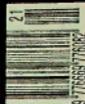


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Wright urges action on singles decline

by Paul Williams
 Bard chairman Simon Wright has issued a stark warning to the industry: act now to turn around the ailing singles market or face its complete disappearance within two years.

With shipments plummeting in value by 42.5% to record lows during this year's first quarter, Wright has issued this warning following a Bard council meeting last Thursday during which the retail organisation sought to start drawing up a plan of action to try to reverse flagging sales.

"We need to positively look at the situation and see what can be positively done, taking everybody's position into account, whether you're a supplier or retailer and most important to think about, where the customer sits," says Wright.

The Bard meeting coincides with

the launch of a wide-ranging investigation into the singles chart orchestrated by the Official Charts Company and its two backers, the BPI and Bard.

BPI executive chairman Peter Jamieson, who has continually highlighted the issue since taking up his position last year, says, "The OCC is continuing a series of meetings, the agenda being to consider the future of the charts and in what way the charts can properly reflect the changing singles market."

Jamieson stresses the importance of the urgent introduction of legitimate downloads into the charts, adding, "We have to embrace legitimate downloads as fast as we can. We can see that a chart based fully on physical sales is declining but the consumption of music tracks continues to be as popular as ever."

Richard Woodton, joint chairman



Wright stark warning

of the Bard/BPI liaison committee, says that a number of focus groups will be assembled from people across the industry to look at the issues from different perspectives.

One option to shore up singles sales which Wright favours is for singles to be made available simultaneously at radio, in store and as downloads or, at the very least, within a week of each other. "It's

not uncommon for singles to be played on the radio six or seven weeks ahead of release. While all that is very positive in terms of promotion, it leads to a situation where consumers' only access to a single is by illegal download and by the time they've been able to buy it the situation has passed," he says.

Another option supported by many retailers is adopting a two-track, £1.99 single. "The standard price is too high. It needs to go back to £1.99 if you want to get back to kids buying two or three singles a week; instead they're downloading them for nothing," says Keith Shepherd, owner of Upbeat, the Cornwall-based indie dealer featured in Frontline this week (see p15).

Such a move would also be supported by larger players including Virgin Retail on the basis that it would address the narrowing differ-

ence in price presently between singles and albums. "Our gut feeling is there's always been a price ratio of about four or five to one. At the moment, with the average album price under £10 and a CD single normally selling at £3.99, that ratio is out the window. Really there's no justification in a single above £1.99 and I don't think any retailer would be unhappy with only two tracks," says a spokesman for the retail group.

Although many retailers argue that a healthy singles market is crucial to get young music fans into the habit of buying music, it is not a unanimous view. Music Zone founder Russ Grainger says it makes no difference what the industry does with the single as "they're on the way out." He asks, "With albums as cheap as they are why should people want to buy singles?"

Liberty X and Darius have already proved that utilising exposure from reality TV shows can be more beneficial than actually winning the competitions themselves. Now *Girls Aloud* "reject" Javine Hylton (pictured) is set to join their exclusive club with the singer's debut single *Real Things* released through Innocent on July 7. The StarGate-produced track contains a hook based around a sample from M.O.P.'s rap smash *Ante Up*, which reached number seven in the singles chart in August 2001. "It doesn't sound like leads of other R&B records around which is a real plus point," says Trevor Nelson's producer at Radio One, Devon Daley. Hylton, who was last week in Los Angeles shooting the video for *Real Things*, has also recorded a Diana Warren-penned track, *What My Heart Says*, as a possible future single. Her debut album is slated for an October release, following a second single.



New deals mark end of signings lull

After months of inactivity, the trickle of new record company signings is turning into a steady stream.

Hope Of The Streets and Razorlight both secured major record deals last week, with Sony Music and Mercury respectively. The signings follow deals earlier in May for Funeral For a Friend and The Darkness (see feature, p4), and both who signed to East West by incoming managing director Korda Marshall.

Sony Music chairman Bob Stringer is understood to have personally signed six-piece Hope Of The Streets, who are currently on a UK tour which concludes at London's ICA on June 3.



Razorlight: deal with Mercury
 Meanwhile, Razorlight will release their debut, single for Mercury, *Rock'n'Roll Lies*, on July 28. "Mercury were completely enthusiastic about the band from the very start, which was a big part of why we

signed with them," says Razorlight's manager Roger Morton. Razorlight's three-track demo were recorded at East London's Teorix studios where The White Stripes recorded their Elephant album. Mercury is currently in the middle of an aggressive signing spree with other deals set to be confirmed imminently.

Other bands set to join the cut of major signings in the coming months include Hastings trio Keane — who are winning widespread support thanks to a string of impressive live shows and a one-off single through Fierce Panda — and Tom Watkins-managed band QED.

HMV joins forces with Vodafone for album sales to mobile users

HMV is going mobile for the first time in link-up with Vodafone to sell chart albums directly to phone users.

The entertainment retailer has struck a deal with the mobile phone operator's recently-launched Vodafone Live service to offer a range of chart CDs, DVDs and games at the press of a button. Under the offer, which is set to launch in July, customers will be able to order a title and pay for it by credit card using their mobile. The title, which will cost the same as in store, will then be delivered to their home.

HMV Europe has not previously joined forces with a mobile phone company to sell product, but e-commerce director Stuart Rowe says he was persuaded by Vodafone Live because of the service's content, which includes full-colour pictures, games, ringtones and a messaging service.

"This is really interesting stuff," he says. "If people want to use their mobile phones for different things apart from making phone calls this is going to be massive."

The offer is set to be extended in the future and ultimately opens up the prospect of purchases of physical music and downloads being charged straight to the customer's phone bill.



Rowe: offer has massive potential
 Rowe is also overseeing an in-store programme that will eventually replace all listening posts with flat screens, enabling customers to access and play clips from 250,000 music, DVD and games titles either via an online search or by scanning the barcode of a specific title.

The service will state how many copies of a particular title are available in store, allow users to sign up for e-mail data to be sent to their homes and enable ordering online.

