79 **▲** = BBC Radio 80 **▲** = BBC Radio 81 **▲** = BBC Radio 82 **▲** = BBC Radio 83 **▲** = BBC Radio 84 **▲** = BBC Radio 85 **▲** = BBC Radio 86 **▲** = BBC Radio 87 **▲** = BBC Radio 88 **▲** = BBC Radio 89 **▲** = BBC Radio 90 **▲** = BBC Radio 91 **▲** = BBC Radio 92 **▲** = BBC Radio 93 **▲** = BBC Radio 94 **▲** = BBC Radio 95 **▲** = BBC Radio 96 **▲** = BBC Radio 97 **▲** = BBC Radio 98 **▲** = BBC Radio 99 **▲** = BBC Radio 100

## AIRPLAY COMMENTARY

by ALAN JONES

Radio went gaga over Justin Timberlake's Rock Your Body last week, increasing plays from 2,620 to 3,084 and audience from 102.55m to more than 116.5m. The latter tally puts it staggering 45% ahead of its nearest rival, and represents the highest weekly audience figure recorded since Music Control started providing quantifiable data to Music Week in 1994. Crucial to Rock Your Body's massive audience tally was an unprecedented 49 plays from Radio One, 10 more than the previous week's tally, which was already the highest for any record on the station in the last year. Rock Your Body also jumps 51 on Capital FM's most-played chart, with 53 spins last week, while holding steady at Radio Two with 40 more plays.

Runner-up to Timberlake is Jive labelmate R Kelly, whose Ignition enjoys an explosive increase of 57.74% in audience and 50.58% in plays after topping the sales chart. Although Timberlake will likely block its further progress, Ignition is already Kelly's most successful airplay hit since I Believe I Can Fly topped the list in 1997.

Looking odd-son to become third consecutive number one sales hit from the album Stripped, Fighter is also making rapid progress on the airplay chart, for Christina Aguilera. Exploding 86-40-18 in the last fortnight, it was aired 4,065 times last week, while being heard by more than 28.08m people, compared to 798 spins and an audience of 19.45m the previous week. It is the follow-up to Beautiful, which spent five weeks atop the airplay chart earlier this year and which slides 13.25 as it vacates playlist in favour of Fighter. The first single from Stripped was Dirty, which peaked at number eight on the airplay chart, despite topping the sales list.

Spice Girls: Former Spice Girls Emma Bunton and Melanie C both enter the Top 50 this week with new singles. Bunton, who was dropped by Virgin after her last single We're Not Gonna Sleep Tonight, maintains an advantage over Melanie C, who remains a Virgin signee. Bunton's Fe Me single - on former manager Simon Fuller's 19 imprint - leads 111-47 this week, with 424 plays earning it an audience of a little more than 17m. Melanie C's On The Horizon jumps an identical 54 places, moving 11-34-45, with a slightly smaller audience and 35 fewer plays, except Melanie C to pull ahead next week, however, as her single has now been added to Radio One's C-list and also appears on Radio Two's A-list, while Bunton's single is not listed by either of these crucial stations.

With its Eurovision fate to be decided in Latvia on Saturday, Britain's entry to the competition - Cry Baby by Jemini - is getting precious little support from UK radio stations. It was aired just 28 times last week and slips 1,601-164 on the airplay chart. Even Radio Two - whose audience selected it from a short list of four - played it just six times last week.

The highest new entry to the Top 50 this week is Bring Me To Life, the debut single by Evanescence. It graced the Daresville soundtrack and has helped steer the group's debut album, Fallen, to sixth place in the albums chart. Radio One is one of its biggest supporters, providing 24 of its 27.0 plays last week and driving it 53-20 on the airplay list. Released on June 2, it should hit the Top 20 of the airplay list by then and should make a premature arrival on the Top 75, having jumped 117-79 on the OCC chart this week on import sales alone.

Among an unusually large raft of new arrivals in the Top 50 this week is veteran Annie Lennox's Pavement Cracks. Lennox's first single for nearly eight years and a taster for her upcoming Blue album, it appears to have won immediate and widespread support from radio and explodes 189-44 with 210 plays and an audience of nearly 18.5m. It ought to be in the top 10 places higher, however, as an error of Music Control means its first four plays from Radio Two were not detected.

## AIRPLAY FACTSHEET

● Six weeks after it completed a two-week stint atop Virgin FM's most-played list, Irish band The Thrills' One Horse Town resumes at the summit. It does so despite the fact their follow-up single Big Sun has been serviced, and itself earned 84 plays on the station last week. Big Sun also got 14 plays elsewhere on its first week, including nine from Radio One, and debuts at number 124 on the airplay chart as a result. One Horse Town is now absent from the Top 200.

● A week after Say Goodbye, the ballad side of S Club's final single, was serviced radio, it also provided with their club hit Love Ain't Gonna Wait last week. The result is an instant and impressive debut for the latter track - which enters at number 84 with 210 spins - but an unexpected dip in support for Say Goodbye, which slides 85-104 with 185 plays. Were they to be added together, the record would rank 46th on the chart.

## TOP 10 COMPANIES



Figures show 100% of airplay from 1st to 10th position of the Top 50. The 10th position is shared by 10 different companies.

### SINGLES COMMENTARY

by ALAN JONES



**A week after Pop Stars: The Rivals** curiosities the Cheeky Girls' second single **Take Your Shoes Off** debuted at number three, **Girls Aloud** - who were formed from the five outstanding female voices in the competition - follow-up their chart-topping debut **Sound of the Underground** by entering at number two with **No Good Advice**. **Sound of the Underground** sold more than 213,000 copies the week it was released last December to beat it

### SINGLES FACTFILE

number one, a position it held for four weeks. **No Good Advice** sold a more modest 43,000 copies last week, and was never near to dethroning R Kelly's **Ignition**. Both **Girls Aloud** singles are on their debut album, also called **Sound of the Underground**, which is released on May 26. The following week **One True Voice** - the male counterparts of **Girls Aloud** - release their second single, **Shakespeare's Way With Words**.

**R**Kelly's **Ignition** remains atop the singles chart for a second week and increased its sales week-on-week by 3% to more than 72,000 last week to become the first record to register an increase in sales while at number one since Enrique Iglesias' **Hero** enjoyed a 20% improvement on its fourth week at number one in February 2002, a circumstance brought about by a combination of school holidays and Valentine's Day, which helped boost overall singles sales by a freakish 34% that week.

Currently number one in America's Hot 100 singles chart for a second week, Jamaican hip-hop/dancehall sensation Sean Paul debuts at number four here with **Get Busy** to register his second top 10 hit. **Bus**'s introductory hit, **Gimme The Light**, originally reached number 32, but climbed to number five when reissued in February and had first week sales of 18,000, while **Get Busy** sold nearly 24,000 last week.

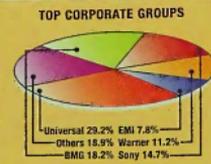
### MARKET REPORT



Figures show the 10 companies by % of total sales of the top 10, and corporate groups above by % of total sales of the top 75



Two heavily localised hits enter the chart this week. The most localised hit is **Southampton Boys** by **Red 'N' White**



**Percentage of UK acts in the chart:** UK: 60.0% US: 32.7% Other: 8.0%

**Machines:** Debuting at number 17, it is one of seven songs about Southampton FC written and entered in an unofficial FA Cup

### INDEPENDENT SINGLES

This Week	Title	Artist	Label (distributor)
1	<b>IGNITION</b>	R Kelly	Jive (RS&B) (P)
2	<b>WHY CAN'T I BE YOU?</b>	Shed Seven	Taste Media TMCDS0004 (MMV)
3	<b>SO INTO YOU</b>	The Wildhearts	Go! CXCJ14 (P)
4	<b>SOUTHAMPTON BOYS</b>	Red 'N' White Machines	Centric CEN004 (MMV)
5	<b>FORGET ABOUT TOMORROW</b>	Feeder	Echo ECSCK35 (P)
6	<b>7 NATION ARMY</b>	The White Stripes	XLXL182CD (VHTE)
7	<b>EASY</b>	Groove Armada	Pepper PEP0712 (P)
8	<b>LOVE 4 LUV</b>	Robin S	Champion CHAMP0726 (MMV)
9	<b>WARRIORS/FALLIN'</b>	Sigur Ros	PIAS PIAS014 (VHTE)
10	<b>FUCK THE WORLD</b>	Disturbed Minds/Drunsound	Federation F041120 (SRG)
11	<b>NOTHING</b>	Turboones	Burning Heart BHR175 (P)
12	<b>SOMEONE</b>	Holides & Thompson	Loaded L04080CD (MMV/P)
13	<b>YOU KNOW WHO YOUR FRIENDS ARE</b>	All 4 Fattina	Plingus EPLA003 (MMV/P)
14	<b>LAUNDRY/DON'T MESS WITH MY MAN</b>	The Presidents	Eagle EAGCS257 (MMV/P)
15	<b>FALLIN'</b>	Nines	Jive J55622 (P)
16	<b>THIS IS A WARNING/SUPER DJ</b>	Lu Luns	Nebula NEB004 (ADD)
17	<b>HARD HOUSE ANTHEMS 4</b>	Dilepio	Walu W1008 (SRG)
18	<b>THE DRUG/YOUR SERVICE</b>	Vericus	Neklaru N031PKU (ADD)
19	<b>FUNK-A-TRON (DROP THAT FUNK)</b>	Lee Haslam	Two Two T217YD100CD (ADD)
20		Robbae R049's Music	Direction XPR3679 (ADD)

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This Week	Title	Artist	Label	This Week	Title	Artist	Label
1	<b>IGNITION</b>	R Kelly	Jive	21	<b>IN DA CLUB</b>	Lo-Ci	Interscope/Polygram
2	<b>NO GOOD ADVICE</b>	Girls Aloud	Polygram	22	<b>EMERGENCY (CAN I GET YOUR HELP)</b>	Lo-Ci	Interscope/Polygram
3	<b>FAVOURITE THINGS</b>	By You	Capitol	23	<b>CRY</b>	En Vogue	Meridian
4	<b>RISE &amp; FALL</b>	Carolee Beal	Virgin	24	<b>BEING NEBODY</b>	Black & Blue	Virgin
5	<b>LONGLINE</b>	Smash Mouth	Mercury	25	<b>THE LONG GOODBYE</b>	En Vogue	Polygram
6	<b>GET BUSY</b>	Sean Paul	East West	26	<b>AMERICAN LUV</b>	Shazam	Meridian
7	<b>MAKE UVAH</b>	Robb & Scott	Capitol	27	<b>MENIERA</b>	Black & Blue	Virgin
8	<b>ROCK YOUR BODY</b>	Jarvis Brackley	Capitol	28	<b>BEAUTIFUL</b>	Christina Aguilera	RCA
9	<b>MOVE YOUR FEET</b>	Jackie Starr	Mercury	29	<b>SOUTHAMPTON BOYS</b>	Red 'N' White/Motorsat	Centric
10	<b>SCANDALOUS</b>	Ms. Kelly	Capitol	30	<b>ALL OVER</b>	Lo-Ci	Interscope
11	<b>CAN'T NOBODY</b>	En Vogue	Mercury	31	<b>I CAN'T READ YOU</b>	En Vogue	Polygram
12	<b>ALL ABOUT LOVIN' YOU</b>	Ben-J	Mercury	32	<b>FIGHTER</b>	Christina Aguilera	RCA
13	<b>HUSAN</b>	Imagene Knight	Capitol	33	<b>ALL I HAVE</b>	Jennifer Lopez	Capitol
14	<b>GIRLS AND BOYS</b>	Destiny Fierro	Polygram	34	<b>STOP</b>	Phat Kat	Warner Bros
15	<b>TAKE YOUR SHOES OFF</b>	The Cheeky Girls	Mercury	35	<b>SO INTO YOU</b>	The Wildhearts	Go!
16	<b>CLOSES</b>	Calvin	Universal	36	<b>X-GONE ONE IT TO YA</b>	Lo-Ci	Capitol
17	<b>YOU SAID NO</b>	Janet Jackson	Capitol	37	<b>I BEGIN TO WONDER</b>	En Vogue	Meridian
18	<b>FM WITH YOU</b>	Janet Jackson	Capitol	38	<b>HOME</b>	Black & Blue/Interscope/Polygram	Capitol
19	<b>COME UDDONE</b>	Robbae White	Capitol	39	<b>SUNRISE</b>	Simple Plan	Capitol