The screens will be introduced initially in HMV's 360 Oxford Street store in London this summer and then to its other West End outlets before being added over the next two to three years to all other stores in the chain.

newsfile

BMG TAKES CONTROL OF ELECTRIC SOFT PARADE AND TOM MCRAE
David Bates has lost control of his label do Records' two most successful acts following the conclusion of a three-year licensing deal with BMG. As previously speculated, the Electric Soft Parade and Tom McRae (pictured) will remain with the major, while Bates continues with the remainder of do's roster through independent distribution. The first do release in the new setup will be Psychic's debut album, which is due out on July 21.

**CLOSING DATE FOR MERCURY PRIZE ENTRIES DRAWS CLOSER**

Record companies have a little more than a week to submit their entries for this year's Panosonic Mercury Music Prize. The closing date for the contest is June 6 with all albums by UK and Irish acts issued in the year up until July 21 qualifying. The shortlist of 12 albums will be unveiled on July 22, with the winner announced on September 9.

IPI-BACKED WEBSITE LISTS LEGITIMATE ONLINE MUSIC SHOPS

Industry groups are fighting back against illegal online music services with a newly-launched website containing one of the most extensive roundups yet of legitimate European sites. It forms a central part of the music.org site, backed by the IPI, Europe-wide retail organisation Gera, performing artists group Gart, the Federation of International Musicians (FIM), artist managers group the IMMF and Impira.

SCOTTISH RADIO HOLDINGS ACQUIRES GWR STATE IN VIBE RADIO SERVICES

Radio 5 to sell its 43% share of Vibe Radio Services to Scottish Radio Holdings for £17.6m. It follows the Office of Fair Trading ruling that GWR's proposed merger with the Bristol-based Glasgow station should not proceed because it would have given the group too much share of the area's advertising market. GWR last Thursday revealed turnover for the year to March 31, 2003 dropped 1.0% to £127.1m with operating profits down 10.4% to £14.7m.

GERRY SHEPHARD DIES

The Gitter Band's guitarist Gerry Shephard (pictured), who wrote or cowrote all of the group's 10 Top 10 hits away from Gary Gitter, died aged 63 after a battle with cancer. Shephard, whose hits with the band included Angel Face and Goodbye My Love, also co-penned the UK's 2000 Eurovision entry Don't Play That Song Again.

BROFMAN PREPARES VIVENDI UNIVERSAL BID

Fomer Vivendi Universal vice chairman Edgar Brofman will spend this week drumming up support from private equity investors to shore up his bid for the world's largest music company and the other assets of Vivendi Universal Entertainment. Analysts believe Brofman will need to find at least \$250m if his bid is to succeed. Brofman was suspended from the Vivendi board last Wednesday after unveiling his bid intentions.

PIRACY POLICE SEIZE TWO MEN IN SOMERSET

Two music pirates are likely to face charges following a crackdown on illegal recordings at a Somerset market last week. The BPI accompanied 200 strong teams of trading standards officers to raid several stall holders and seize CDs, DVDs and computer software worth £250,000.

THE DARKNESS

The Darkness's debut album Permission to Land will be distributed through VIVA!/THE and not as stated last week. Meanwhile, Tom Nichols is a Good Groove Songs writer. Per Astrum is signed to Mutiny/Universal and Anders Bagge to EMI Music and is not as stated in last week's publishing feature.

m w playlist

RICHARD X - Presents His X Factor Volume 1 (Virgin) One serious trip of a record, talking in bits of Jarvis, Spandau and even Mark Goodier along the way. This week's X Factor winner will entertain in equal measures (album, August)
ASHANTI - Rock Wit U (Awww Baby) (Murder Inc./Mercury) More subtle than her earlier material, this growing summer anthem will really set up the R&B princess's second album (single, June 16)
LONGVIEW - Further (4th Floor Recordings) Gloriously melodic with an epic production. This promising Manchester four-piece are already setting themselves apart from the rest (single, July)
JAVINE - Real Things (Innocent) With a straight-out-the-box radio track as good as this, few will be worried about whether this future star was briefly barred with the brush of reality TV (single, July 7)
JOE BUDDEN - Pump It Up (Def Jam) Featured three weeks ago, this rock anthem is now starting to attract crossover radio play (single, July 7)
FINLEY QUAYE & WILLIAM ORBIT FEAT. BETH ORTON - Dice (Epic) Originally planned for Orbit's solo album for BMG, this class collaboration is now the comeback for Finley album three (single, July)
R KELLY - Snake (Remix) feat. Cam'ron & Big Tigger (Jive) A tougher version of the album track, this is unstoppable in the clubs and will further power Kelly's Chocolate Factory LP (single, July)
BEYONCÉ - Crazy In Love (feat. Jay-Z) Epic Not as good as her (single, June 30)
HIM - Many In High Places Are Not Well (Fatcat) A beautiful and boundary-free brew of textured, jazz introspection - on no account to be confused with their Finnish metal namesakes (album, June 23)
KEANE - Everybody's Changing (Firece Panda) Seemingly introduced on this list for eternity, this single continues to delight (single, out now)

Wilson fees good news asvors honours legend

by Paul Williams

Brian Wilson caught a wave of emotion at this year's Ivor Novello Awards with a standing ovation after receiving one of the event's highest honours.

The Beach Boys' principal songwriter and producer, dubbed the UK "his spiritual home", after winning the special international award.

"Each time I come here you make me feel so special," the 67-year-old legend told the Grosvenor House audience before delivering them a brief delivery of California Girls specially reworded for the occasion.

Wilson's recognition at the British Academy of Songwriters & Composers came immediately after Mercury Records joint managing director and their one-time producer Steve Lillywhite handed U2 the outstanding song collection prize.

The Edge remarked onstage that being in a band was "a remarkable thing". "It's very humbling to think back over the years I haven't written one song on my own. If it wasn't for the guys, I wouldn't have amounted to much in music. That's what a great band is all about."