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24 MAY 2003

Pos	Title	Artist (Producer)	Publisher (Writer)	Label	CO/Class (Distributor)	Pos	Title	Artist (Producer)	Publisher (Writer)	Label	CO/Class (Distributor)	Pos	TITLES A-Z			
1	<b>IGNITION</b>	R Kelly (Kelly)	Zomba/R Kelly (Kelly)	Live	0254832- (P) 0549510	38	<b>MA I DON'T LOVE HER</b>	Ariana	027653482- (EMG)	0252390	49	<b>THE</b>				
2	<b>NO GOOD ADVICE</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	0580000	39	<b>SHE'S GONNA BREAK SOON</b>	Sia	WARRCO- (TNT)	W006	50	<b>TONIGHT/MISS YOU NIGHTS</b>	S 742318682/021386794 (EMG)	17		
3	<b>TAKE YOUR SHOES OFF</b>	The Cheeky Girls	Strategic/Universal	0254832- (P)	0549510	40	<b>YOU SPIN ME ROUND</b>	Eddie	0767878- (EMG)	0252390	51	<b>I MAKE ME WANNA</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	
4	<b>FOURTE THINGS</b>	Paul Brown	Capitol	0583755/28074 (EMI)	0583755	41	<b>I'M WITH YOU</b>	Ariana	027653482- (EMG)	0252390	52	<b>THE BOYS ARE BACK IN TOWN</b>	Nedra	0802295- (INDU)	1	
5	<b>GET BUSY</b>	David Navaro	EMI	0254832- (P)	0549510	42	<b>SPIN IN THE SKY *</b>	Garth Gates	Capitol	0254832- (P)	0549510	53	<b>EVERYBODY COME ON (CAN U FEEL IT)</b>	Wendie	0254832- (P)	0549510
6	<b>LONELINE</b>	Data/Mintistry Of Sound	DATARECS/DATARECS	0254832- (P)	0549510	43	<b>CAN'T READ YOU</b>	David Snodden	Capitol	0254832- (P)	0549510	54	<b>YOU SAVED MY LIFE</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)
7	<b>LATELY</b>	Scott Lee	Fontana	0802295/980869 (JG)	0802295	44	<b>WE USED TO BE FRIENDS</b>	The Daye Wainds	Capitol	0254832- (P)	0549510	55	<b>MY LOVE IS ALWAYS</b>	Ilse	0254832- (P)	0549510
8	<b>RISE &amp; FALL</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	0580000	45	<b>BIG N BASHY</b>	Sabon	Capitol	0254832- (P)	0549510	56	<b>7 NATION ARMY</b>	White	0254832- (P)	0549510
9	<b>ALL ABOUT LOVIN' YOU</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	0580000	46	<b>ROCK YOUR BODY</b>	Timbalake	Capitol	0254832- (P)	0549510	57	<b>I BURN TO WUNDER</b>	London	0254832- (P)	0549510
10	<b>HUSAN</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	0580000	47	<b>SCANDALOUS</b>	Timbalake	Capitol	0254832- (P)	0549510	58	<b>BEAUTIFUL</b>	Shoop	0254832- (P)	0549510
11	<b>IN DA CLUB</b>	Interpaco	Capitol	0254832- (P)	0549510	48	<b>KARAOKE SOUL</b>	DB	0802295/0254832- (EMG)	0252390	59	<b>BURIED ALIVE BY LOVE</b>	RCA	0254832- (P)	0549510	
12	<b>GIRLS AND BOYS</b>	Epic	0254832- (P)	0549510	49	<b>DON'T LET GO</b>	David Snodden	Capitol	0254832- (P)	0549510	60	<b>LOVE DOESN'T HAVE TO HURT</b>	Innocent	0254832- (P)	0549510	
13	<b>EVERYBODY COME ON (CAN U FEEL IT)</b>	Wendie	0254832- (P)	0549510	50	<b>TONIGHT/MISS YOU NIGHTS</b>	S 742318682/021386794 (EMG)	17	51	<b>I MAKE ME WANNA</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)			
14	<b>YOU SAVED MY LIFE</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	0580000	51	<b>I MAKE ME WANNA</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	0580000	52	<b>THE BOYS ARE BACK IN TOWN</b>	Nedra	0802295- (INDU)	1
15	<b>MINERVA</b>	Maverick/Warner	Bros	0802295- (TNT)	0802295	52	<b>SUNRISE</b>	Singleday	0254832- (P)	0549510	53	<b>EVERYBODY COME ON (CAN U FEEL IT)</b>	Wendie	0254832- (P)	0549510	
16	<b>SOUTHAMPTON BOYS</b>	Centric	0254832- (P)	0549510	54	<b>OUT OF TIME</b>	Bar	0254832- (P)	0549510	54	<b>OUT OF TIME</b>	Bar	0254832- (P)	0549510		
17	<b>X'GON' GIVE IT TO YA</b>	Def Jam/Mercury	0254832- (P)	0549510	55	<b>THE JUMP OFF</b>	Atlantic	0254832- (P)	0549510	55	<b>THE JUMP OFF</b>	Atlantic	0254832- (P)	0549510		
18	<b>ALL OVER</b>	Independent	0254832- (P)	0549510	56	<b>WORK IT</b>	Universal	0254832- (P)	0549510	56	<b>WORK IT</b>	Universal	0254832- (P)	0549510		
19	<b>HOME</b>	Bar	0254832- (P)	0549510	57	<b>MY LOVE IS ALWAYS</b>	Ilse	0254832- (P)	0549510	57	<b>MY LOVE IS ALWAYS</b>	Ilse	0254832- (P)	0549510		
20	<b>CANT NOBODY</b>	Chick Corea/Roger Waters/Vince Coppe/Vananna Co/Chopie/Markus/Chris	Virgin	09005/0580000 (JG)	0580000	58	<b>7 NATION ARMY</b>	White	0254832- (P)	0549510	58	<b>7 NATION ARMY</b>	White	0254832- (P)	0549510	
21	<b>THE LONG GOODBYE</b>	Roman Keating	Capitol	0254832- (P)	0549510	59	<b>I BURN TO WUNDER</b>	London	0254832- (P)	0549510	59	<b>I BURN TO WUNDER</b>	London	0254832- (P)	0549510	
22	<b>SO INTO YOU</b>	Gu	0254832- (P)	0549510	60	<b>BEAUTIFUL</b>	Shoop	0254832- (P)	0549510	60	<b>BEAUTIFUL</b>	Shoop	0254832- (P)	0549510		
23	<b>WHY CAN'T I BE YOU?</b>	Taste Media	0254832- (P)	0549510	61	<b>BURIED ALIVE BY LOVE</b>	RCA	0254832- (P)	0549510	61	<b>BURIED ALIVE BY LOVE</b>	RCA	0254832- (P)	0549510		
24	<b>DO IT WITH MADONNA</b>	Universal	0254832- (P)	0549510	62	<b>LOVE DOESN'T HAVE TO HURT</b>	Innocent	0254832- (P)	0549510	62	<b>LOVE DOESN'T HAVE TO HURT</b>	Innocent	0254832- (P)	0549510		
25	<b>MAKE LUV U</b>	Positiva	0254832- (P)	0549510	63	<b>KNOCK OUT</b>	Virgin	0254832- (P)	0549510	63	<b>KNOCK OUT</b>	Virgin	0254832- (P)	0549510		
26	<b>MOVE YOUR FEET</b>	Mercury	0254832- (P)	0549510	64	<b>BEING NOBODY</b>	Robert X	0254832- (P)	0549510	64	<b>BEING NOBODY</b>	Robert X	0254832- (P)	0549510		
27	<b>CRY</b>	Island/Universal	0254832- (P)	0549510	65	<b>EXCUSE ME MISS</b>	Roc-a-Mella/Mercury	0254832- (P)	0549510	65	<b>EXCUSE ME MISS</b>	Roc-a-Mella/Mercury	0254832- (P)	0549510		
28	<b>DAMAGED</b>	Serious/Mercury	0254832- (P)	0549510	66	<b>WEEKEND</b>	Sheffield	0254832- (P)	0549510	66	<b>WEEKEND</b>	Sheffield	0254832- (P)	0549510		
29	<b>RHYTHM IS A DANCER</b>	Data/Mintistry Of Sound	DATARECS/DATARECS	0254832- (P)	0549510	67	<b>CLOCKS</b>	Goldplay	0254832- (P)	0549510	67	<b>CLOCKS</b>	Goldplay	0254832- (P)	0549510	
30	<b>CHICKEN</b>	Island	0254832- (P)	0549510	68	<b>SPEECHLESS</b>	Black	0254832- (P)	0549510	68	<b>SPEECHLESS</b>	Black	0254832- (P)	0549510		
31	<b>ALL I HAVE</b>	Epic	0254832- (P)	0549510	69	<b>THE BOYS OF SUMMER</b>	Data/Mintistry Of Sound	DATARECS/DATARECS	0254832- (P)	0549510	69	<b>THE BOYS OF SUMMER</b>	Data/Mintistry Of Sound	DATARECS/DATARECS	0254832- (P)	
32	<b>FORGET ABOUT TOMORROW</b>	Echo	0254832- (P)	0549510	70	<b>CHING CHING (LOVIN' YOU STILL)</b>	Def Soul	0254832- (P)	0549510	70	<b>CHING CHING (LOVIN' YOU STILL)</b>	Def Soul	0254832- (P)	0549510		
33	<b>COME UNDONE</b>	Chrysalis	0254832- (P)	0549510	71	<b>EASY</b>	Pappas	0254832- (P)	0549510	71	<b>EASY</b>	Pappas	0254832- (P)	0549510		
34	<b>BORN TO TRY</b>	Epic	0254832- (P)	0549510	72	<b>INSIDE OF LOVE</b>	Heavenly	0254832- (P)	0549510	72	<b>INSIDE OF LOVE</b>	Heavenly	0254832- (P)	0549510		
35	<b>AMERICAN LIFE</b>	Maverick/Warner	Bros	0802295- (TNT)	0802295	73	<b>STOP LIVING THE LIE</b>	Mercury	0254832- (P)	0549510	73	<b>STOP LIVING THE LIE</b>	Mercury	0254832- (P)	0549510	
36	<b>PRICE TO PLAY</b>	Epic	0254832- (P)	0549510	74	<b>ADIDAS</b>	Columbia	0254832- (P)	0549510	74	<b>ADIDAS</b>	Columbia	0254832- (P)	0549510		
37	<b>ANY ROAD</b>	Parlophone	0254832- (P)	0549510	75					75						

As used by Top Of The Pops and Radio One

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# ALBUMS COMMENTARY

by ALAN JONES

With last week's number one, Think Tank by Blur, dipping dramatically and their apparent Marilyn Manson's The Golden Age Of The Grotesque proving unable to sustain the chart-topping position it held in midweek sales flashes, Justin Timberlake's Justified returns to the top of the chart. Buoyed by his sell-out UK tour and burgeoning club, radio and TV support for his upcoming single Rock Your Body, Timberlake's album suffered only a 1% dip in sales week-on-week, selling just short of 43,000 copies, and now commences its fourth run at number one. The last album to do that was Gold – Greatest Hits by Abba, which originally topped the chart in 1992 and returned to pole position on a further three occasions in 1999.

With Timberlake atop the albums chart and R Kelly's Ignition continuing at the singles chart summit, the Jive label has simultaneous number ones for the first time in its 22-year history. Kelly's single success is also helping him to new heights on the albums chart where



Although it could not maintain its early impetus, which carried it to the top of the midweek chart flashes, Marilyn Manson's latest album, The Golden Age Of The Grotesque had easily the most successful opening week of any of the rocker's albums to date. It eventually sold more than 31,000 copies last week to debut at number four, beating both his previous highest chart placing – a number eight posting of his last album

Mechanical Animals on its debut week in 2000 – and his highest first-week sale, eclipsing the 21,000 start made by Holy Wood when it debuted at number 23 in 1998. Holy Wood went on to sell nearly 115,000 copies while Mechanical Animals overcame its slower start to sell more copies than its predecessor, with a cumulative total of 129,200 copies. The Golden Age Of The Grotesque should beat them both.

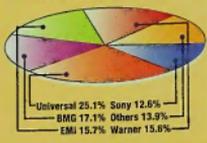
## MARKET REPORT

### TOP 10 COMPANIES

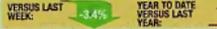


Figures show top 10 companies by % of total sales, and corporate group share by % of total sales, of the 75 artist albums

### TOP CORPORATE GROUPS

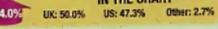


### SALES UPDATE



his Chocolate Factory album improves seven notches to reach the Top 10, with sales increasing a further 23% week-on-week.

### PERCENTAGE OF UK ACTS IN THE CHART



Meanwhile, after landing their third Top 10 hit in a row with Favourite Things, Big Brovaz are also enjoying greatly improved album

sales. Their debut album Nu-Flow debuted at number 51 last September on the heels of the title track's singles chart success but promptly fell out of the chart only to return and peak at number 21 in February after the release of their second single, OK. It has been gaining strength again ever since Favourite Things started getting major exposure, and finally makes it into the Top 20 this week, having moved 107-67-46-32-25-24-12 in the past six weeks. Its sales increased by nearly 62% last week to 17,000, taking its cumulative tally to 152,000. It should be noted that the album has been expanded along the way with the addition of new mixes and enhanced elements.

Veteran singer/songwriters Lou Reed and Bonnie Raitt return to the Top 40 this week with best of compilations. Reed's NYC Man is a career-spanning distillation and debuts at number 31, with sales of more than 6,000. Raitt's Best Of follows close behind at number 37.

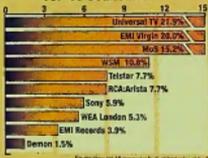
# COMPILATIONS

Although Now! That's What I Call Music 54 continues to underachieve compared to recent spring instalments in the long-running series, it remains the best-selling album in the compilations market for the fifth week in a row. It sold 26,000 copies last week, bringing its total sales to 389,000. That is significantly behind the pace of last year's equivalent (Now! 51), which had sold 471,000 at the same stage of the title, and the record-breaking Now! 48 which had sold a staggering 666,000 copies in the same timeframe in 2001. Despite this, both Now! 51 and Now! 48 each spent just three weeks at number one, which suggests that Now! 54's sluggish sales are symptomatic of a more widespread decline in the compilations market as well as reflecting its own special problem of being based on the most successful singles at a time when the singles

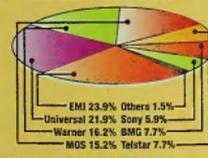
market is itself in a downward spiral. The last Now! album to have sold fewer copies at this stage of its life was 1990's Now! 33, with just 292,500 in its first five weeks in the shops. Now! 54's nearest rival, for the third straight week, is Ministry Of Sound's Back To The Old Skool: Club Classics, which turned in its lowest weekly sale – 20,500 – last week, but which has sold a highly respectable 140,000 in five weeks in the shops. Immediately behind it are, namely for two more backwards-looking sets, another Warner Dance's Ibiza – The History Of House and Universal Music Television's Kiss Presents Hip Hop Classics. The former album – a triple disc set – sold more than 14,600 copies last week to debut at number three, the latter – home to Tom Lee, Eric B & Rakim, LL Cool J and the Fugees – more than 13,700 to take fourth position.

## MARKET REPORT

### TOP 10 COMPANIES



### TOP CORPORATE GROUPS



Figures show top 10 companies by % of total sales, and corporate group share by % of total sales, of the 75 artist albums

### SALES UPDATE



### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 77.1%  
Compilations: 22.9%

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Distributor)
1	1	ELEPHANT	The White Stripes	XL (XL/WEA) (VIRTE)
2	1	JUSTIFIED	Justin Timberlake	Jive (JIVE/2171) (V)
3	2	CHOCOLATE FACTORY	R Kelly	Jive (JIVE/2582) (P)
4	5	COMFORT IN SOUND	Fender	Echo ECHD04 (D)
5	NEW	LUXEMBOURG	The Bluetones	Superior Quality BLUEINSD (V/ITE)
6	NEW	MIT GAS	Tomahawk	Ipecac IPCA04 (SRD)
7	NEW	SINGS THE SONGS OF ROBERT BURNS	Eric Reader	Rough Trade RTALB00099 (P)
8	18	MELLODY AM	Rykospaz	Wall Of Sound WALLCD027 (V/ITE)
9	7	HAVE YOU FED THE FISH?	Paulie Brown Boy	XL (XL/WEA) (V/ITE)
10	12	POINTLESS NOSTALGIA	Jamie Cullum	Cantif CD02912 (P/ROP)
11	4	WAR ON ERRORISM	NOFX	Fat Wreck FATW032 (P/RO)
12	6	ROUNDS	Four Tet	Domino WIGD0126 (V/ITE)
13	12	THE VERY BEST OF	The Stone Roses	Silverstone S200302 (P)
14	10	THE VERY BEST OF AL GREEN	Al Green	Music Club MCC0096 (D)
15	15	THINKING IT OVER	Liberty X	V2 V2V0101782 (CMA/P)
16	9	THE ALBUM	Peaky MC	XL (XL/WEA) (V/ITE)
17	NEW	GUESS WHO'S BACK	50 Cent	Full Circle FC0030 (P)
18	13	THE TRANSLANTS	The Transplants	Hellcat 04482 (P)
19	10	( )	Sigur Ros	PIAS DVO10FAT12 (V/ITE)
20	19	SONGBIRD	Evie Cassidy	Blix Street/Net 021045 (HOT)

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# THE YEAR SO FAR...

## TOP 20 ALBUMS

Wk	Wk	Title	Artist	Label
1	1	JUSTIFIED	JUSTIN TIMBERLAKE	JIVE
2	2	COME AWAY WITH ME	NORAH JONES	PARLOPHONE
3	3	LET GO	AVRIL LAVIGNE	ARISTA
4	4	A RUSH OF BLOOD TO THE HEAD	COLDPLAY	PARLOPHONE
5	5	STRIPPED	CHRISTINA AGUILERA	RCA
6	6	BY THE WAY	RED HOT CHILI PEPPERS	WARNER BROS
7	7	BUSTED	BUSTED	UNIVERSAL
8	10	GOTTA GET THRU THIS	THE CORINNE BAILEY RAE	POLYGRAM
9	8	GREATEST HITS	DANIEL BELLINI	UMTY
10	11	GET RICH OR DIE TRYIN'	TOM JONES	INTERSCOPE
11	12	SIMPLY DEEP	KEVIN ROWLAND	COLUMBIA
12	9	MISSUNDACTOZ	PINK	ARISTA
13	11	ELPHANT	WHITE STRIPES	EMI
14	13	ESCAPOLOGY	ROBBIE WILLIAMS	EMI
15	17	HOME	SIMPY RED	SIMPLY/RED
16	14	ANGELS WITH DIRTY FACES	SUGARBEES	ISLAND
17	15	THE EMINEM SHOW	EMINEM	INTERSCOPE
18	16	METELA	LINXIN PARK	WARNER BROS
19	18	DARKER IN BLUE JEANS	DANIEL O'DONNELL	DMG TV
20	20	A NEW DAY AT MIDNIGHT	DAVID GRAY	EAST WEST

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# REICHARDT



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# Publishing phenomenon

Welcome to our Peter Reichardt Tribute, a feature recognising the EMI Music Publishing chairman's 30 years in the music business. *Music Week* has secretly spoken to many of Peter's closest colleagues and friends to compile this surprise tribute to the UK's leading publisher. Congratulations on your first 30 years, Peter. This is your life – so far...