Bryan Ferry was handed the PRS outstanding contribution to British music award and **TRIO** the international achievement award, while among the shortlisted categories it was the second year in succession

IVOR NOVELLO AWARDS 2003: THE WINNERS

Best song musically & lyrically: The Other Side by David Gray (Chris pairs); **Best contemporary song:** Weak Become Heroes by Michael Simmet (Universal/Pure Groove); **PRS most-performed work:** Just A Little by Michelle Escoffery, John Hammond Hagan, George Hammond Hagan (EMI Music/Big Life); **Best-selling UK single:** Anything Is Possible by Cathy Dennis, Chris Braide (EMI/Warner-Chappell); **International hit of the year:** Complicated by Lauren Christy, David Alspach, Graham Edwards, Anni Lennox (Rondor/Warner-Chappell); **new dance award:** Lazy by Ashley Beedle, Darren Hood, Damon Rock, David Byrne (Chrysalis/EMG Warner-Chappell); **Best original film score:** The Quiet American by Craig Armstrong (EMI); **Best original music for television:** Feltham Signs by Deatrous, Simon Armitage (Stage 1000); **UK's classical music award:** Boots of Lead by Simon Holt (Chesler); **Songwriters of the year:** Coltrajay (BMG); **International achievement:** UB40; **PRS outstanding contribution to British music:** Bryan Ferry. Outstanding song collection: U2. Special international award: **TRIO/Wilson.**

that EMI Music Publishing's Cathy Dennis figured among the winners. Twelve months after three wins for Can't Get You Out Of My Head, her Anything Is Possible cowrite with Warner/Chappell's Chris Braide was named best-selling UK single.

EMI Music chairman and CEO Peter Reichardt says Dennis has really grown as a songwriter. "She has become the Diane Warren of the UK. She's definitely grown to that kind of stage," he adds.

Dennis was one of three EMI winners with the Liberty X hit, published with Big Life, named PRS most-performed work, and Craig Armstrong's The Quiet American best OST.

David Gray, winner two years ago of

the best song musically & lyrically with Babylon, claimed the same prize again with The Other Side in what was the first of two honours for Chrysalis Music. Another of its writers, Ashley Beedle, won a share of the Ivor dance award Lazy performed by X-Press 2 and co-published with BMG and Warner/Chappell.

Universal Music/Pure Groove's Miss Simmet's best of pop competition from Birmingham's Coltrajay and EMI Music's Ms Dynamic to make best contemporary song for the Streets hit Weak Become Heroes. Later, Coltrajay, in their absence, produced **TRIO**. The afternoon's most enthusiastic response by being named songwriters of the year.

Classical Brits effect looks set to boost sales

Classical music's feelgood factor received a powerful boost at the Royal Albert Hall last Thursday with a slick and impressive fourth outing for the annual Classical Brit Awards, writes Andrew Stewart.

Popular crossover favourites Andrea Bocelli, Bond and Aled Jones lined up with classical stars Cecilia Bartoli, Bryn Terfel and Maxim Vengerov to perform everything from Italian ballads to Ravel's emotionally charged Tzigane.

The show offered quality in place of controversy and at least one well-managed surprise with the appearance of Sting to sing guitar-led Dominic Miller's Bach-inspired Shape Of My Heart (see story below).

Other highlights from Universal Classics, which supplied most of the artists for the show, left the Royal Albert Hall feeling optimistic about the likely impact of this year's Classical Brits on sales and profile building, especially so given



Bond: impressive performance

the elemental force of Cecilia Bartoli's delivery of a Vivaldi opera aria, Terfel's charismatic performances and Bocelli's obvious rapport with his audience. The Italian tenor walked away with the award for the year's biggest-selling classical album, thanks to the autumn-released Sentimento. Renée Fleming's recent Decca recording should likewise receive fresh sales impetus in the wake of her award as best female artist.

Impassioned performances by Maxim Vengerov, who also preserved the Classical Brit Award for

outstanding achievement in music to his friend Bartoli, made a bold statement about the commitment of EMI Classics to core artists, as did Sir Simon Rattle's success as male artist of the year and conductor of the ensemble/orchestral album of the year.

Warner Classics' Chohé Hanslip, 15, was recognised as young British classical performer of the year, while another 15-year-old, Hayley Westenra, joined former child star Aled Jones to sing the Maori love song Pōkarekare Ana.

This year's critics' award went to London-based American pianist Murray Perahia for his Sony Classical account of Chopin's Etudes, while Estonian composer Arvo Pärt triumphed over Hollywood legend John Williams and Howard Shore to take the contemporary award. The popular vote, delivered by Classical & FM listeners, ensured that Bocelli's Sentimento was named as album of the year.

New BBC label signs virtuoso guitarist

BBC Music has formed a record label to sign artists not developed from TV programmes.

The first signing to Invention Records is Dominic Miller, who performed at last Thursday's Classical Brit Awards. The new label will release Miller's new album, which is the day after the terrestrial broadcast of the awards programme.

BBC Music, which has enjoyed chart success with albums from The Beatles and Bob Dylan, expects the new imprint to allow it to change how the division works music projects. "Until now, most of our



Miller: first signing to new label releases have come from existing programmes, but now we can look at taking talented artists and placing them into programmes," says acquisition and development manager Jim Reid. "Buitar virtuoso Miller has been a member of Sting's touring band for 14

years and has played on seven of his albums. His album Shapes features Sting (performing a version of Shape Of My Heart) along with performances from Paolo Dorrando and Carrad's Moya Brennan. "There is definitely a gap in the market for an album like this," says Reid. "It's armed at more of a younger market than much of the crossover classical."

Meanwhile, BBC Music is working on a project to mark the 40th anniversary of Dr Who in November. Artists understood to have been approached to contribute to the album include Radiohead and Orbital.

MusicNet remains upbeat as Napster relaunch looms

by Joanna Jones

The consortium behind the major-backed online music venture MusicNet says it has no plans to sell after industry insiders cast doubt on the future of the subscription service.

MusicNet is back in the spotlight following the news last week that rival service Pressplay, owned by Sony and Universal Music, has been sold to Roxio and now looks set to re-emerge under the Napster brand.

However, a spokesman for MusicNet points to new funding – reportedly totalling \$30m – secured by its original investors, which include AOL and Real Networks, as evidence there is continuing confidence in the BMG, EMI and Warner-backed subscription service.