Thirty years ago, a young twenty-something walked into the New Oxford Street offices of Elektra Records in London, and into the music industry, for the first time. Three years later, he was to swap the recording industry for the world of music publishing.

The UK publishing business had no idea what it was letting itself in for.

Three decades later, that long-haired, publishing naïf stands imperiously across the publishing business. His company is far and away the biggest in the UK market; it has won the Music Week Publisher Of The Year crown for each of the past seven years, and 11 of the past 12 years.

In total, across his spells running both EMI Music Publishing and Warner Brothers Music, he has led his companies to a total of 16 MW Awards. No other executive, in records or publishing, comes close.

His name is Peter Reichardt.

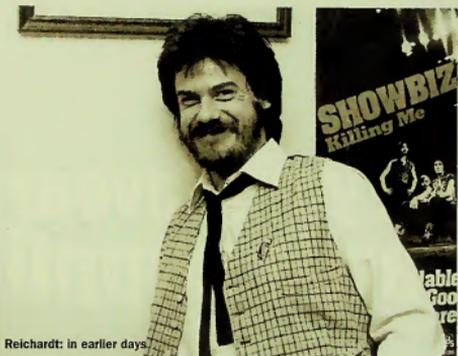
Phil Collins, Ringo Starr, Karen Carpenter, Iggy Pop, Don Henley, Peter Reichardt. They all have one thing in common. They are all drummers who made it big.

When Reichardt began making his first steps into the music business, in the late Sixties, it was as the drummer with little-known, semi-pro Sixties pop band Tales Of The City.

But, while Reichardt first began making his living out of music when he joined the BBC to work in its Gramophone library, his first break in the music industry proper came in 1973 when the 23-year-old joined Elektra as a plugger.

Working for the BBC at Radio One's Egon House HQ, Reichardt had built relationships with some of the top producers at the UK's only pop station. Warner's carry promotions head Bill Fowler recognised this potential benefit and drafted Reichardt into the new Elektra UK team.

Soon after, Reichardt moved to Warner Bros Records and then Island Records –



Reichardt: in earlier days

a somewhat promiscuous three jobs in three years – before being drafted into publishing by Rob Dickens.

Dickens, today chairman of his own Instant Karma label and the Classical Brits committee and a former chairman of the BPI and of Warner Music UK – and

the recipient of this autumn's Music Industry Trusts Award – was then the head of Warner Bros Music.

Dickens – still one of Reichardt's longest-standing friends in the business – recalls, "We both worked at New Oxford Street, after he was hired for Elektra; we were both the same age and got on really well."

After moving to Island, and finding things were not quite going to plan, Reichardt asked Dickens about a vacancy at Warner Bros Publishing. "I said, 'You are a friend, and I shouldn't hire a friend.' Then I went to my father and he said, 'You're right, never hire friends.'"

Dickens duly hired Reichardt as

professional manager – and has never regretted it. "I said, 'Come to my company and I will teach you publishing,'" he recalls.

"Getting on with people helps you in this business, at any level," says Dickens. "And Peter is very good with people. He

is good with artists, managers and employees. He is a very good people person."

Back then, in the second half of the Seventies, Dickens and Reichardt were

virtually inseparable. They shared a room when they went away together on business – after working during the day. "We just didn't stop talking," says Dickens – and were two of the youngest young bucks in a relatively old publishing business, who famously "ran Warners like a record company," according to Reichardt. Dickens recalls, "We were in our early 20s and the next youngest people in publishing were around 50."

Today, as then, Reichardt is a

"In the years I've dealt with Peter, he has always been the perfect gentleman. I look forward to more successful years working together."

– Mick Hucknall, Simply Red

"There is only one Peter Reichardt, he is a true character. I have enjoyed tremendous success with him for as many years as I dare to remember! He is one of life's true winners."

– Simon Fuller, founder and chairman, 19 Management

"Peter is not just a gentleman, he's proof that being a friendly, brave and informed professional is crucial in the music business. I've known Peter for 15 years and he has been there for me through the ups and downs."

– Sharleen Spiteri, Texas

## THANKS

*Music Week* would like to thank all those who have made this tribute possible, including Bernadette Reichardt, Mel Bartram, Caryn Tomlinson, Sally Perryman, Fran Malayan and many more.

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flamboyant character, perhaps unusual within the publishing business, characteristically displaying much of the personality and panache more commonly associated with record company executives.

His office today, overlooking the hustle and bustle of London's Charing Cross Road and just across the way from the legendary "Tin Pan Alley" itself, Denmark Street, encapsulates this trio.

On one wall is a Bugs Bunny mural which appeared in many publicity shots from his late Seventies Warner Bros Music days, on the other are displayed some of the infamous ads promoting EMI Music Publishing's many Music Week Awards wins – illustrating his famously self-deprecating brand of humour – including

a gladiator scene featuring Reichardt as a centurion and another depicting him as happy as "a pig in shit". And, alongside a pair of office chairs sporting cowboy boots stands a carved cactus, wearing a cowboy hat.

Through his career too, Reichardt has demonstrated a catholic range of styles, from his Seventies afro or Zapata

moustache and his various beards, to his Hawaiian shirts and mixtures of brightly coloured shirts and suits. "He even has a bright orange Hermes cardouy suit," one colleague teases.

Reichardt is a man with expensive tastes. He is reputedly a gadget freak, one of the very first people to sport a digital watch in the Eighties, and among the first to install a computerised navigator into his car,

although he remains slightly technophobic.

Reichardt patronises arguably the most elite canteen in London, the famous Ivy eatery just off Charing Cross Road, where he takes lunch virtually every day. And, when he visits Los Angeles, the Bel Air is his hotel of choice.

Even back in his early days with Warner Bros Music, Reichardt demonstrated expensive tastes, recalls Dickens. "I remember we went to Los Angeles one time and had adjoining rooms," he says. "I never had breakfast in my room, it was so expensive. But when I went through the adjoining door one morning and there was Peter, sitting in his room with the full English breakfast, orange juice and ▶ p8

**Reichardt's music credentials cannot be questioned. Colleagues talk of his love for music, for Stevie Wonder, The Beatles, Beach Boys and much more**

## The Reichardt roll-call



1973 – Joins Elektra Records in the UK as a plugger, his first job in the music industry.

1974 – moves on after a year at

Elektra to join Warner Bros Records and then on to Island Records.

1976 – moves into publishing for the first time, as professional manager for Warner Bros Music.

1979 – becomes general manager at Warner Bros Music, establishing himself as Dickens' right-hand man.

1983 – becomes managing director at Warner Bros Music, when Dickens moves on to run the record company.

1987 – Warner Bros merges with Chappell Music to create Warner/Chappell. Reichardt becomes

managing director of the new company.

1988 – Reichardt is poached by Charles Koppelman and Martin Bandier to run the UK office of SBK Songs as

managing director.

1989 – EMI Music Publishing acquires SBK within months of Reichardt's arrival, with Reichardt becoming managing director.

1991 – Reichardt oversees the merger of EMI Music Publishing and Virgin Music, and leads the company to the Top Publisher Award, presented by *Music Week*.

1995 – Reichardt steers EMI Music Publishing to Queen's Award For Export.

1998 – Reichardt is promoted to become president of continental Europe, for EMI Music Publishing, in addition to his continuing role as managing director.

2001 – Reichardt returns focus solely on the UK, as chairman and CEO of EMI Music Publishing UK.

2003 – Reichardt marks 30 years in the music business by steering EMI Music Publishing to its seventh successive Music Week Top Publisher Award.

"Peter has always been a fantastic character. He is a great team leader. He doesn't lead by barking at people; he is knowledgeable and all the people love him and respect him. He is also very proud of what he has and what he has achieved."

**Paul Conroy, chairman, Adventures In Music**

"Peter has a natural feeling for a winner. And he is great with people. That is very important in this business."

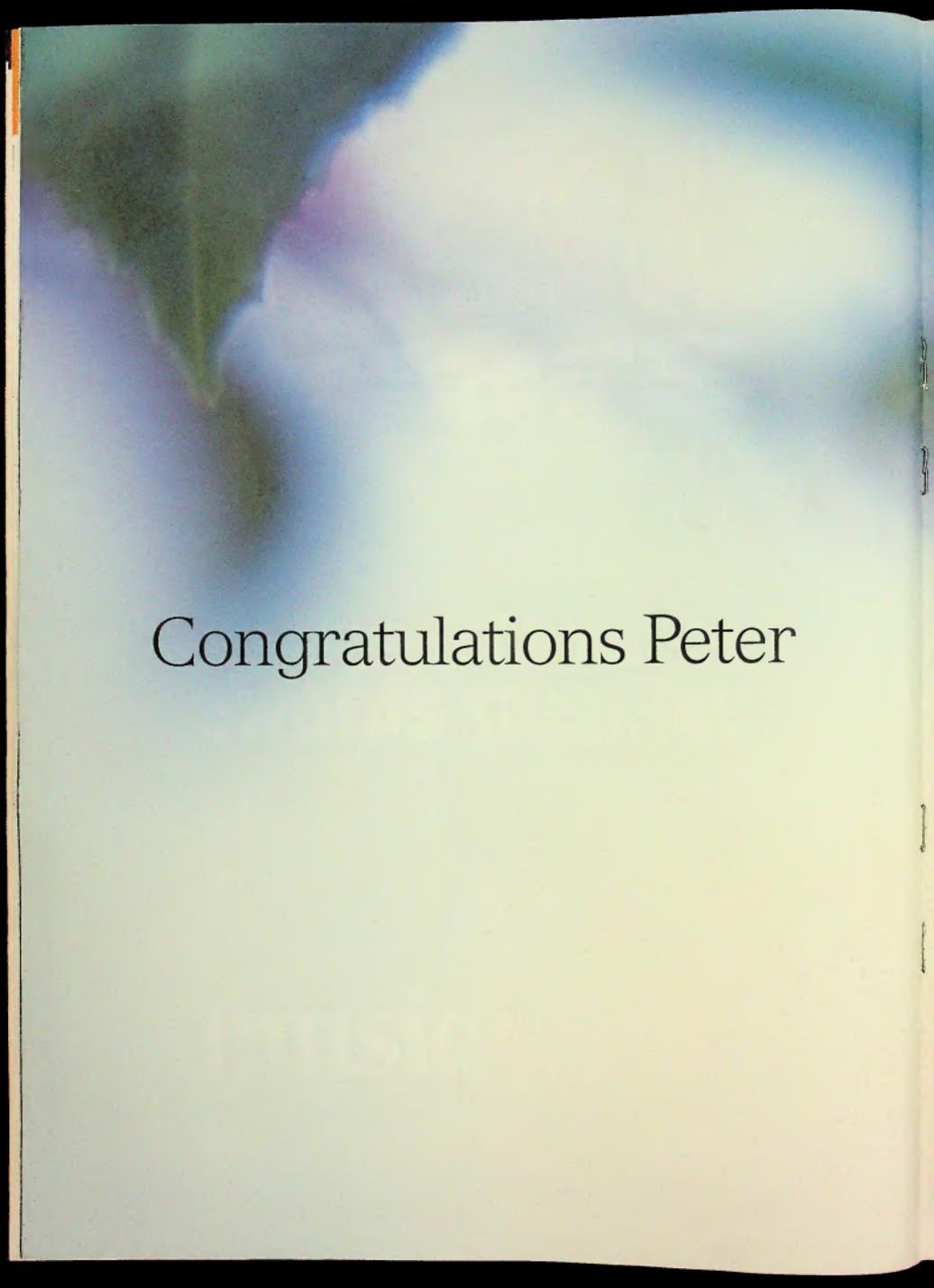
**Rob Dickens, chairman, Instant Karma**

EMI Music Publishing  
salutes Peter Reinhardt.



**EMI MUSIC PUBLISHING**

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A photograph of a green leaf against a bright, cloudy sky. The leaf is in the upper left corner, and the sky is the rest of the image. The text "Congratulations Peter" is centered in the lower half of the image.

Congratulations Peter

# OFFICIAL CHARTS 24/05/2003

music week

## SINGLES

1	IGNITION	Live
2	NO GOOD ADVICE Girls Aloud	Polydor
3	FAVOURITE THINGS Big Brovaz	Epic
4	GET BUSY Sean Paul	VP/Atlantic
5	LOVELINESS Jamzart	Dave/Ministry Of Sound
6	LATELY Lisa Scott Lee	Fontana
7	TAKE YOUR SHOES OFF The Cheeky Girls	Wulphy
8	RISE & FALL Craig David feat. Sting	Wildstar
9	ALL ABOUT LOVIN' YOU Bon Jovi	Mercury
10	HUSAN Bhaanga Kings Vs Husan	Peshwa
11	IN DA CLUB 50 Cent	Interscope/Polydor
12	GIRLS AND BOYS Good Charlotte	Epic
13	EVERYBODY COME ON (CAN U FEEL IT) M'Heads Vs DJ Scoble	Universal
14	YOU SAID NO Busta Rhymes	Maverick/Warner Bros
15	MINUTEVA The Drones	Centric
16	SOUTHAMPTON BOYS Red 'n' White Machines	Def Jam/Mercury
17	X-GON GIVE IT TO YA DMX	Independent
18	ALL OVER Lisa Maffia	Epic
19	HOME Bone Thugs 'n' Harmony feat. Phil Collins	Columbia
20	CAN'T NOBODY Kelly Rowland	



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RELEASED 16.06.03

## ALBUMS

1	JUSTIFIED	Live
2	ELEPHANT The White Stripes	XL
3	BUSTED Busta Rhymes	Universal
4	THE COLOUR AGE OF BROTHOUSE Martin Hanson	Interscope/Polydor
5	THINK TANK Blur	Patchphone
6	FALLEN Evanescence	Epic
7	STRIPPED Christina Aguilera	RCA
8	AMERICAN LIFE Madonna	Maverick/Warner Bros
9	COME AWAY WITH ME Norah Jones	Patchphone
10	CHOCOLATE FACTORY R Kelly	Live
11	LET GO Avril Lavigne	Arista
12	NU FLOW Big Brovaz	Epic
13	A RUSH OF BLOOD TO THE HEAD Coldplay	Patchphone
14	THE DEFINITIVE The Drifters	Atlantic
15	THE YOUNG AND THE HOPELESS Good Charlotte	Epic
16	COULDN'T HAVE SAID IT BETTER Meat Loaf	Mercury
17	SAY YOU WILL Fearwood Mac	WEA
18	BY THE WAY Red Hot Chili Peppers	Warner Bros
19	SUCKER THAN YOUR AVERAGE Craig David	Wildstar
20	GOTTA GET THRU THIS Daniel Bedingfield	Polydor





## COOL CUTS CHART

As featured on the new Sunday Express magazine on 10th, 17th, 24th & 31st July

- |    |                                                                                      |               |
|----|--------------------------------------------------------------------------------------|---------------|
| 1  | <b>1 MY TIME</b> (feat. Ne-Yo) <b>Crystal Waters</b>                                 | Latin         |
| 2  | <b>1 GIVE ME YOUR HEART</b> (feat. Sean Paul) <b>Scorcher and Fatoumata Diawara</b>  | Illustrations |
| 3  | <b>1 (Don't) Move On</b> (feat. Fatou Diawara) <b>Scorcher and Fatoumata Diawara</b> | Dance         |
| 4  | <b>1 THE SWITCH</b> <b>Planet Funk</b>                                               | Electronica   |
| 5  | <b>1 (Senses don't sleep) to the others from their first (instrumental album)</b>    | Pop           |
| 6  | <b>1 YOU'RE FREE</b> <b>Yoshinobu</b>                                                | Pop           |
| 7  | <b>1 (After all these years) (feat. Sean Paul)</b> <b>Crystal Waters</b>             | Latin         |
| 8  | <b>1 LET IT BURN</b> <b>4 Strings</b>                                                | Latin         |
| 9  | <b>1 HERE COMES THE RAIN</b> <b>INC.</b>                                             | Latin         |
| 10 | <b>1 (How many times) (feat. Sean Paul and Justin Guarini)</b> <b>Crystal Waters</b> | Latin         |
| 11 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 12 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 13 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 14 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 15 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 16 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 17 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 18 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 19 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |
| 20 | <b>1 (I've been thinking about you) (feat. Sean Paul)</b> <b>Crystal Waters</b>      | Latin         |

- |    |                                                                                                                                     |       |
|----|-------------------------------------------------------------------------------------------------------------------------------------|-------|
| 1  | <b>SATISFACTION</b> (JAY-Z) <b>Jay-Z</b>                                                                                            | Dance |
| 2  | <b>GOLDEN SUN</b> (JAY-Z) <b>Grubbin Gold</b>                                                                                       | R&B   |
| 3  | <b>LIBRE</b> (JAY-Z) <b>Mambaba</b>                                                                                                 | Latin |
| 4  | <b>EVERYBODY COME ON</b> (JAY-Z) <b>Feel It</b> (JAY-Z) <b>DJ Quik</b> <b>Mr. Reid</b>                                              | Latin |
| 5  | <b>AUDIODUCT</b> (JAY-Z) <b>ASH</b> (JAY-Z) <b>Alaris Strum</b>                                                                     | Latin |
| 6  | <b>MUSICAL REVOLUTION</b> (JAY-Z) <b>Scamling</b>                                                                                   | Latin |
| 7  | <b>LESS TALK, MORE ACTION</b> (JAY-Z) <b>Tim Debraux</b>                                                                            | Latin |
| 8  | <b>SURRENDER</b> (JAY-Z) <b>Jark Orange</b>                                                                                         | Latin |
| 9  | <b>FEEL ALIVE</b> (JAY-Z) <b>Benj</b>                                                                                               | Latin |
| 10 | <b>DO YOU WANT LOSING FEELING</b> (JAY-Z) <b>STONKS</b> <b>MOOSEBACK</b> <b>10 SPIN ME</b> <b>BEHIND</b> <b>Damir</b> <b>Montez</b> | Latin |

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| Dance MC's        | FATU               |
| Bud BNC           | Divine Inspiration |
| Billy Crawford    | Daniel Bedingfield |
| Chesky Girls      | Erasure            |
| Fast Food Rockers |                    |

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## CHART COMMENTARY

BY ALAN JONES

The highest new entry on the UK and Commercial Pop charts last week, Justin Timberlake's Rock Your Body duly advances to the top of both charts, with the original vinyl promo of the Vancouver Klubbier mix of the track being supplemented now by a CD promo also featuring a typically tribal Junior Vasquez take on the track and a less frenetic Paul Oakenfold version. On both charts, Timberlake's margin of victory is just 6% and, on the Commercial Pop Chart, his win comes despite the fact that runners-up S Club 8's Love Ain't Gonna Wait was actually more widely-supported even though it accumulated fewer points.

Apollo 440's Dude Descending A Staircase is Timberlake's runner-up on the UK Chart and has also now been reduced to pop jocks, where it is also becoming very popular, hence its arrival as the highest new entry on the Commercial Pop Chart at number seven. Meanwhile, former Spice girl Emma Bunton's I Free Me surprisingly wins top debut honours on the UK Chart, thanks to some tough Full Intention mixes, the record is a little slower off the mark on more commercial channels and debuts accordingly at number 21 on the Commercial Pop Chart.

Falls is necked by another superstar pairing - that of Busta Rhymes & Mariah Carey, whose hit-howling I Know What You Want thus returns to a position it first and last held over two weeks ago. The Rhymes/Carey pairing has gained more support each week since it debuted on the chart more than two months ago, moving 24,321,222-1.

Jamaican sensations Sean Paul and Wayne Wonder, both signed to Atlantic via VP Recordings, are currently number one and number 12 in the US Hot 100 with their singles Get Busy and No Letting Go. Both tracks are also enjoying substantial support on our Urban Chart, but their progress thus far has been impeded a little because it was spread between a six-track promo for Wonder's album, a 12-inch promo of Paul's single and a 12-inch promo featuring both Get Busy and No Letting Go. With Paul's single - an engaging piece of hip top dancemall - now on commercial release and support for the five other tracks on Wonder's LP promo being negligible, we are now charting Get Busy and No Letting Go in their own right, with the former ranking a busy-but number seven and the latter at number 17 on this week's chart.

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### TOP 10 BREAKERS

- |    |                                                                                                                                     |       |
|----|-------------------------------------------------------------------------------------------------------------------------------------|-------|
| 1  | <b>SATISFACTION</b> (JAY-Z) <b>Jay-Z</b>                                                                                            | Dance |
| 2  | <b>GOLDEN SUN</b> (JAY-Z) <b>Grubbin Gold</b>                                                                                       | R&B   |
| 3  | <b>LIBRE</b> (JAY-Z) <b>Mambaba</b>                                                                                                 | Latin |
| 4  | <b>EVERYBODY COME ON</b> (JAY-Z) <b>Feel It</b> (JAY-Z) <b>DJ Quik</b> <b>Mr. Reid</b>                                              | Latin |
| 5  | <b>AUDIODUCT</b> (JAY-Z) <b>ASH</b> (JAY-Z) <b>Alaris Strum</b>                                                                     | Latin |
| 6  | <b>MUSICAL REVOLUTION</b> (JAY-Z) <b>Scamling</b>                                                                                   | Latin |
| 7  | <b>LESS TALK, MORE ACTION</b> (JAY-Z) <b>Tim Debraux</b>                                                                            | Latin |
| 8  | <b>SURRENDER</b> (JAY-Z) <b>Jark Orange</b>                                                                                         | Latin |
| 9  | <b>FEEL ALIVE</b> (JAY-Z) <b>Benj</b>                                                                                               | Latin |
| 10 | <b>DO YOU WANT LOSING FEELING</b> (JAY-Z) <b>STONKS</b> <b>MOOSEBACK</b> <b>10 SPIN ME</b> <b>BEHIND</b> <b>Damir</b> <b>Montez</b> | Latin |

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# COMPILATIONS

## 1 NOW THAT'S WHAT I CALL MUSIC '94

EMI/Vegfa/Universal

111 A DECADE OF DANCE

Reprise

2 BACK TO THE OLD SCHOOL CLUB CLASSICS 11-12 NU SOUL  
Mercury Of Sound Sony Music

3 BEZA - THE HISTORY OF HOUSE 15-13 SUPER JAYS  
Warner Dance Virgin/EMI

4 KISS PRESENTS HIP HOP CLASSICS 13-14 HITS 55  
Universal TV BMG/Sony/Interscope

5 ELECTRIC - LEVEL 2 10-15 REPRESS - 80'S CLUB CLASSICS  
Telstar TV/EMG Warner Dance

6 CLUBLAND X-TREME 12-16 LET'S GROOVE  
UNIVERSAL TV DMC TV/Sony TV

7 SMASH HITS - THE REUNION 14-17 THE VERY BEST OF PURE HIP HOP  
Virgin/EMI Telstar TV/EMG

8 TRANCE NATION DEEPER 9-18 URBAN KISS 2003  
Mercury Of Sound Universal TV

9 THE MATRIX RELOADED (OST) 18-20 CAPITAL CLUB BRITISH LEGENDS  
Mercury/Warner Bros Virgin/EMI

10 THE VERY BEST OF FIVE BROS - SUMMER '03  
Telstar TV/EMG

11 THE VERY BEST OF FIVE BROS - WINTER '03  
Telstar TV/EMG

12 THE VERY BEST OF FIVE BROS - SPRING '03  
Telstar TV/EMG

13 THE VERY BEST OF FIVE BROS - FALL '03  
Telstar TV/EMG

14 THE VERY BEST OF FIVE BROS - SUMMER '04  
Telstar TV/EMG

15 THE VERY BEST OF FIVE BROS - WINTER '04  
Telstar TV/EMG

16 THE VERY BEST OF FIVE BROS - SPRING '04  
Telstar TV/EMG

17 THE VERY BEST OF FIVE BROS - FALL '04  
Telstar TV/EMG

18 THE VERY BEST OF FIVE BROS - SUMMER '05  
Telstar TV/EMG

13-21 THE LONG GOODBYE: Roman Keating  
Polydor

22 SO INTO YOU: The Widhears  
Gut

23 WHY CAN'T I BE YOU?: Shed Seven  
Testa Media

24 DO IT WITH MAADONNA: The Andriods  
Universal

25 MAKE LUV ROOM: 5 feat. Oliver Cheatham  
Positive

26 MOVE YOUR FEET: Junior Senior  
Mercury

27 GRY Kim Marsh  
Island/UK/Island

28 DAMAGED: Plummet  
Serious/Mercury

29 RHYTHM IS A DANCER: Sharp  
Dart/Ministry Of Sound

30 CHICKEN: Eighties Matchbox-B-Line Disaster  
Island

22-31 ALL I HAVE: Jennifer Lopez feat. LL Cool J  
Epic

12-32 FORGET ABOUT TOMORROW: Feeder  
Epic

24-33 COME UNDONE: Robbie Williams  
Chrysalis

26-34 BORN TO TRY: Dale Gribble  
Epic

25-35 AMERICAN LIFE: Madonna  
Waverly/Warner Bros

36 PRICE TO PAY: Stand  
Epic

37 ANY ROAD: George Harrison  
Parlophone

38 MA I DON'T LOVE HER: Clipse feat. Faith Evans  
Arista

39 SHE'S GONNA BREAK SOON: Less Than Jake  
Sire

23-40 YOU SPIN ME ROUND: Dead Or Alive  
Epic

## KEY UPCOMING RELEASES

50 CENT: 21 Questions (Interscope/Polydor)  
June 30

CHRISTINA AGUILERA: Fighter (RCA)  
June 9

BLUR: Crazy Beat (Parlophone)  
July 7

COLDPLAY: God Put A Smile On Your Face (Parlophone)  
July 14

CRAIG DAVID: The (Widestart)  
July 21

GARRETH GATES: (bc S)  
June 30

BEYONCE KNOWLES: Crazy In Love (Columbia)  
June 2

ONE TRIBE VOICE: Shakespeare's (May With) Words (Epic/Sire)  
June 2

PINK: Feel Good Time (Columbia)  
July 14

S CLUBS: Say Goodbye (Polydor)  
May 28

31-21 COMFORT IN SOUND: Feeder  
Epic

19-22 GET RICH OR DIE TRYIN': 50 Cent  
Interscope/Polydor

23-23 A NEW DAY AT MIDNIGHT: David Gray  
East West

21-24 HOME: Simply Red  
Simply Red/son

25-25 METEORA: Linkin Park  
Warner Bros

22-26 SIMPLY DEEP: Kelly Rowland  
Columbia

32-27 VERY BEST OF - EARLY DAVIS & LATTER DAVIS: Led Zeppelin  
Atlantic

28-28 ESCAPOLOGY: Robbie Williams  
EMI

45-29 DUTTY ROCK: Sean Paul  
Atlantic

18-30 SEVEN YEARS - TEN WEEKS: David Sneddon  
Mercury



31 NYC MAN: Lou Reed  
BMG

32 GOOD MOURNING: Alkaline Trio  
Vagrant

26-33 THE TROUBLE WITH BEING MYSELF: Macy Gray  
Epic

35-34 THE VERY BEST OF: Lighthouse Family  
Wild Card/Polydor

27-35 GREATEST HITS: Run-DMC  
Arista

29-36 MOTOOWN: Michael McDonald  
Universal TV

37 BEST OF: Bonnie Raitt  
Capitol

34-38 BLACK CHERRY: Goldfrapp  
Mute

36-39 THIS IS ME... THEN: Jennifer Lopez  
Epic

39-40 EYE CANDY: Miss-Teeq  
Telstar

## KEY UPCOMING RELEASES

ASHANTI: The (Def Jam/Mercury)  
June 30

THE CORAL: Magic Medicine (DeLaSalle)  
July 21

GIRLS ALoud: Sound Of The Underground (Polydor)  
May 26

ANNIE LENNOX: Bare (RCA)  
June 9

LIMP BIZKIT: B-F-Polter (Interscope/Polydor)  
June 16

RADIOHEAD: Hail To The Thief (Parlophone)  
June 9

S CLUBS: Best - Greatest Hits (Polydor)  
June 2

SEAL: Seal (V/A)  
July 14

STEREOPHONICS: You Gotta Go There To Come Back (VZ)  
June 2

SUPER FURRY ANIMALS: Phantom Power (Epic)  
July 28



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*enya*

Nicky Roma

"Peter makes it look easy, which it evidently isn't. He has the best music publishing team in the UK, maybe even the world. And you can't argue with his track record. He has a great team and that says a lot about Peter's skills as a manager."

– Tony Wadsworth, president, EMI Recorded Music UK & Ireland

"Peter is wonderful, very positive. He is paramount in the business. He has been there longer than anybody else in such a role. He is the expert, the supremo."

– John Cohen, senior partner, Clintons



More awards: at The Ivy with Sally Perryman, Simon Fuller and Cathy Dennis



With Sting and Martin Bandier

The discussions between Reichardt, Bandier and Koppleman went well. "We talked about our philosophy, which was that we are not in the publishing business, but in the music business," says Bandier. "If we had to produce records, we would produce records. And I think that was what sparked his interest."

It didn't take long for Reichardt to make his mark. Within two weeks of joining SBK, Reichardt alerted Bandier to his intention to sign a young Irish singer, by the name of Enya. Sent a tape by his old mate Rob Dickens, Reichardt was the only publisher to pursue the act.

"He called me up and said, 'I love this'," recalls Dickens. "No-one else called. Everyone had their chance, but Peter followed it up."

As Bandier pointed out at the time, to some who questioned SBK's decision in

ps> champagne, the works.

"I just said, 'What does this cost?'" he adds. "It was the first time I had seen it in action, but that was Peter."

Even when Martin Bandier first approached Reichardt to run his SBK Songs in the late Eighties, Reichardt was quick to set the agenda.

Bandier's opening gambit was to invite Reichardt – then running Warner Bros Music – to New York for talks. "I sent him a plane ticket," recalls Bandier, "and the first thing he did was say, 'I only fly Concorde'. So I had to send him a Concorde ticket."

At that point, in 1988, Bandier and his then business partner Charles Koppleman, the owners of SBK Songs, were looking for a new head for their UK operation.

"The one thing I thought was missing from SBK was a really great person running the UK company," says Bandier. "We needed someone who would be quite aggressive and who had his finger on the pulse in the UK. I asked around for the person who people thought was the best music publisher in the UK and, hands down, they said Peter Reichardt at Warner."

SRLV

P Reichardt  
EMI Music Publishing  
127 Charing Cross Road  
London WC2H 0EA

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Dear Peter

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With Bangles

making such a big financial commitment in their bid to hire Reichardt, that one signing paid for his salary many times over.

Six months after joining SBK, he again found himself overseeing a merger, as SBK was acquired by EMI, just two years after he oversaw the union of Warner Brothers Music with Chappell Music in 1988. Again Reichardt became managing director of the newly-merged operation, reporting to Bandier and Charles Koppleman as global heads.

Bandier recalls what appealed to him about Reichardt, all those years ago. "If Peter saw something he liked, he went for it and got it," he says. "He didn't wait for it to arrive on his desk. Peter had the eye of the tiger."

"He was also very opinionated about music. He knew what he liked, he knew what he didn't like and knew what he didn't like that could be successful. He has never been shy about saying, 'We should sign that, even though I hate the music.'"

Indeed, despite his current lofty status, it is important not to overlook Reichardt's success with artists. The impressive range of acts he has signed through the years range from Erya, Mick Hucknall, Sting and Diane Warren in the past 15 years, to, within months of taking over as joint managing director of Warner Bros Music in 1983, New Order and The Smiths, two of the Eighties' most iconic acts.

Reichardt's music credentials cannot be questioned. Colleagues talk of his love for music, for Stevie Wonder, The Beatles, Beach Boys and much more. His former PA and communications chief Caryn Tomlinson, now director of artist relations for EMI group, recalls, "He is always buying music. And when I was working with him, he bought me the entire Stevie Wonder and Beatles catalogue, because he said my education was lacking."