“Investors continue to be supportive and we continue moving forward with our strategy,” says MusicNet spokeswoman. She adds

that distributor RealNetworks remains its biggest single shareholder, though some industry insiders suggest the future remains clouded after Real Networks bought rival Listen.com and did not upgrade to the latest MusicNet technology. “It is unclear why Real Networks has not upgraded to MusicNet’s 2.0 version,” says Jupiter Research senior analyst Lee Black.

Meanwhile, Sony and Universal’s decision to sell Pressplay provides further proof of a seismic shift in major record companies’ approach to online music. The deal allows UMG and Sony, which have sunk a reported \$60m into Pressplay, to trade in the subscription service for a stake in Roxio while the CD-burning software company gains access to a legal music distribution infrastructure and catalogue rights to repertoire from all five major labels.



MusicNet: secured new funding
Roxio paid \$5m for Napster’s name and assets in November of last year.

Coming in the wake of Apple’s iTunes Music Store launch and a recent US court ruling that peer-to-peer music services Grokster and Morpheus are not illegal, some industry insiders suggest this latest development shows how unsuccessful file sharing have been in producing an attractive but legal service.

But while UMG recently filed a suit against Bertelsmann for investing in

Napster, it remains to be seen how effectively Roxio can harness the consumer perception of super-brand Napster in subscription form.

RI Operator’s head of Music Ben Drury says, “It is a recognition of the fact by the majors that they are not specialists in this area. The reality is that technology companies have experience of building products and labels should not be playing in that space.”

He adds, “It is a round of consolidation and a realisation by labels that something is emerging which looks like a viable legitimate service. I am slightly dubious, however, that rebranding the service as Napster is the right strategy.”

Jupiter’s Lee Black says, “Labels are saying ‘let’s step out of this and continue to do what we do best – develop, manage and promote music and artists.’”

m w comment MARKET FORCES SINGLES DEBATE



When Music Week ran a series of special articles about the decline of the singles market a year ago, one of the most striking features was how little consensus there was on the reasons for the decline. While some leading industry figures publicly expressed their fear that a core part of the business was going down the toilet, others gave a “forewarned-critics” shrug of the shoulders.

Well there is no doubting the seriousness of the situation now. And no doubting its complexity.

That makes the debate which is now beginning so vital. It means a number of separate but related issues. The future of the singles chart, for example, is not the same as the future of physical singles sales. And what we suspect the former may take more time – and more radical thinking – to resolve, action on the latter is needed immediately.

There is a growing retail consensus that the only way forward is to reduce the price of singles, probably to £1.99. A year ago the counter-argument was that such a move would further devalue a valued pricing; well unfortunately that has happened anyway, and the runaway US success of Apple’s 99 cent downloads has highlighted the issue even more.

Cheaper singles will require a welcome rethink of the amounts invested in launching singles, let alone what their purpose is – but that is underway already. For now some young fans still buy “real” CDs. If they’re successful, however, the danger is that unless there is rapid action, those consumers will simply fall out of the habit – and no amount of hits will encourage them back.

It’s honouring at the Ivors this week was a timely reminder of the enduring power not only of their songs but also of classic mainstream rock. With a few notable exceptions it is something that has been all too lacking from the UK in recent years, at least in the UK media.

Hunger for the next big thing likes of Herrerat and NME – and the broadcasters that follow them – to highlight a succession of no-metal/heavy metal/punk acts, mostly from overseas. In fact, the issue of Q reflects this neatly, with the White Stripes on the cover and a CD that spans System Of A Down and Sum 41 through BRMC, The Danes and Hot Hot Heat.

But there are some notable signs that there is a quieter explosion happening over here. The new music from the likes of Keane and Longview – who coincidentally play a gig together this week – is built on simple guitar and vocal melodies that linger longer after the first listen. None of the bands are particularly hip or revolutionary, but they have the potential to deliver big airplay and sales. Let’s see if the trend-obsessed media gives them the chance.

Alex Scott
alex@musicweek.com

A unique re-voicing technology which allows fans to dub their own voices onto their favourite pop star is making its UK debut with the launch of Girls Aloud’s (pictured) Sound Of The Underground album, released this week by Polydor. Fans will be able to insert their copy of the Girls Aloud CD into a computer and pick a section of the video for current single No Good Advice that they want to sing along to. The ReVoice technology then records the user’s version of the track and allows them to play back the video with their voice transposed and lip-synched with the picture. Greg Lynn, director of Front Row Productions, which is launching ReVoice Studio with inventors Syncro Arts, says the technology already features as a DVD add-on for films including *Strek*, *Stuart Little 2* and *Goldmember* and there are plans to roll out ReVoice as a standalone retail product with artist and compilation CD-Roms and DVDs in September.



Gavin moves up to Polydor A&R director

Polydor A&R manager Simon Gavin is being rewarded for his work with artists including Ms Dynamite, Sophie Ellis Bextor and Daniel Bredford with promotion to the role of A&R director.

Gavin’s most recent signing for Polydor is Prodigy vocalist/dancer Keith Flint, whose debut material through his solo project Flint is released in July. He joined Polydor in 1994 from Virgin Records, where he had worked with acts including Massive Attack and Soul II Soul.

Polydor joint managing director Colin Barlow says, “Simon has proved beyond doubt that he is one of the leading A&R men in the UK. The future of Polydor and the vision we have for the label is encompassed totally in his taste and the artists he has signed.”

Meanwhile, Polydor has also appointed Jim Chancellor as A&R manager with a focus on developing rock acts for the label. Chancellor is also manager of Parlophone-signed four-piece Atlanta, a role he will continue alongside his new A&R duties.

EMI bucks trend with profits rise

EMI FULL-YEAR RESULTS

	2002	2001	Change
Operating profit	£50.5	£31.1	+61.1%

RECORDED MUSIC
Turnover 1,774.2 2,029.4 -12.6

Operating profit 150.5 83.1 +81.1%

MUSIC PUBLISHING
Turnover 401.2 416.4 -3.7

Operating profit 103.5 107.8 -4.0

GROUP
Turnover 2,175.4 2,445.8 -11.1

Operating profit 254.0 190.9 +33.1%

Source: EMI Group

He has now sold 13m copies worldwide and “Coltplay and Robbie Williams, both with nearly 6m sales for current albums.

The division returned to profitability after five consecutive years of losses in North America, where Levy and his number two, Davis Murns, remain committed to breaking Robbie Williams, despite a slow start to the campaign.

Against a sharp rise in operating profit, Recorded Music sales overall fell sharply by 12.6% to £1,774.2m, blamed on macro-economic effects in some territories, proxy and the “disruptive impact” of restructuring.

The entire group’s operating profit rose 33.1% to £254.0m on turnover down 11.1% to £2,175.4m.

Nicol acknowledges the decline in the global market for music was greater than the group originally anticipated and worsened as the year progressed. EMI estimates worldwide sales fell 9% over the past 12 months and predicts a further 5.6% in its current financial year to March 2004.

Even EMI Music Publishing felt the effect of a shrinking recorded music market worldwide, although the group blames currency movements as a 3.7% drop in sales for the year to £401.2m. EBITA here dropped 4.0% to £103.5m.

Against a background of continued merger speculation among the majors – both including and excluding EMI, Nicol insists the prospects of the company are “good” either with or without consolidation.

The industrial logic of a combination of two music majors is unarguable,” he says. “Everybody understands the merits but such a combination is not without risk, both exchange risks and regulatory risks.”

The Darkness eye stadium fantasy Word-of-mouth swells support

by James Roberts

Three-and-a-half years of blood, sweat and teardrobbiness finally paid off for Britain's most infamous unsigned rock band, The Darkness, who have finally secured a major label home.

But, if a band can sell-out London's 1,500-capacity Astoria Theatre under their own steam — while simultaneously attracting widespread media support everywhere from *Dazed & Confused* to *Kerrang!* — and still struggle to get signed to a major label, is there something wrong with how record companies look for new talent?

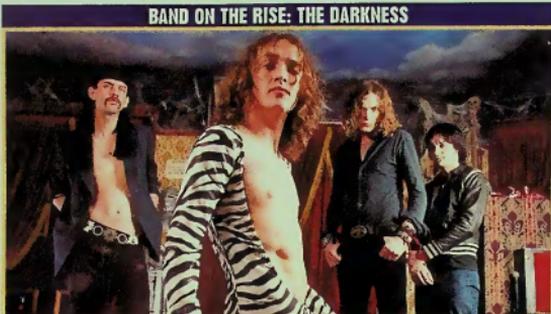
"It's an indication of the state of the industry," says Darkness manager Sue Whitehouse. "Lots of record label people would love to the gigs time and time again and say they loved it, but said they would never be able to sign it."

One such fan of the early gigs was Mushroom A&R scout Joel De'ath, who was keen to sign the band. But it was only much later when his managing director Korda Marshall started warming to the band. "He phoned me to say he couldn't stop listening to it," recalls Whitehouse.

After lengthy negotiations, Marshall finally signed The Darkness this month to East West through his new role as managing director. Although Sory Music is understood to have offered more money to sign the group, the band had opted for a deal where they continue to keep their existing independent team.

"Like all great talent they are unique and individual and can't be put into a box," says Marshall. "They are so unfashionable they are now fashionable, which in turn has made them unfashionable to the people that thought being uncool is fashionable. It's quite a bizarre position."

Ian Johnson, who runs tiny independent label Must Destroy, did not think twice about whether releasing the first single from The Darkness was a cool thing to do or not.



BAND ON THE RISE: THE DARKNESS

Since signing to East West on May 12, plans for the next stage in The Darkness' career are already well underway.

Following their sell-out London Astoria gig while still unsigned, a headline show at the 3,500 capacity Hammersmith Apollo is already mooted as part of their autumn tour, while a clutch of summer festival appearances — including Donington's Download Festival, Isle Of Wight, T In The Park, and the Carling Weekend — are sure to introduce legions of new fans to the group.

"The Darkness split people into two camps," says East West head of A&R Max Loussada, who confirms that the label signed the band for less than

£300,000. "Some people adore them, but others can't stand them."

"People who like them come from a wide demographic — everyone from supermodels to nerds to Metallica fans go to their gigs. In this mundane climate, the fact that the band entertain is refreshing to lots of people."

Following the release of debut album *Permission To Land* on July 7, a further two singles are expected later this year, including a re-release of their anthem I Believe In A Thing Called Love.

"Our commitment is to break them internationally and, judging by the interest we have already had from Atlantic US, I think that is achievable," adds Loussada.

"Everyone else had seen them and turned them down," he says. "The first time I saw The Darkness, two years ago, they were a fully-formed stadium rock band that happened not to be playing stadiums. They are no different now to how they were then."

As things progressed following the release of I Believe In A Thing Called Love through his label last August, Johnson noticed how The Darkness' performances made some people unsure. "There were loads of people in the industry who loved the band but wouldn't sign them as it would

probably mean they would risk losing credibility with their bosses," he says. "It's easier for someone to sign a band from the New York scene, as that is cool and acceptable and won't look too bad if it goes wrong."

A case in point was last year's *The City*, where the band had one of the hottest buzzes, but many A&R people present either said they loved it but couldn't sign them or dismissed the band as a one-trick pony (albeit an excellent one).

So how can an act like The Darkness, with such obvious melodic

and commercial rock songs (which remain unpublished), fail to prove attractive to potential labels?

"It is the flamboyance that surprises people," says Whitehouse. "Some people mis-interpret that as being a joke. But we've never listened to the criticisms and we've just got on with things."

The lack of serious interest in her band led Whitehouse to continue building an independent team around The Darkness, including a PR, promoter, radio pluggler, agent, webmaster along with Must Destroy (who

have never had a formal contract with the band). By funding the independent single releases, distributor Vital has also played a fundamental role in the story, and it will continue to be involved.

"Everyone around us is in for the love as there hasn't been any money to spend until now," says Whitehouse. "The media, particularly the press, has been really supportive of the band. I think they love the fact it is a bit different, which is exactly the thing record companies have found difficult to deal with."

One early supporter at radio was Radio One's Jo Whiteley, who awarded I Believe In A Thing Called Love single of the week status a couple of months after it came out. "She completely freaked out over it," says Johnson. "It's a good example of how so much of what has happened in this band has come about through word-of-mouth."