"He was a fantastic drummer," adds Dickens. "When we did demos at Warner Bros, he would go and play the drums for us and was really great. He was a Simon Kirke-type drummer, really fantastic."

Many colleagues talk of Reichardt's habit of often drumming on his desk, chair and legs during meetings, and fiddling with the drumsticks in his office as evidence of continuing obsession with the percussive arts. And, of course, at an EMI Music Publishing conference in Florida in 2000 – amid a backdrop of continuing talks over a possible merger



With Suggs

between EMI and Warner – Reichardt took to the drumkit with an inhouse band which also included finance director Tom Bradley. Their set of rock'n'roll covers was so popular that staff demanded that they reprise the performance the following year.

Reichardt takes a competitive edge today, despite his countless awards. "He loves to win," says Bandier. "He loves getting the awards. He has never been shy about saying, 'We should sign that, even though I hate the music.'"

Dickens believes such an attitude goes right to his early years with Warner Bros Music, which began winning MW publishing awards in 1977. "As he had grown up, that was what was expected," Dickens recalls. "Peter has a natural feeling for a winner."

Such an attitude even extends to Reichardt's love of the links. Described as a "compulsive golf player" by one friend and "a remarkably inconsistent golfer" by another, Reichardt enjoys a good 18 holes – playing off a matching 18 handicap – with Simply Red manager Ian Grenfell, of Sient Way Management,

and former Island Records colleague Clive Banks among his two regular golfing partners. Grenfell smiles, "When he has a chance of winning, he doesn't mess

around at all."

Bandier adds, "He has a winning spirit within his group of people. They are all terribly creative and talented and he is kind of the maestro. He keeps his eye on the ball. It's not just winning awards, it's also putting smile on the shareholders' faces."

Today, Reichardt remains Bandier's right hand man across the Atlantic. The first thing that Bandier does every day, while driving into the office, is pick up his phone and dial 01 from his personal memory – "I call Peter Reichardt and find out what is going on in the 'Kingdom'," he says.

"We've worked together for 15 years, so we spend a good 15 minutes gossiping, about what's happening, deals, personal issues," he says. "Not only is Peter someone who has worked for me for a long time, but he is a good close personal friend."

Reichardt certainly commands a loyal respect from the EMI Music Publishing staff. Bandier emphasises the importance of his team, drawing a parallel with ice hockey, a game – as he describes it – in which two teams frantically chase around on skates after

a tiny black puck.

"All of a sudden, there's a goal and everyone in the in the team raises their stick to celebrate," says Bandier. "Which

"Since EMI's involvement with Simply Red, Peter has been a constant source of support and permanent enthusiasm, not to mention a great deal of money, for which we are eternally grateful.

He is one of the nicest people you might hope to meet in these shark-infested waters. He single-handedly makes it his duty to support the golf ball manufacturing industry."

– Ian Grenfell and Andy Dodd, Simply Red co-managers

"Of all the industry executives we look after, Peter Reichardt is the only one without a no claims bonus."

– Willie Robertson, founder, Robertson Taylor

"There are some people in this business who you can phone and you don't have to have a reason. Peter is incredibly sincere and honest. When you meet people like Peter in this business, you would never do them a bad turn."

– Rab Andrew, Texas co-manager, GR Management

## 10 OF THE BEST

- Toto – Africa
- Michael McDonald – Ya Mo Be There
- Stevie Wonder – Living For The City
- Travelling Willburys – You're Not Alone Anymore
- George Harrison – My Sweet Lord
- Donald Fagen – IGY
- Four Tops – Bernadette
- Soft Cell – Talented Love
- Little Feat – Rock & Roll Doctor
- Talking Heads – Once In A Lifetime
- Ten Of Peter Reichardt's favourite tunes, as selected by Bernadette Reichardt and Ronnie Vance

## THE REICHARDT VIEW...

### ...On publishing today

"We are having a great time at the moment. Its fabulous, whether it is Busted, Ms Dynamite, Norah Jones, White Stripes, Blur, Justin Timberlake, Christina Aguilera, we have a big chunk of all those records.

It is certainly not as bad for publishing companies as it is for record companies at the moment. We are cushioned to a certain extent. I notice now how seriously record companies are taking getting songs onto TV commercials now. That's something that we have been doing for 15 years. We have been looking at alternative streams of income for 20 years or more. By the mid-Seventies, the idea that artists get their songs back was the norm. The 75/25 split was the norm. We are definitely in a better position. We are a pennies business, it's just a hell of a lot of pennies. Record companies are used to making a CD, selling the CD and making their money.

We have been used to fighting. We've had to fight against central accounting, had to fight the European societies. We have had to fight for our existence for the past 20 years. Record companies are not used to doing that.

I firmly believe that, at the moment, we are under threat. If the record industry and the music industry is under threat, we are under threat. But I think we are in a much better position to protect ourselves from that threat."

### ...On changes in the publishing business over the past 30 years

"The fundamentals are still the same. Getting out there, finding an act and nurturing the talent and seeing it sell records. The business has changed out of all proportion, but the fundamentals of what we do is pretty much the same. That's why I question these television shows, because they are undermining the very fabric of what we do."

### ...On British talent

"Tell me an act that broke in 2002, that wasn't around in

2001? The only one is Ms Dynamite. We were lucky enough to catch the lightning. But Ms Dynamite is the only artist to have broken. Apart from TV-related projects.

The new Busted album is also doing well for us now. I'm certain that album will do 800,000 by the end of this year. They have great pop songs and these guys actually write their own songs.

If you take America out of the mix, because you have to at this time, and you limit it to the UK, it is certainly not an all-time low, but it's not great."

### ...On reality TV pop

"The TV programmes have done damage. There is no real fanbase. You will create a TV programme in the short term, you can create a music concept, but you can't create a fan base. Nothing will do away with that thing of working and building up the hard way, what it was for The Beatles or the Sex Pistols. Nothing will replace that tried and tested formula.

I have always avoided going down that route, as I know Tony Wadsworth has, and I admire him for that. We always try to get our songs with these acts, but we don't focus on them."

### ...On the next big music movement

"Something will come along. I don't know what it is, I wish I did. But an act will come out of nowhere and challenge the status quo. And there will be 20 or 30 soundalikes. Some little kid is working away in a bedroom somewhere and will be the next George Michael or Thom Yorke."

### ...On reasons for optimism

"What makes me optimistic at the moment? I would say our own particular success does.

It shows that you had better make sure that you have the right A&R team if you are going to succeed.

Simply Red too, this record is a big success. He has absolutely made the right record. That's what this business is about. Making the right records; it comes back to the song. Always."

"The beauty of working for Peter is that he is a very secure guy. He is very self-confident, which creates a great atmosphere below him. The very worst type of boss is someone who is very insecure and starts looking over their shoulder. Peter is very easy to work for in that respect."

— Tom Bradley, EMI Music Publishing, finance director

"Peter is one of the music industry's true gentlemen and it has been a pleasure accounting for his money over the past 20 years. Green is his favourite colour — Ivy at lunchtime, putting green on Friday morning and pale green when his tax bill comes in."

Richard Rosenberg, senior partner, Sedley Richard Laurence Vouters

## SUPPLEMENT CREDITS

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is almost irrelevant, because they all scored the goal."

There is no shortage of executives willing to pay tribute to Reichardt's EMI staff, credited by one as "the best publishing team in the business". It is credit to Reichardt that he has retained a large number of staff from the SBK team he took over in 1968 — including Sally Perryman and Guy Moot, now general manager and head of A&R at EMI Music Publishing respectively.

Perryman, newly promoted to executive vice president, creative, and general manager, is as placed as anyone to reflect on life working with Reichardt, having worked directly for him ever since he took over at SBK, where she was already head of A&R. She remained Reichardt's head of A&R until just a fortnight ago, a total of 15 years.

"He has always been a great guy to work for," says Perryman. "He is very inspiring. He is always very encouraging, very supportive. I don't think he has ever said 'No, you can't do that'."

"Peter is very ambitious for the company. He enjoys the accolades and the fact that we are number one. Not just the fact that it is market share, but he wants to be signing the right kinds of

deals. "He says you can rationalise it so far. But at the end of the day you have got to make a decision. It's instinctive, you have to go with your gut feeling. He is very encouraging. Peter has always encouraged me to make make that leap of faith. It is easier to make those decisions when someone is supporting you like that."

A man who encapsulates the epithet "larger than life" perhaps more than anyone in the modern British publishing business, Reichardt also remains a key player in clinching deals.

"He is a real personality," says Perryman. "In an industry like ours, that's very important. When we are signing an act, Peter often comes in quite far down the line, he is the clincher."

"He gets on really well with managers and artists. He is an ex-musician and he has done the gigging, up and down the motorways. He has great stories to tell. Bands love that, they can identify with that."

There is no doubt that he has a way with artists and managers. Texas co-manager Rab Andrew — of GR Management — has known Reichardt since he signed Andrew's Kissing Bandits for publishing in 1982, says

simply, "I can't say a bad word about him."

Ian Grenfell highlights Reichardt's attention to the small details. Aware that there was no major record company to cater for all of the artist's needs, Reichardt ensured the dressing room at Mick Hucknall's recent Wembley shows was readily supplied. "He had a bucket of champagne put into the dressing room," recalls Grenfell. "He said that he felt he had to do more of that, because we don't have a record company."

This sense of warmth is further underlined by former PA and communications chief Caryn Tomlinson, now director of artist relations for EMI Group. "From the day I went to work for Peter, whenever anyone lost their job, he would always call them, keep calling them and try to help them," she recalls.

"When you lose your job in this business, the phone does stop ringing, and that is the thing that I have always remembered from working with Peter."

Such simple gestures, perhaps, exemplify, more than anything else, the style of Peter Reichardt.

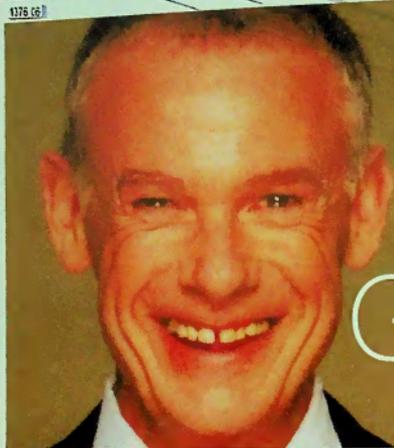
It is a style which has kept him at the pinnacle of the music business for 30 years — and, no doubt, many more to come.

Music publisher. Music legend. Music man.



Peter, we're proud to call you a colleague and a friend.

1378 58



Great PR..

More O'Ferrall

..but you don't need us to tell you what a successful 30 years you've had.  
Congratulations, Peter!





# THE OFFICIAL UK CHARTS SPECIAL LIST

24 MAY 2003

## CLASSICAL ARTISTS

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributors)
1	1	<b>BUTTER, REQUIEM</b>	Chor Of Clare College/brown	Nones	8557130 (S)	
2	1	<b>I GIORNI</b>	Ludovico Einaudi	Arista	742974622 (BMG)	
3	2	<b>SUMMER</b>	Andrew Beach	Decca	552885 (U)	
4	5	<b>SENTIMENTO</b>	Andrea Bocelli	Polygram	4734102 (U)	
5	12	<b>THE ARMED MAN - A MASS FOR PEACE</b>	Karl Jenkins	Venture	CDV1596 (E)	
6	7	<b>KASHIF: THE QUEEN SYMPHONY</b>	Royal Philharmonic Orchestra	EMI Classics	5572892 (E)	
7	6	<b>REPERTORY</b>	Russell Watson	Decca	4721882 (U)	
8	8	<b>GILBERT &amp; SULLIVAN - THE GOLD COLLECTION</b>	Plymouth City Opera Co	Decca	4000102 (U)	
9	14	<b>LE ONDE</b>	Ludovico Einaudi	Ricordi	Dgpl 742121022 (BMG)	
10	4	<b>SPRINTUS</b>	Monks & Boys Of Ampleforth	LCJ	9800261 (E)	
11	10	<b>HOLST: THE PLANETS</b>	London Symphony Orchestra/Davis	LSO	LS1500293 (HM)	
12	16	<b>HOLST: THE PLANETS/MYSTIC TRUMPETER</b>	Rutna/Solo/Level-Jays	Nones	8557130 (S)	
13	18	<b>PART/PASSIO</b>	Tomas Petrignus/Pitts	Nones	8552680 (S)	
14	17	<b>HEARST: ST JOHN PASSION</b>	New College Ch Choir/Huginbottom	Decca	85272607 (S)	
15	10	<b>BEACHPLAN CONCERTO/GAELIC SYMPHONY</b>	Nashville Salschmerhorn	Nones	8553139 (S)	
16	19	<b>THE GOLD COLLECTION</b>	Lesley Garrett	Decca	4721882 (U)	
17	11	<b>EDEN ROO</b>	Ludovico Einaudi	BMG	742179112 (BMG)	
18	15	<b>ALED</b>	Ruthy/PO	LCJ	9844730 (U)	
19	14	<b>BETHOVEN/COMPLETE SYMPHONIES</b>	Ricordi	EMI Classics	5574022 (E)	
20	19	<b>BLISS/ROSE QUINTETT/PANORAMA QUARTET</b>	Maggyn Quartet	Nones	8553031 (S)	

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## JAZZ & BLUES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributors)
1	1	<b>COME AWAY WITH ME</b>	Norah Jones	Parlophone	530805 (E)	
2	2	<b>DIVAS OF JAZZ</b>	Bonnie Raitt	Capitol	562132 (U)	
3	2	<b>POINTLESS NOSTALGIA</b>	Janis Calum	Nones	8552922 (U)	
4	5	<b>GOLD</b>	Ella Fitzgerald	Capitol	562132 (U)	
5	4	<b>THE ESSENTIAL</b>	Nina Simone	Metra	METCD100 (NMP)	
6	6	<b>SAX AND THE CITY</b>	Various	WSM	WSMCD013 (TEN)	
7	8	<b>MINDS OF BLUE</b>	Colin Newman	Columbia	CA 6435 (TEN)	
8	7	<b>SMOOTH JAZZ 2</b>	Various	LCJ	9846912 (U)	
9	9	<b>TAMTO TAMPO</b>	Bebel Gilberto	East West	85274872 (TEN)	