With cut shoestring videos already in the can and festival appearances about to boost their profile further, The Darkness release their debut album on July 7. I Believe In A Thing Called Love is set for a re-release in September, which is likely to provide the group with their first Top 10 single. With their UK career now falling into place, they are already looking to the US to continue the story. Building on early support from US media, a US tour is planned for September.

Despite their new level of awareness, it seems some people will never be able to take The Darkness seriously. Must Destroy's Johnson says he has defended The Darkness from being a joke band many times. "Every band in the world is a joke — being in a band is a pathetic way for a grown man to make a living regardless of what band it is," he says.

"The only difference between The Darkness and other bands is that some jokes are better than others."

The Darkness story so far

Aug — The Darkness begin three years playing London's pub circuit with a gig at Camden's Monarch.

Aug — Indie label Must Destroy releases I Believe In A Thing Called Love. Limited to 2,000 copies. Copies of the single are now for sale on eBay for up to £40.

Sept — The Darkness play in The City in Manchester.

Feb — A UK tour with Def Leppard is followed by second single through Must Destroy. Get Your Hands Off My Woman, which charts at 43.

April — Debut album *Permission To Land* is completed at Chapel Studios, Lincolnshire, produced by the band's engineer Pedrock Ferreira.

June — Third single *Growing On Me* is due for release on June 16.

Autumn — I Believe In A Thing Called Love to be re-released through East West.

2000

2002

2003

THE BIG QUESTION

ARE THE DARKNESS THE FUTURE OF BRITISH ROCK OR THE MUSIC INDUSTRY'S BIGGEST IN-JOKE?

Joe Elliott, Def Leppard singer
"They know what they're doing isn't Shakespeare, but it is anything else around and that is the true value. I remember when I first saw them supporting us in Newport, it was like watching A&R/DC meet Queen fronted by the singer from Sparks. It is the

start of a new generation of fun music, but it needs to be allowed to grow.
Will Kinsman, The Fly editor
"I really hope they pull it off and in 20 years time are where A&R/DC are now. I first saw them about two years ago and the whole thing about them being a joke was already happening, but I think people are taking them more seriously now. The album is great. It brings a smile to my face when

I'm walking down the road with it on my Walkman. I am surprised that no-one took a punt on them earlier on as they could have signed them for £10,000 and made an album very cheaply."
Colin Murray, Radio One DJ
"We had them in Maidja Vale last week for a session and it was again. It was inspiring. We've had hundreds of e-mails about it. There are so many other bands coming from the same place they are, but without the humour. The album isn't et al about being naughty. It might have Get Your Hands Off My Woman

Motherfucker on there but its also got a couple of major rock anthems."

Andrew Phillips, Xfm programme director
"I think this band will reshape rock and make it fun again. There will always be those that will think it is a joke, but anyone with a realistic outlook on life will realise they have a sound — something people can hum along to after it has finished

playing. On the radio the songs get stronger and stronger. It's not just a music thing; they genuinely entertain which makes it a double whammy. There is a lot more to this band than people think just watch the fanbase grow and grow."
Conor McNicholas, NME editor
"The music doesn't do anything for me, but I respect what they do. I don't think they are trying to do something to move it on. They are just living out their fantasies by replaying their favourite bands, but they need to bring some meaning to it."

Environmental lobby calls for live industry to join campaign

by Joanna Jones

A global initiative to plant trees to soak up the harmful environmental effects of the touring industry is being launched by Future Forests by asking bands and promoters to raise concert ticket tariffs by 15 pence or 20 cents.

The environmental company, which has already persuaded events such as the Brit Awards, music festivals and individual artists to become "carbon neutral", is now appealing to artists and promoters around the world to raise the average ticket tariff and donate the extra cash — 12p or 17c after PRS and VAT — to planting trees to offset harmful carbon dioxide emissions.

Future Forests' researchers at Edinburgh Centre for Carbon Management have estimated the average carbon footprint for a gig is 13kg of CO₂, which represents one tree for every 57 fans.

Dan Morrell, founder of the company, which helped 30m CDs to become carbon neutral last year, says the tour-



Future Forests: targeting tours

ing side of the music business is a priority target.

"The vast majority of the emissions are created by an individual going to a gig, therefore the bands are asking the fans to help out," says Morrell. "This is a grassroots movement from the artist community that fans can now become part of."

Morrell, who has been in discussion with Clear Channel, Marshall Arts and Little Big Man on the issue, says the first major carbon neutral tours will be announced in the autumn, while most

of the touring bands will have already had carbon neutral CDs.

Colplay are among artists who already provide links via their website to Future Forests where fans can buy a tree in the Colplay forest.

"All it takes is for the band to contact the promoter and let them know they want to make the tour carbon neutral and we make it happen. The fans are not only engaging with the bands, but also dealing with one of the world's biggest single issues," says Morrell.

Former Virgin Records America co-president Ray Cooper, who is heading Future Forests' efforts in the States, signed up as its first client leading New York-based Little Big Man booking agency, run by Marty Diamond and with a roster including Colplay and Robbie Williams.

Virgin Megastores US followed, agreeing to make all 23 of its stores carbon neutral and for some Future Forests products to be sold in store, such as people paying for a tree to

be planted, for which they receive a certificate.

Cooper also persuaded the Foo Fighters to make their 2002 album *One By One* the first in the States to be carbon neutral, a move that he says has generated interest from others wanting to follow suit. "They're impressed with the achievements of the Foo Fighters and also what has been achieved from the UK by Future Forests. They seem to be impressed by the professionalism and technical skill, making sure the trees are planted to strict rules," he adds.

His next plan of action is the live scene with proposals to add 20 cents to a US concert ticket's price. "This is the first time we've had a chance to have a model which is specific to touring. We're going to go out with that from this week onwards, target a number of key tours in America and get involved at the planning stages and hopefully be able to announce down the line some major tours."

US chartfile

ROCK RULES ROOST ON ALBUMS LIST

After playing second fiddle to urban albums for the last fortnight, the UK albums chart again this week was led by

Marlyn Manson's (pictured) *The Golden Age Of The Grottesque* debuting in pole position. Aside from 50 cent's *Get Rich or Die Tryin'* — which boasts 5.2 as the second single 21 Questions moves to the top of the Hot 100 — the rest of the top five is rock too, with Florida mile merchants Cold debuting at number three this week. *Year Of The Spider*, Evanescence moving 6.4 with Fallen and the rock-heavy soundtrack *The Matrix Reloaded* advancing 8.5, both of the other new entries to the Top 20 are rock too, with Third Eye Blind in number 12 with *Up To The Mountains And Down In The Valley* and Alkaline Trio debuting at number 20 with *Good Mourning*.

Label groups will note that the Lentrie top three this week are on Interscope, but the Universal powerhouse could have hoped for a better week for sales, with *Mission Impossible* selling a meagre 138,000 — only 1,000 more than its last album *Holy Wood* needed to debut at number 13 in 2000 — while 50 Cent sold 105,000 and Cold sold 101,000. The Manson tally is the best for a number one debut this year.

A 56th decline week-on-week debuts the Isley Brothers, who debuted at number one last week, plunging to number 10 with *Love Kiss*. That's the second biggest dip from the summit this year. Coming a fortnight after Madonna's 2.8 dip, it's steeper than the 6.2 decline of Jay-Z's slide four weeks ago. There are some big dips for Brits too, with Rod Stewart's *It Had To Be You* retreating 55.82, Blur's *Think Tank* parachuting 56.14, The Greatest Hits — *The Record* by the Bee Gees abetting 59.12, and Richard Thompson's *Old Kit Bag* diving 121.178.

There is better news for Colplay, who climb 26.22 with *A Rush Of Blood To The Head*, while remaining the only UK act in the Top 50 — though two other British acts are getting closer to joining them with Foo's *Floetic* improving 54.53 and Daniel Bedingfield's *Gotta Get Thru This* improving 65.57. All three artists also have current hit singles — *Bedingfield's* *Don't Stop Me Now* (he climbs 16.15, while Floety's *Say Yes and Colplay's Clocks* are static at 26 and 29 respectively).

Robbie Williams (pictured), on the other hand, has no current hit — *Feel* reached number 28 on the Adult Top 40 chart a few weeks ago, but has now left the chart — but generated plenty of publicity from his free New York concert and sitting on Simon Cowell's

lap on Jay Leno's late night talk show. As a result, his Ecotology album enjoys a 74% spike in sales. It re-enters the chart at number 125.

Alan Jones

American Idol's first winner Kelly Clarkson (pictured) is to make her UK debut appearance on June 4 in a

London media showcase ahead of the autumn release of single *Miss Independent* and album *Thankful* on S Records. Clarkson, who is set to complete TV and press promo during her visit, will also perform live for UK retail and BMG's international managing directors at the major's sales conference at London's Sadlers Wells Theatre the following day. BMG UK marketing manager Sophie Daniels says Clarkson is due to return to the UK around the time of the album's release in the early autumn. The UK launch comes after *Thankful* debuted at number one on the *Billboard* 200 while her debut single, the double *A-side* *A Moment Like This* ("Before You Love, scored the biggest first-week sales of any single in the US for the past five years. "The UK is a big priority for Kelly and she will be coming back a couple of times before the end of the year," says Daniels.



Worldwide sales of Simply Red album nudge 1m mark

Simply Red's self-financed *Homo* album is approaching 1m worldwide sales since the start of the international rollout at the end of March.

Home went top 10 in Austria (10), Belgium (5), Germany (3), Italy (1) and the Netherlands (2), while single *Sunrise* was a Top Five airplay hit in eight European markets, including becoming a number one radio hit in Italy, Spain and the Netherlands and Top 10 in Portugal and Greece. *Homo* sales at *simplyred.com* eased the album on a territory-by-territory basis through a network of independent labels in most of western Europe and through a licensing deal with Universal Music International in other parts of the world.

In France, where UMI is also working the project, airplay for *Sunrise* has been boosted by a strategic partnership with NRJ radio, while Simply Red are set to play a showcase in Paris to launch the album on June 4 following their three-week



Simply Red: success in Europe

European tour. International marketing consultant for the project Rainer Focke says, "We are very confident France will come on board and pick up speed on the project."

Second single *Fake* will be rolled out in Europe from mid-June and has already gone to radio in some markets.

Simply Red have decided to put the album themselves in the States through independent distributors following the European model. A distributor has yet to be finalised, but Focke says the US release is likely to be three to four months away, while the band have pencilled in promotion in the market in late summer.

EMI hones global marketing team with reshuffle at London-based HQ

EMI Recorded Music is restructuring its London-based global marketing team to focus on frontline marketing, catalogue and commercial marketing and DVD.

Mark Colles and Matthew Lauriot-Prevost, senior VPs for Capitol and Virgin respectively, who established the global marketing division a year ago, say the reorganisation will help build up the three key areas. Lauriot-Prevost says, "When we first set up the global marketing division we focused on frontline and got results with big records including Colplay, Robbie Williams and Norah Jones. Our mandate was to make sure that DVD and EMI marketing received the same commitment and focus."

Under the reshuffle, frontline marketing will cover key releases and breaking new artists around the world with director of global marketing Susie Smith and Virgin senior marketing manager Gavin Shackell supporting Colles and

Ad tie-in propels Queen to two on French chart

Queen are nearly champions of the *FRSIF* singles chart again thanks to a TV led revival of their 1977 track *We Will Rock You*.

A new version of the hit featuring children singing has climbed to number two on the French countdown after being used as the soundtrack for a European-wide TV advertising campaign produced by ad agency BETC. At the same time, the original Queen version of the track, coupled with *We Are The Champions*, has jumped 57.25 on the chart.

EMI senior international marketing manager Joe Cosbert says the ad, which has since run on UK TV, is due to roll out in other European markets including Germany and Belgium.

The French chart success comes as EMI prepares to launch a Queen — *Live At Wembley Stadium* DVD on June 9.

Lauriot-Prevost.

World music product manager Jessica Wilson takes on an expanded role as international repertoire manager, focusing on markets outside the UK and continental Europe as well as US repertoire from artists not signed to Capitol, Virgin or Angel/Blue Note/Manhattan label groups.