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## R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributors)
1	1	<b>IGNITION</b>	R Kelly	Jive	8554932 (P)	
2	2	<b>GET BUSTY</b>	Sean Paul	VPI/Atlantic	ATD13025 (TEN)	
3	2	<b>FAVOURITE THINGS</b>	Chris Brown	Capitol	573025 (TEN)	
4	3	<b>RISE &amp; FALL</b>	Mr. Capone-E	Wildcat	12WLD45 (BMG)	
5	5	<b>EVERYBODY COME ON (CAN U FEEL IT)</b>	Ray D. Davis vs DJ Skribble	Inf	FDCA110 (NMP)	
6	4	<b>IN A CLUB</b>	DMX	Interscope/Polydor	487042 (U)	
7	6	<b>X-GON GIVE IT TO YA</b>	Kid Cudi	Def Jam/Mercury	773942 (U)	
8	5	<b>HOME</b>	Bone Thugs-N-Harmony feat. Phil Collins	Epic	6738305 (TEN)	
9	5	<b>ALL OVER</b>	Independent	IS058635MS (TEN)		
10	7	<b>CANT NOBODY</b>	Kanye West	Columbia	6738142 (U)	
11	10	<b>MA I DON'T LOVE HER</b>	Clisty feat. Fifi Evans	Arista	8287835682 (BMG)	
12	10	<b>BIG N BASHY</b>	Felixy feat. Tabby T	Virgin	VSCD11847 (E)	
13	10	<b>ROCK YOUR BODY</b>	Justin Timberlake	Jive	8254822 (P)	
14	8	<b>ALL I HAVE</b>	Jennifer Lopez feat. LL Cool J	Epic	6738702 (TEN)	
15	9	<b>THE JUMP OFF</b>	Kim Fite feat. Mr. Cheeks	Atlantic	ATD15100 (TEN)	
16	14	<b>BEAUTIFUL</b>	Snoop Dogg	Capitol/Columbia	6738142 (U)	
17	17	<b>KNOW WHAT YOU WANT</b>	Mrs. Tenc	Telstar	CDSTA3319 (BMG)	
18	10	<b>CHING CHING (FLOWY YOU STILL)</b>	Busta Rhymes feat. Mariah Carey	Jive	82569173 (Imprec)	
19	12	<b>EXCUSE ME MISS</b>	Tori Walker	Def Soul	800705 (U)	
20	12	<b>EXCUSE ME MISS</b>	Jay-Z	Roc-A-Fella	0719112 (U)	
21	13	<b>ADIDAS</b>	Killer Mike feat. Big Boi	Columbia	6738262 (TEN)	
22	15	<b>LAUNDROMAT/DON'T MESS WITH MY MAN</b>	Nine	Jive	8254822 (P)	
23	19	<b>GOSSIP FOLKS</b>	Missy Elliott feat. Ludacris	Elektra	6738022 (TEN)	
24	20	<b>BUMP BUMP BUMP</b>	B2K feat. P Diddy	Epic	6738450 (TEN)	
25	23	<b>SING FOR THE MOMENT</b>	Eniclen	Interscope/Polydor	48708612 (U)	
26	16	<b>WHEN I SEE YOU</b>	Maya Gray	Epic	6738405 (TEN)	
27	18	<b>DON'T KNOW HOW TO TELL YA</b>	Ajayiah	Independent	IS047345 (TEN)	
28	28	<b>CRY ME A RIVER</b>	Justin Timberlake	Jive	8254822 (P)	
29	26	<b>WORK IT</b>	Nelly feat. Justin Timberlake	Universal	MCST40312 (U)	
30	22	<b>MESMERIZE</b>	Juvenile feat. Ashanti	Mercy	82575992 (U)	

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## CLASSICAL COMPILATIONS

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributors)
1	1	<b>CLASSICAL HEARTBREAKERS</b>	Various	Virgin/EMI	VTDC0206 (E)	
2	1	<b>CLASSIC FM ALL OF FAME - GOLD CLASSICAL CHILL OUT GOLD</b>	Various	Decca	4721882 (U)	
3	2	<b>CLASSICAL GOLD</b>	Various	Decca	4721882 (U)	
4	3	<b>THE VERY BEST OF RELAXING CLASSICS</b>	Various	Virgin	EM1 VTDC0206 (E)	
5	4	<b>THE VERY BEST OF CLASSICAL CHILL OUT</b>	Various	Virgin	EM1 VTDC0206 (E)	
6	5	<b>THE CLASSICAL LOVE ALBUM</b>	Various	Emporio	EMTRX26 (E)	
7	6	<b>PIAVARDI/DOMINO/CARRERAS</b>	Various	Castle Music	MESCD035 (EUK)	
8	10	<b>100 POPULAR CLASSICS</b>	Various	Crisson	CRIMC2355 (EUK)	
9	9	<b>CLASSICAL AMBIENCE</b>	Various	EMI	6457482 (E)	
10	11	<b>RELAXING CLASSICS</b>	Various	Classica FM	CFMCD03 (HM)	
11	17	<b>RELAXING CLASSICS</b>	Various	Merz	METRC0036 (BMG)	
12	10	<b>CLASSIC FM - SMOOTH CLASSICS</b>	Various	Classica FM	CFMCD03 (HM)	
13	13	<b>CLASSICAL CHILL</b>	Various	Castle Music	PRCCD355 (BMG)	
14	15	<b>100 CLASSICAL ALBUM YOU'LL EVER NEED</b>	Various	Emporio	EMTRX23 (EUK)	
15	12	<b>100 POPULAR CLASSICS - VOLUME TWO</b>	Various	Pulse	PRC3957 (P)	
16	14	<b>UPlifting CLASSICS</b>	Various	Classica FM	CFMCD03 (BMG)	
17	16	<b>100 RELAXING CLASSICS</b>	Various	Crisson	CRIMC2355 (EUK)	
18	7	<b>RELAX MORE</b>	Various	Crisson	CRIMC2355 (EUK)	
19	15	<b>FAVOURITE CLASSICS</b>	Various	Crisson	CRIMC2355 (EUK)	
20	18	<b>RELAXING CLASSICS</b>	Various	Crisson	CRIMC2355 (EUK)	

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## ROCK

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributors)
1	1	<b>THE GOLDEN AGE OF GROTESQUE</b>	Marilyn Manson	Interscope/Polydor	860005 (U)	
2	1	<b>FALLEN</b>	Evansence	Epic	1390 (TEN)	
3	2	<b>BY THE WAY</b>	Red Hot Chili Peppers	Warner Bros	93248142 (TEN)	
4	6	<b>COMFORT IN SOUND</b>	Feeder	Echo	ECH04303 (U)	
5	4	<b>METELORA</b>	Lolita Park	Warner Bros	93248142 (TEN)	
6	5	<b>COULDNT HAVE SAID IT BETTER</b>	Meat Loaf	Interscope	0761192 (TEN)	
7	8	<b>BEST VERY OF - EARLY DAYS &amp; LATTER DAYS</b>	Lo Zepplin	Atlantic	PA6760195 (TEN)	
8	7	<b>NYC MAN</b>	Lee Reed	BMG	7421882 (U)	
9	7	<b>GREATEST HITS I &amp; III</b>	Queen	Parlophone	5282682 (E)	
10	9	<b>SONGS FOR THE DEAF</b>	Queens Of The Stone Age	Interscope/Polydor	483440 (U)	

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## DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributors)
1	2	<b>LONELINESS</b>	Tombcraft	Data/Ministry Of Sound	DATSAT57 (3MV/INT)	
2	1	<b>EASY</b>	Groove Armada	Pepper	923701 (E)	
3	3	<b>HUSAN</b>	Ehangeri Knights Vs Husan	Positive	1271108 (E)	
4	4	<b>PIAS NEVER LEAVES THE HOUSE</b>	Wally Lopez & Dr. Kuchio	Bugged Out	BUG0203 (VH/E)	
5	5	<b>NOTHING</b>	Holden & Thompson	Loaded	LOAD08 (3MV/INT)	
6	6	<b>MY LOVE IS ALWAYS</b>	Saffron/Kim Lee, Ben Onono	Illustrious/Epic	12L1218 (TEN)	
7	7	<b>SOUL SLEEPY</b>	Sylphonic	Proflexia	12P3K013 (E)	
8	11	<b>MAKE LUVE</b>	Room 5, Ivetta Cheetham	Positive	1271191 (E)	
9	9	<b>NEW JERSEY DEEP</b>	Black Science Orchestra	Junior	RE-4611012 (ADD)	
10	12	<b>HELIX</b>	Hot Chicks	HDCU1228 (VH/E)		
11	5	<b>RHYTHM IS A DANCER</b>	Stag	Data/Ministry Of Sound	DATSAT47 (3MV/INT)	
12	12	<b>WARRIORS/FALLIN'</b>	Distorted Minds/Drummond	Formation	FORM1120 (SRD)	
13	13	<b>E SAMEA</b>	Junior Jack	White Label	941011013ST (Imprec)	
14	14	<b>MR BUTTERFLY</b>	Sam Obimok	East West	EW2421 (TEN)	
15	19	<b>DAMAGED</b>	Plannett	Senior/Mercury	3698973 (E)	
16	12	<b>LOVE 4 LOVE</b>	Robin-S	Champion	CHAMP1129 (3MV/INT)	
17	17	<b>LA ONZIEME MARCHE</b>	Agone	PIAS	PIAS5876 (VH/E)	
18	18	<b>HARD HOUSE ANTHEMS 4</b>	Various	Niklusz	0531 PNK14 (VH/E)	
19	19	<b>SOMEONE</b>	Ben & Fernia	Plattner	EPLAT003 (3MV/INT)	
20	25	<b>LONE CAT (HOLDING ON)</b>	Ben Watt	Buzz	JY 0013U22 (LADD)	

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## DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributors)
1	1	<b>AMERICAN LIFE</b>	Maddena	Maverick/Warner Bros	932678542 (TEN)	
2	3	<b>BACK TO THE OLD SKOOL CLUB CLASSICS</b>	Various	Ministry Of Sound	-MOSC026 (3MV/INT)	
3	3	<b>LATE NIGHT TALKS - NIGHTMARES ON WAX</b>	Various	ANU	ANU1PEB/ALNCD08 (3MV/INT)	
4	2	<b>ROUNDS</b>	Four Tet	Domino	-WIGCD026 (VH/E)	
5	5	<b>HELIX - THE HISTORY OF HOUSE</b>	Various	Warner Dance	-WMSMCD06 (3MV/INT)	
6	4	<b>TRANCE NATION DEEP</b>	Various	Ministry Of Sound	-MOSC026 (3MV/INT)	
7	7	<b>MELLOY AM</b>	Reykjavik	Wax Of Sound	WALL007/WALL0202 (VH/E)	
8	8	<b>LA REVANCHA DEL TANGO</b>	Golan Project	XL	XLCD148 (V)	
9	9	<b>PENULTIMU</b>	Broadcast	Warp	-WAP1803 (VH/E)	
10	9	<b>2 MANY GALS - AS HEARD ON RADIO SOULWAX</b>	Various	PIAS	-PIAS3505CD (VH/E)	

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## MUSIC VIDEO

This Week	Last Week	Title	Label	Cat. No.
1	1	<b>THE BEATLES: The Beatles Anthology - Box Set</b>	EMI	1MB4918233
2	2	<b>CLUB: Learn To Dance The S Club 7</b>	Polygram	761483
3	3	<b>SNOOP DOGG: DoggyStyle 2</b>	Rowland EMI	REV1737
4	4	<b>PAUL McCARTNEY: Back In The US - Concert Film</b>	Capitol	4719338
5	6	<b>GARETH GATES: Live</b>	Warner Music Vision	544948113
6	4	<b>VARIOUS: Later With Jools Holland - Live</b>	Warner Music Vision	544948199
7	5	<b>VARIOUS: The Last Waltz</b>	MGM	13315
8	7	<b>ROBBIE WILLIAMS: The Robbie Williams Show</b>	EMI	4934022
9	8	<b>ROBBIE WILLIAMS: The Walt - Live In Berlin</b>	EMI	4934023
10	16	<b>MARLYN MANSON: Guns God And Government</b>	English Vision	09254
11	11	<b>U2: The Best Of - 1990-2000</b>	Interscope/Island	IS05531
12	17	<b>U2: ZKURO: Carnival</b>	Flyda	052363
13	12	<b>LE SCELPIG: Sun Remains The Same</b>	Warner Brothers	051290
14	10	<b>WU: King Of The Hill</b>	Warner Music Vision	544948167
15	14	<b>THE CLASH: The Essential Clash</b>	SMV	Columbia 201808
16	13	<b>2 PAC: Tupac Live</b>	Revolve	REV1748
17	26	<b>WESTLIFE: Unbreakable - The Greatest Hits - Vol 1</b>	7742838283	
18	10	<b>U2: Rattle And Hum</b>	Capitol	4719338
19	15	<b>BLU: Live Love Live Tour</b>	Interscope	SMV0104
20	19	<b>GARETH GATES: FEAT THE KUMARS. Spin In The Sky</b>	8102765003	



**SINGLE**  
of the week

**ELECTRIC SIX:** Gay Bar (XL XLS158CD). Fresh from the Detroit act's breakthrough hit *Danger!* High Voltage comes a new new funky power pop missive. With an enviable live reputation and radio support including an A-listing at Radio One, this single should surge effortlessly into the Top 10. It is refreshing to see a left-of-centre pop band making such great strides in these homogenised times.



**ALBUM**  
of the week

**STEREOPHONICS:** You Gotta Go There To Come Back (V2 VTR1021908). The band's fourth



album sees vocalist and writer Kelly Jones taking the producer's chair for the first time, resulting in a more focused, tighter sound with the band augmented with brass, strings and gospel backing vocals. Highlights are the glammed-up single Madame Helga, seven-minute tour de force *Help Me*, and the innocent, blissful *Getaway*.

**SINGLE reviews**

**RECORDED:** **110:** At The End (FreeZair 0148065F2A). Best known for their 2001 hit *Rapture*, this New York duo return with another perfectly-formed pop-dance single. Though less immediate than its predecessor, its dreamy digital production and Nadia Afil's vocal give it personality. Blasted at Radio One, it looks irresistibly chart-bound.

**ASKY HAMILTON:** **Winnim** (Columbia XPCCD2829). This pedestrian, jockey rock number - backed by a sexy/sextist video - is reminiscent of the sort of song David Lee Roth would have peaced his way through 20 years ago. Robbie Williams co-wrote and has backing vocals. *Winnim* has just been blasted at Radio One.

**CHUNGKING:** **Making Music** (Timmy Touch UCH092CD5). This is accomplished down tempo lushness from Brighton's Chungking. It precedes their forthcoming debut album, which should be the perfect accompaniment to the long hot summer.

**SHANIA TWAIN:** **Forever And For Always** (Mercury 9807733). This third single from Twain's platinum album *Up!* is a little uninspired from the little down, but will connect with her huge audience and give her a seventh consecutive Top 10 hit.

**ONE TRUE VOICE:** **Shakespeare's (Way With Words) (Ebal/Jive 9201572)**. With Girls Aloud entering at number two last week, their Postcard rivals are in a great position to turn the tables following the disappointing chart fortunes of their debut *Sacred Trust* with this disco-lite offering.

**I AM KLOOT:** **Life In A Day (Echo ECD01440)**. This is sterling stuff from the Mancunian trio-piece, who are resolutely ploughing their own furrow. John Branwell's sharp lyrics powers the group while the sinuous backing is refined and uncluttered.

**TAMM BO:** **Soal Deep (Atmospherics ATO 20217)**. This is catchy widescreen pop from the French group, including enthusiastic vocals from the wonderfully named Xavier Boyer. Soal Deep has a breezy summer vibe, catchy and life-affirming. The new album *Wallpaper For The Soul* promises to be a roaring affair.

**SAIAN SUPA CREW:** **Give Praise (Source SF09CD086)**. Saian Supa Crew's latest offering pairs their laidback beats and dextrous Gallic rhymes with the vocals of Myman Marley. This powerful track, which weaves reggae and hip hop together effortlessly, sounds good in any language.



**RECORDED:** **ZWAN:** **Lyric (Reprise WG07CD)**. This fine, Xfm-playlisted track should see former Smashing Pumpkin Billy Corgan reignite an initial flurry of interest in his new outfit. Zwan, who emerged with their debut album *Mary Star Of The Sea* earlier in the year, it is the second single to be taken from the album and precedes performances at the Download Festival and Glastonbury.

**KINGS OF LEON:** **What I Saw EP (Handmadeound hmd23)**. Signing to RCA in 2002 and sharing the same A&R team as The Strokes, Kings Of Leon favour an altogether more Southern bluesy rock sound, and prefer to team their distressed jeans with Seventies pom-stark haircuts and moustaches. This, their second UK release, has been added to the Xfm playlist.

**MULL HISTORICAL SOCIETY:** **Am I Wrong (Big Dada NEGRO NEGL146CD1)**. The second offering from Colin MacIntrye's US album is not quite as good as previous single *The Final Arrivals*. The lead track is a rather overblown ballad, which at times brings to mind Unchained Melody. However, track two is a gloriously demented cover of Ms Dynamite's *It Takes More*.

**KATAPSTRÖM WIFE:** **Lily Belle (Integrity INT016)**. This ferocious blast of female-powered garage/punk heralds the return of former Babes In Toyland frontwoman Kat Bjelland. This single leads us to assume that the forthcoming parent album is both raw and live-sounding.

**THE BURN:** **Big Blue Sky (Hut HUTCD168)**. Coming from the North West and conjuring up this gentsy-strummed slice of rock-pop is bound to attract comparisons with Richard Ashcroft and even a mellow Oasis. This is pleasant, but lacks edge, and it is uncertain whether The Burn are strong enough to take on Oasis at their own game.

**MELANIE C:** **On The Horizon (Virgin VSCD01851)**. This highlight from Melanie's second solo album *Reason* was co-written by songsmith Greg Alexander. Gloriously summery, it should elicit rave interest. *Reason*, which has a swift exit from the albums chart following initial sales on the back of lead single *Here It Comes Again*.

**DUST:** **Where You Wanna Be (Roots Manuva Remix) (Barde De Line LINCED116)**. For what is likely to be his only remix of the year, the mighty Roots Manuva adds his throaty tones to a remix of Dust's tune. With a surprising Dre-style production sound, this is bound to attract attention.

**BENT:** **Stay The Same (Sport SPORT9CD)**. With an unlikely sample from

**RECORDED:** **MARILYN MANSON:** **mo:BBSCENE (Interscope/Polydor 9807734)**. Blasted at Radio One, this could well be Manson's biggest UK hit to date. The greatest living American returns with a big glam rock stomper and all-synco-synco vocal over the top. Much has been made of the influences of pre-war Berlin and Thirties Hollywood on his latest album, but there is not much to be in evidence on this monster - more 1 Rex.

**Davy Essex:** this is a hypnotic slice of warped electronic pop from the Nottingham duo. Dirty synths give an Eighties flavour to proceedings, enhanced on electro-tinged drums by Tony Senjhora and Theremoc.

**N-TRANCE:** **Destiny (All Around The World CDGL0E282)**. Epic synths are the order of the day on this soaring trance-lite follow-up to the Top 10 hit *Forever*, which once again boasts vocals from Kelly Loreana. With the dance act having chalked up 13 hit singles in the UK since their 1995 smash *Set You Free*, this looks like being another hit with their pop-dance fanbase.

**NICK CAVE & THE BAD SEEDS:** **He Wants You (Babe I'm On Fire (Mute CDMTU290)**. Sadly but sensibly, this double-sided second single from the Nocturnal album doesn't attempt to foist the full-length, 35-minute version of *Babe I'm On Fire* onto the radio schedules. Nonetheless, it is still one of the songs of the year, and it is just a shame that there isn't a national radio station geared up to playlist this kind of thing.

**ALBUM reviews**

**RECORDED:** **EELS:** **Shoetennany (DreamWorks/Polydor 4504588)**. This is another invigorating album from E. Butch, Kool G Munder and Lisa

Germano, who have proved to be a reliable source of steeled rock thrills over the last few years. No massive new musical revelations present themselves here, but E's striding and retarded worldview still engages the listener like no-one else can.

**SONIQUE:** **Born To Be Free (Serious/Mercury 9800265)**. It has taken around two years, but the follow-up to Sonique's platinum-selling debut album *Here My Cry* demonstrates her trademark powerful soul vocals and synth-powered dance music.

While the latest set does not represent a massive progression from her previous album, it is sure to appeal to her fanbase.

**BRITISH SEA POWER:** **The Decline Of British Sea Power (Rough Trade RTADEC0090)**. A distinctive, musically arbitrary debut from the Brighton-based outfit renowned for their live performances, *Decline...* is not afraid to wear its emotions - as well as its Eighties influences - on its sleeve. Ranging from angular post-punk to

gloriously romantic introspection, it includes new recordings of previous A-side *Fear Of Drowning* and *Remember Me*.

**PARTY OF ONE:** **Caught The Blast (Fatcat FATCD27)**. Operating in the shadows and a mile away from the "New Rock Revolution", *Party Of One* delivers an invigorating, tight and tart collection of trebly missives. The no-budget production succinctly captures the band's spirit and gives the Minnesotans authenticity and a genuine edge.

**GOZALEZ:** **Z (Kitty Yo KY02069)**. A Best Of album up to a point. Z contains highlights from Gonzalez's first three albums, albeit in re-recorded form. A crew of arch-postpers including Peaches, Louie Austen and Taylor Saway add an extra dimension to tracks including *Take Me To Broadway*, *Love Lita* and current single (Another) *So Called Party*.

**SKIN:** **Fleshwounds (EMI 5841592)**. Following four album sales with Skunk Anansie, Skin delivers a major step forward both creatively and artistically.

Introspective yet melodic, her voice has come on leaps and bounds, particularly on the stark opener *Faithfulness*, the pined-out *You Made My Bed* and the beautiful *Don't Let Me Down*. It is a very personal record that will reap dividends.

**GILLIAN WELCH:** **By Your Own (Acony/WEA 504668882)**. So far her own estimation, Gillian Welch's fourth album is a less troubled proposition than the previous three, but her deep roots in traditional American music are still evident. Solo songs such as *Make Me A Pallet On Your Floor* and *I Had A Real Good Mother And Father* are as bare as *Wayside/Back In Time* and *Wrecking Ball* are musically rich and textured.

**THE THORNS:** **The Thorns (Columbia 513732)**. Fans of close-harmony West Coast rock rejoice, because this is Matthew Sweet, Shawn Mullins and Pete Dinklage's very conscious attempt to emulate the peaceful, easy style of the Eagles and Crosby Stills & Nash. For those not weaned on AM rock radio, much of it is rather slick, and followers of the bigger work of Sweet and Dinklage will be a little disappointed.

**TRUBY TRIO:** **Elevator Music (Compost 140-2)**. Following several well-received singles and remixes, this German trio finally release their debut album. Blending soul, jazz and Brazilian influences with intricate beats, it also features a classy vocal from the likes of Wunmi and Joseph Malik.

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



**RECORDED:** **AUDIO BULLYS:** **Ego War (Source CDS0UR073)**. This eagerly anticipated debut confirms that Audio Bullies' Simon Franks and Tom Dinsdale draw from familiar elements - Franks' two-tone inspired laddish vocals over Dinsdale's monstrous beats and a soundtracery sample - to create a distinctly new and English sound. But for a dance record, *Ego War* is also a varied, song-based offering: the Streets-style intersection of 100 Million and thoughtful new single *They Sit with the Heavy Hitting Real Life* and stomping hit *We Don't Care*. The authentic sound of the suburbs.

# CLASSICAL BRITS TRY TO OFFER BEST OF CORE AND CROSSOVER

After sparking controversy last year with thunderous performances by high-profile crossover artists, Classical Brit Awards organisers have responded to their critics by scheduling a show that aims to marry prime-time TV appeal with artistic integrity. Andrew Stewart reports

Russell Watson unwittingly put his new status as UNi Goodwill Ambassador to the test at last year's Classical Brit Awards. The People's Tenor headlined the third annual show at London's Royal Albert Hall, opening proceedings with a version of Freddie Mercury's *Barcelona* and a heavy rock arrangement of Jerusalem. Four exotic dancers, alleged to be on the books of Peter Stringfellow's club, added to the message of Watson's high-octane performance.

The loss of 300,000 viewers within the televised show's first five minutes delivered a different yet equally clear message to the organisers of the Classical Brits and to the wider classical music business. By straying into pop territory, the formerly faultless Watson discovered the limits of the classical market's tolerance for crossover acts.

Appearances by the Operababes and Mike Ball's The Planets did little to calm industry insiders and media critics' fears that the Classical Brits had plummeted downmarket.

This year's show, which bursts into life on Thursday night (May 22) and is set for TV1 prime-time broadcast on June 1, reflects a positive response to criticism of its predecessor: Opera singers Cecilia Bartoli and Bryn Terfel, violinist Maxim Vengerov, and megastar Italian tenor Andrea Bocelli are among the acts on the performance roster, while the likes of Sir Colin Davis, Sir Simon Rattle, Renée Fleming, Murray Perahia, Chloé Hanley, Metastasio Rodzopovich and Arvo Pärt are all in line for the seven awards.

Classical Brit Awards chairman Rob Dickens admits that last year's show fell short of the standard established in 2001. The approach this year, he says, is informed by the belief that core classical values can sit

comfortably with those of crossover, assuming that both aspire to the highest possible standards. "I think last year was very marginal, but I think we took one or two steps too many away from our classical roots," he says. "We wanted to redress the balance a little bit this year, to avoid straying into variety show territory. That's not where we want to be. The idea is to be all things to all people, but within the limits of what is recognised as classical music."



Classical Brits line-up: Simon Rattle (above) and Murray Perahia (top right) are on the shortlist, while Bryn Terfel is among the performers

Those limits will be carefully noted by Keith Clarke, editor of leading trade magazine *Classical Music*, who has spoken out in past years about the distance in type between award-winning artists and those performing onstage. "If they are moving towards being less frightened about presenting genuine classical music, good luck to them," he says.

"The message from the first Classical Brits appeared to say: 'Don't be frightened of classical music, it's just rock'n'roll with violins'. After that, the message was: unless classical music is in your face and over-amplified, you're not going to enjoy it. If they're backstepping from that, I'd welcome it and I think the audience would welcome it too."

Universal Classics has clearly invested heavily this year in presenting its core artists as part of the Classical Brits performance package, while maintaining its commitment to quality crossover acts such as Bond, Bocelli and Aled Jones. Bill Holland, divisional

director of Universal Classics & Jazz, is convinced that the widest range of classical tastes have to be served within the context of a prime-time television show. "A little bit of controversy is never a bad thing," he says.

"But we have genuinely listened to our critics as an industry since last year. There's no sense in calling something the Classical Brits unless it bears a relationship with the world of classical music. This year's awards will be the most credible. For it to survive, the show has to appeal to a classical market, even if that is viewed in its broadest sense."

Holland adds that the Universal's marketing campaigns for key core and crossover classical artists now take account of the considerable selling clout generated by appearances on the Classical Brits. The show's clear value in sales terms directly influences the company's release planning. "The promotional opportunity of the Classical Brits makes it a very significant event in the calendar," he says. "If you look at televised Proms concerts, they are nowhere near as effective when it comes to promoting an artist as the Classical Brits."

Knee-jerk criticism of the Classical Brits, usually voiced in the broadsheets by columnists who have never seen the show, comes as no surprise to Rob Dickens. "That's par for the course for any of our Brits packages," he says. "We want to cause ripples throughout the classical world, but recognise that it's important not to veer too far into the light entertainment world."

Performances at last year's show by Watson, Operababes and The Planets certainly had more in common with light entertainment than high art, suggest some industry outsiders. "The winners' list has always looked perfectly kosher," says CM's Keith Clarke. "Where the show has fallen down in the past is that its performers have had little relationship to the list of winners."

Rob Dickens explains that such comments were not wasted on his Classical Brit Awards committee, which also considered the reaction from the show's production staff and

the BPI classical committee. "In my bones, I felt that it went too far in the wrong direction and needed to be pulled back towards classical values," he says. "I would say that we had to do this if crossover acts were to maintain their power in coming out of the classical world. If any music loses its roots, then it becomes less effective."

Sony Classical's general manager Alan Taylor has little time for those who cite the Classical Brits as a symptom of classical music's terminal decline. "With Vengerov, Bartoli and Bryn onstage you can't start worrying about the quality of the show. There you have one of the world's finest violinists and mezzo-sopranos, and the world's finest bass-baritone. It doesn't come any better. The key thing this year is that the show manages to match commercial appeal with artistic integrity."

Above all, adds Taylor, the Classical Brits provides a rare chance to expose classical artists to a television audience infinitely larger than anything drawn to specialist programming on BBC Four. "It is the only broad-sweep television show we have for these artists," he says. "As such, it has to be embraced by the whole business. By bringing

back towards traditional classical artists, this year's show might help dismiss the view that people are no longer buying mainstream classical music. Universal has no problems selling Cecilia Bartoli and I have no problems selling Murray Perahia, so the doomsayers should pipe down."

Rob Dickens suggests that it is important for the Classical Brits to establish its artistic parameters, however widely set, and give focus to an area of the industry that has made capital from diversity.

"To deliver a television audience of 3m to 4.5m is remarkable, when you consider that broadcasts of classical music rarely draw more than 800,000 viewers," he says. "We always believed that if you present classical music in a glamorous, theatrical way, people will respond who would otherwise switch off immediately."

**'We wanted to redress the balance a little bit this year, to avoid straying into variety show territory'**

**— Rob Dickens, Classical Brits chairman**



ESC: ANDREW HAMILTON

Russell Watson: last year's high-octane show was seen as a turn-off by some viewers  
MUSIC WEEK 24 MAY 2003

CLASSICAL

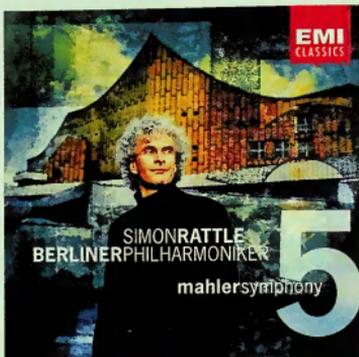


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of the Year  
The  
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**Album**  
of the Year



**Simon Rattle**

Male  
**Artist**  
of the Year

# CLASSICAL TITLES IN VANGUARD AS LABELS DABBLE IN SURROUND

While consumers' take-up of new formats such as SACD and DVD-A has so far been modest, classical labels have continued to test the water with a growing list of releases. Shrinking manufacturing costs may also help cut prices at retail, writes Andrew Stewart

Audio engineers and experts generally agree that the latest direct-stream digital technology and multi-channel surround-sound recording techniques represent significant advances. Selling that message to a general public hardened to claims of "new, improved" products is likely to prove a tougher deal than convincing audiophiles that more genuinely equals more. The competing formats of SACD and DVD-A have clouded the consumer vision of audio heaven, especially so for those who prefer clutter-free living rooms and remain wedded to hi-fi stereo.

In the early days of compact disc, the classical market helped drive hardware and software sales. Retail demonstration discs were drawn mainly from the classical catalogue, while audio standards were set to tickle the ears of classical connoisseurs. The latest sound carriers look and feel like compact discs, are arguably more immediately impressive in heavily engineered non-classical repertoire and retail at a premium price. In recent months, Universal Classics & Jazz has added its weight to Sony Classical's existing commitment to the SACD medium, while EMI Classics has kept faith with digital audio.

To date, the response from classical



Richard Hickox (left) and Ivan Fischer, behind SACD recordings for Chandos and Decca

consumers to SACD and DVD-A has been underwhelming. And yet the market-leading classical majors and a host of Indies have continued to test the SACD waters with a steady release of titles and the promise of better retail deals to come. Chandos Records, the Colchester-based indie, noted for the sound quality of its recordings, joined the SACD market in March with the release of



several new titles and catalogue Jewels, not least Richard Hickox's acclaimed version of Britten's War Requiem and his Gramophone Award-winning account of Vaughan Williams' London Symphony. "We will see how cost-effective they are at the end of the year," says sales manager Ginny Cooper. "Clearly, for an independent company such as ours, the production costs have to be offset by

sales. As far as long-term investment in the medium goes, we're reserving judgement at present."

Charnel Classics, Hyperion, Telarc, BIS and Limn Records are among other small labels to offer SACD titles. The UK market has to date generated very small retail returns, with monthly figures per disc often amounting to no more than 15 units sold. Those buying multi-channel discs scarcely represent a serious force to grow the independent sector's market share, although consumers may respond to a better deal on pricing. From July, the Swedish BIS label is set to release certain new titles only in hybrid SACD format, to retail at the full price point for conventional CDs.

"It's important to be there in the market," says Ginny Cooper. "Companies like Chandos may well eventually release SACDs only, given that one can play these discs on a conventional CD player. But until the time that manufacturing costs fall, SACDs will remain in the wings." She adds that SACD pressing costs are expected to drop by the end of this year, allowing companies and retailers to revise the price of enhanced format discs. Full-price Chandos discs usually retail at £14.99 per unit; meanwhile, the company's SACDs



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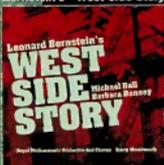
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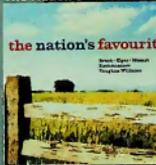
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are presently pegged at £17.99. "I have to say that I'm surprised at just how far the UK market is lagging behind the rest of the world. Perhaps price is critical here," she adds.

While the UK trade has been slow, Chandos and other labels have been flooded by requests from the Far East market for SACDs. Consumers in mainland Europe, especially Holland and Belgium, are also eager to see a rapid extension to the range of SACD classical titles.

Universal's strategy on surround sound has shifted in recent months, influenced by the spread of Sony's SACD technology and the arrival of new DVD players with onboard SACD chips. Ben Pateman, director of DVD for Decca Music Group, explains that while the company is likely to retain an interest in DVD-A, its attention is now firmly on producing and marketing SACD titles.

"The key to consumers adopting any new format will be the presence in homes of surround-sound systems," he says. "Our policy is to record wherever possible with surround sound in mind and make those recordings available on the carrier that consumers tell us they are most interested in. At the moment, that favours SACD."

Although Pateman concedes that classical consumers have not flocked to SACD with the same passion as they did to CD, he points to the high percentage of classical titles on offer from all companies in the SACD format. "The SACD retail market is small but growing," he says. "Around 30% of SACD titles are classical and there's a high percentage of jazz there as well. There's certainly strong interest in classical music in the new format."

He adds that select titles will be issued in future only as hybrid SACDs, including a new recording of Bartók's Duke Bluebeard's Castle from Gramophone Award winners Ivan Fischer and the Budapest Festival Orchestra.

"The message we want to emphasise is that we are in the business of presenting our new recordings in a persuasive form," he says.

"Although we believe that both DVD-A and SACD are outstanding carriers, at the moment we feel that the best vehicle for these recordings is SACD. The fundamental point is that we want to deliver new recordings in an enhanced format that consumers are happy to invest in." Universal has around 30 classical titles in its SACD catalogue, with two or three new titles pegged for release each month.

Klaus Heymann, founder and managing director of the Naxos label, says that he remains open-minded about the best enhanced sound carrier for surround sound recordings. However, his company has released a handful of DVD-A titles and

remains committed to that format at present. "DVD-Audio is a format that appeals primarily to audiophiles and people who own home cinema surround sound systems," he says. "Since the number of these installed systems is presently far greater than SACD systems, we've opted for DVD-Audio in the first place."

Heymann's decision to embrace DVD-A technology was based on sound business principles. However, he says his company could swiftly issue SACD releases to respond to any change in market conditions.

"The US and Far East are far ahead of Europe in terms of the number of cinema surround systems installed, which is why DVD-Audio does very well in the US," says Heymann. "It would do better in the Far East were it not for the very strong market position there of Sony, which is backing SACD. However, the market is shifting towards DVD-Audio and the latest car audio systems used DVD-Audio, not SACD. I believe that the SACD format has been devalued by the release of so many old recordings."

Naxos DVD-A format releases include

## BEST OF THE SACD RELEASES

**RENEE FLEMING – BEL CANTO:** Ari by Bellini, Donizetti, Rossini. Fleming; Orchestra of St Luke's/Summers (Decca 470 621-2).



This disc's stereo version won this year's Grammy for best classical vocal performance. In SACD surround sound the clarity and warmth of Fleming's fine singing are intensified, thanks to a natural balance between front and rear speakers.

**MOZART: Requiem; Adagio & Fugue in C minor. Scottish CO/Mackerras (Linn CKD 211).** Linn's latest SACD release stakes its claim on musical grounds, backed by an inspired performance of Robert Levin's edition of the Requiem and demonstration quality sound.

**BEETHOVEN: Symphonies Nos. 5 & 7. Vienna Philharmonic/Carlos Kleiber (Deutsche Grammophon 471 630-2).** These digital recordings remain top

Vivaldi's The Four Seasons, Holst's The Planets, Goffé's Grand Canyon Suite, Elgar's Third Symphony and Shostakovich's Jazz Suites.

Barry Holden, marketing director of Naxos distributor Select UK, says he is encouraged by the rate of UK business for the most popular among those titles, even though it falls far short of the retail demand for Naxos's budget CDs. "What's interesting here is to see if there's a long-term market developing," he says.

"Although we've shipped an encouraging 250 of the Shostakovich in two months, I don't think that title tells us much yet about retail sales. No one would be surprised to hear which of the two other four titles have sold. The Vivaldi is shipping 50 to 75 copies a month, while the Holst is shipping up to 100 copies a month. That's not negligible in the UK market. The



choices in the Beethoven catalogue. Ambient richness and depth are hallmarks of their multi-channel remastering, exposing a presence of long 16-bit stereo

reissues.

**VAUGHAN WILLIAMS: A London Symphony, etc. ISO/Hickox (Chandos CHSA 5001).**

Some might argue that the 2001 Gramophone record of the year winner is unbeatatable in conventional stereo, although the added acoustic vibrancy and perspective of its SACD incarnation amount to significant advantages.

**VIVALDI: Violin Concertos. Carmignola; Venice Baroque Orchestra/Macon (Sony Classical 087733).** The surround-sound medium suits the passionate, improvisatory style of Giuliano Carmignola's fiddle playing, projecting the soloist centre stage and raising the overall emotional temperature of these thrilling performances.

Planets has so far sold nearly 1,800 copies, which shows there's interest out there."

Holden says that surround sound discs, whether DVD-A or SACD, are currently attracting the audiophile market. He argues that good sales will initially depend on careful consideration of repertoire and the marketing of titles that have a fighting chance of recovering the high authoring costs associated with the surround sound medium. He admits that UK sales of SACD titles from Select's client labels have been negligible, although he suggests that the proposed downward pricing of BIS titles could kick-start interest in specialist releases in super audio surround sound. "There may be a market emerging for popular classics in surround sound," he says, "where the customer thinks the format might lend a piece something more than it would have in ordinary stereo."



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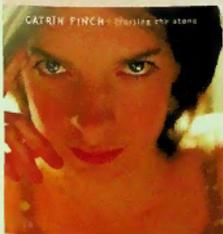
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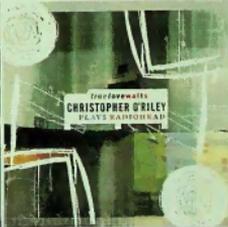
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## OFF THE RECORD

## CONTEMPORARY HIT MUSIC RADIO MUST ADAPT TO SURVIVE IN 2003

Are external factors really the only reason that contemporary hit music radio (CHR) stations have been suffering in recent months? In the US, big city stations like 2100 New York and KIIS Los Angeles have not been achieving the big numbers they used to do in increasingly format-fragmented markets. They are still making money from these stations, but have had to become more focused on their audience and be satisfied with being number two or three in share of listening. With consolidation and de-regulation looming, could that be the destiny of our big CHR – formerly “market leading” – stations?

Since teens shape “the hits” for everyone, they are the audience to watch. But they are notoriously fickle.

So many of the big US city radio stations have had to regularly redefine their youth-focused CHR formats. Last month, New York's WJVE reformatting to CHR and has re-branded as 92.3-FM.

### 'CHR stations which add the full mix of hits into their daytime line up this year will be the winners'

As 92.3-FM, it uses its strapping as “music entertainment and pop hits. Bink also uses content partners, MTV, CNN and AOL to create a new spin on what used to be Top 40 radio.

Unusually, in recent months, Avril Lavigne, Pink, Coldplay, Travis and Oasis have cross-pollinated rock into mainstream pop hits. However, bands like The White Stripes, The Strokes and Electric Six have sold well with limited airplay. As a result, hit music radio must open up its playlists to the traditional Top 40 variety it always used to have, picking from R&B, dance, mainstream pop, rock, and other.

Who can forget the variety in styles of a typical run of music on a CHR station in the Eighties – Simple Minds (rock) into Janet Jackson (R&B) into UB40 (pop reggae) and there would still be room for Kajuogoo!

In 2003, there should also be playlist space for new styles of music, from the growing UK Asian hip hop scene (Parlay MIC) to the reggae hybrids of Sean Paul and Wayne Wonder.

CHR stations which want to keep alive this truly great format and which add the full mix of hits into their daytime line up this year will be the winners. Those who do not will ultimately lose. No doubt they'll have their excuses ready.

Jeff Smith is a radio and music consultant, and former Radio One and Capital FM executive

© Off The Record is a personal view

## THE BIG QUESTION

## HAS THE LIVE MUSIC SCENE MISSED WEMBLEY STADIUM AS A VENUE?

Charlie Shun, Earls Court special events manager  
“Wembley has been missed by the big acts, but places like Twickenham, Hyde Park and Crystal Palace are all benefiting from shows that would normally be held there. It's difficult to say that hasn't affected our business, as the size is so different. When it re-opens, the big shows will move back there, as it will still have the prestige of a world famous venue.”



Marlin Hopewell, Primary Talent International managing director  
“You deal with the realities and there isn't a question now of playing Wembley Stadium because there's no Wembley Stadium there. Instead, you work with the remaining parts of the gigaw. Whatever they're going to build on that site isn't going to have the same appeal as before because it wasn't just about playing a huge-capacity stadium but about playing Wembley Stadium, the stuff of school boy dreams.”



“Missed is the wrong word. If anything, London and the South East rather than the UK has suffered. Artists that can do three or four stadium-sized shows would do Cardiff, one in Scotland, Newcastle and Manchester and so they have missed out on one in the south. But then places like Milton Keynes and Knebworth have benefited, with Eminem and Robbie playing there.”



Vijay Solanki, Shazam music and marketing director  
“I guess we've missed it a little bit. The Rolling Stones would typically do it and bands such as Oasis. So they are having to find other options and maybe structure tours differently. But I don't think it has changed people's lives.”



Daryl Robinson, McKenzia Group Limited group development manager  
“There are plenty of venues and locations in this country which are 50,000-plus capacity. And new sites have been developed, such as Cardiff stadium and Manchester (Trafford) Cricket Ground. So the loss is for those people around London and artists who can't bear to play anywhere else except London.”



Solomon Parker, Concorde International Artists director  
“Yes, but there are only a few acts that can play there. I've never had one, but would clearly love to. I've seen acts and loads of other bands there; it's a great day out.”



Wembley National Stadium chief executive Michael Cunliffe last week re-confirmed that music events will play a part in the newly-built venue

## DIARY

Remember where you heard it: This Thursday is Ivor Novello's Day, which, for some reason, always tends to be sunny. But definitely expect the warmth of the sun this year thanks to one of the lifetime recipients... Confusion is surrounding the use of Muse's cover of Feeling Good in the new Nestlé TV campaign for Nescafé and, more specifically, who gave permission?... France's national strike last week put the brakes on a trip to the VPI by the French envoy championing a lower VAT rate for music. The UK had been the final country on Francois Letailer's visit ahead of presenting a report to the European Commission and EU finance ministers... Over in Dublin, HMV's retiring Jim Peal was the man of the moment at the retailer's conference last week, as he was honoured for a staggering 43 years' service. “This guy has inspired me and inspired so many people,” saluted HMV Group COO Brian McLaughlin (pictured, right, with Steve Knott (left) and Peal (centre)), who also confessed in front of 250 delegates he should have paid more attention to Peal's wise words.

“If only I'd listened to half of what he told me, I'd never have made the mistakes I've made in my career,” added McLaughlin... Among the other award winners were Yvonne Drake (store manager of the year), Steve Edwards (divisional manager), Neil Taylor (regional manager) and Gordon Dick (outstanding contribution)... So which of the West Midlands regional FM licence hopefuls blew their rock music credentials by misspelling Slipknot in their application?... It is a sad sign of the times that Metallica felt unable to play any of the songs from their forthcoming St Anger album at last week's Folsom Prison gig. After all, you can't trust closely-guarded men with no access to recording equipment or the internet not to post your new stuff online, what hope is there for copyright in the free world?... Barely a fortnight after Apple struck a blow for authorised downloads, expect a new paid-for download service within days from an altogether less official source... Pop fans may well have noticed new singer Jamie Pearce plugging his debut single for indie Cent Records on tour with the likes of Blue and Liberty X. But, despite the big push on his track, a barcode error meant the otherewise cardboard single limped into the chart well beyond the 100 mark last week... Tickets for this year's Music Industry Trusts dinner honouring young Rod Dickens are now on sale. Ring the BPI's Kelly Coxall on 020 78031300 (Kelly.coxall@bpi.co.uk)... A science award has been created in the honour of former Stan House student manager and designer Brian Gaylor, who died recently. Donations to the award at Gaylor's daughter's Portsmouth High School should be sent to the Brian Gaylor memorial account at Bluetile Farmhouse, Great Byrth, Norfolk NR21 7AQ. A memorial service for Gaylor is planned for next month.....



Back in December, when the rest of the UK was yet to properly catch on, Music Week named Justin Timberlake's *Justified* as one of its albums of the year, with *I Love You* on its 10 top tunes of 2002. Five months on, the world has got wise, with the Timberlake live steamroller becoming one of the gigs of the year, too, over the past fortnight. To mark the arrival of the tabloid dander to these shores, Jive is taking the opportunity to hand over the shiny disc representing triple-platinum and 3m UK album sales. Pictured handing over the prize are Jive managing director Steve Jenkins and general manager Tina Wisby.



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# THE HOUSE OF HITS

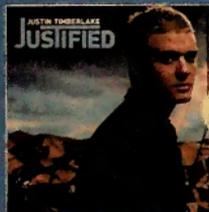


R. KELLY / *Golden Remix*  
Includes Who's That  
Apologies a' Thuz... Enhanced Video

R KELLY  
No.1 Single 17th May

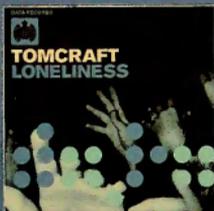


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[judd@fclpr.com](mailto:judd@fclpr.com) [nick@fclpr.com](mailto:nick@fclpr.com)



JUSTIN TIMBERLAKE  
No.1 LP 10th May

## Radio / TV Promotion



TOMCRAFT  
No.1 Single 10th May  
TV Promotion

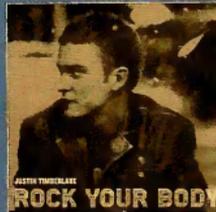
## For all your Radio & TV promotional requirements



CHEEKY GIRLS  
No.3 Single 17th May

SIZE NINE

contact:  
[jerril.size@music-house.co.uk](mailto:jerril.size@music-house.co.uk)  
[paui.size@music-house.co.uk](mailto:paui.size@music-house.co.uk)  
[simon.walsh@music-house.co.uk](mailto:simon.walsh@music-house.co.uk)



JUSTIN TIMBERLAKE  
No.1 Airplay 17th May

## Watch out for:



### upfront club promotion

Moloko "Forever More" (*Echo*)  
M Factor "Come Together" (*Credence*)  
Ladytron "Evil" (*Telstar*)



### alternative/student promotion

Stereophonics "Madam Helga" (*V2*)  
Paul Van Dyk "Nothing But You" (*Positiva*)  
Deftones "Minerva" (*Maverick*)  
Goldfrapp "Strict Machine" (*Mute*)



### commercial club promotion

Dannii Minogue "Don't Wanna Lose  
This Feeling" (*London*)  
Jennifer Lopez "I'm Glad" (*Epic*)  
Scooter "The Night" (*Edel*)



### radio/tv promotion

Nio "Do You Think You're Special" (*Echo*)  
Michael Woods/Imogen Bailey  
"If U Want Me" (*Incentive*)  
DJ Sammy "Sunlight" (*Data*)

### WAXWORKS

### breakbeat/nu skool breaks

Benny Banassi "Satisfaction" (*Data*)  
Dave Gahan "Dirty Sticky Floors" (*Mute*)  
Laquer "Behind" (*BMG*)



### radio/tv promotion

Fast Food Rockers  
"The Fast Food Song" (*BTD*)  
Maksim "Flight Of The Bumblebee"  
(*EMI Classics*)  
Emma Holland "From Now On" (*Jive*)