For the rest time, all commercial and catalogue businesses will come under the one banner of EMI Marketing, led by catalogue vice president Mike Hestley and commercial marketing vice president Howard McDonald. Senior DVD director Mark Dunn will continue to develop strategies for DVD.

Colles and Lauriot-Prevost now report to EMI Recorded Music vice chairman David Massey. The global marketing team will be based at EMI's Wrights Lane offices in London from the end of this month.

CLASSICAL NEWS

by Andrew Stewart

LSO LAUNCHES CUT-PRICE TICKET SCHEME

Broadening the audience for classical music has become a key objective for the London Symphony Orchestra, clearly reflected in the band's budget pricing of releases on its LSO Live imprint and a new initiative designed to attract newcomers to its performances at London's Barbican Centre. From the beginning of the 2003/04 season, standard ticket prices will be reduced by as much as £10 each, with half the available tickets pitched at £12 or below. Any tickets booked at least eight weeks in advance will carry a further 20% reduction.

According to LSO managing director Clive Gillingson, the discount ticket scheme could provide a model for selling classical music in general. "It looks very dramatic and sends a powerful message that this is for everybody," he says. "Every orchestra has subscription series, which have pricing/cutting built in to them in different ways. This is about selling in a totally transparent, open way."

By pushing advance ticket sales, the LSO hopes to reduce marketing costs and reallocate marketing spend to projects that need the most help. "We think there may be a marginal drop in total box-office revenue, but our expectation is that things will balance out," says Gillingson. "We wanted to make a big statement, in parallel with LSO Live, that we're about making the greatest music available for everybody. The ticket scheme is distinctive, just like the record label."

The LSO's ticket strategy offers access to concerts for as little as £4. Gillingson says that the deal is available to tempt people — occasional Classic FM listeners and buyers of classical recordings among them — who might be converted to the classics but are unsure about attending live performances. "We want to offer the easiest access for those people and help make classical music part of their lives," he says. "It's an easy decision for those who are totally sure of



what they want to listen to, but pricing does have an influence when it comes to reaching new people. We've proved that by selling 40,000 sets of Berlioz's *The Trojans* on LSO Live."

CLASSIC FM TV DEBUTS ON NTL

The strength of Classic FM TV's audience platform has been reinforced thanks to a new deal with cable television company NTL. The 24/7 television channel, launched on Sky Digital at the end of last year, began transmitting as part of the NTL Home package on May 20. As a result, Classic's free-to-air channel has been introduced to an additional 1.2m homes, boosting its potential audience to 8m.

Roger Lewis, managing director and programme of Classic FM, stresses the importance of the channel's brand of classical music videos in attracting an encouragingly young demographic to watch its output. "Classic FM TV has connected with a brand new audience for classical music," he says, pointing to the fact that 50% of the channel's viewers are under the age of 44.

Andrew Stewart

(AndrewStewart1@compuserve.com)

ALBUM of the week



STANFORD — CHORAL MUSIC: Including *Morning Service*; *Evening Services in C and G*; 3 Latin motets, etc. Choir of St John's College, Cambridge/Robinson

(Naxos 8.555794). The boys and young men of St John's College Choir spare no prisoners when it comes to singing with full voice and wholehearted commitment.

Christopher Robinson (pictured) makes sure that his choristers engage with the words and meaning of what they are singing about. The critical success of Naxos' recordings with St John's has been matched by strong sales figures for Anglican church music. Although Stanford might not have the sizeable five-figure sales pulling power of John Tavener, his service settings are part of the UK's cathedral and collegiate musical tradition and should perform well at retail.

world first by pairing Alastair Dixon's new edition of Tallis's sublime 40-part motet with its earliest surviving version, *Sing And Glorify*, together on record. Although the sum of the two works as presented here runs for little more than 20 minutes, the tonal richness and musical integrity of these performances more than justifies their release at reduced price.

REVIEWS

For records released up to 9 June 2003

DVORAK — SYMPHONIC POEMS: *The Golden Spinning Wheel*; *The Noon Witch*; *The Wild Dove*; *The Water Goblin*. Royal Concertgebouw Orchestra/Harnoncourt

(Teldec Classics 2564 60221, 2 (2CD)). All of these recent recordings have been previously issued, with the exception of *The Golden Spinning Wheel*, which proves the artistic equal of its companion pieces on this two-disc compilation. Glowing reviews in *Gramophone* underline the high status of these recordings. The two-disc reissue is presented at mid-price and is backed by ads in the specialist classical press.

TALLIS: *Spem in Alium*; *Sing And Glorify*. *Chapelle du Roi/Dixon* (Signum SIGCD047).

According to the 18th-century musical antiquarian Dr Charles Burney, Tallis's *Spem in Alium* survived as a "wonderful effort of harmonical abilities", its contrapuntal design quite unlike that of other known works for multiple choirs. This new Signum disc offers a

catalogue of Naive Classique, including the Naive, *Astree* and *Opus 111* labels, recently shifted from Harmonia Mundi to Select Music. The new distributors are working hard to raise Naive's UK profile, helped by the June release of an *Opus 111* "Portrait" disc devoted to Vivaldi's *The Four Seasons* and this exquisite album of Debussy songs from soprano Sandrine Piau.

The delicate, ethereal soundworld of the latter release is helped by accompanist Jos van Immerseel's use of an Erard piano from the 1880s, and Piau's seductively clear singing.

DEBUSSY — MELODIES: Including *Melodies de Jeunesse*; *Ariettes oubliées* etc. Sandrine Piau, Jos van Immerseel. (Naive V 4932). Distribution of the



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SINGLE

of the week

CHRISTINA AGUILERA: Fighter (RCA 82876524292). This, the third single to be

taken from the multi-million-selling *Stripped* album, finds Aguilera in rock mode. Aided by the ex-Chili Pepper Dave Navarro on guitar, this strong single is a close cousin of *Dirty*, in every sense. A-listed at Radio One, *Fighter* has every chance of following *Dirty* and *Beautiful* to the top of the charts.

ALBUM

of the week

RADIOHEAD: *Hail To The Thief* (Parlophone 5845432). Kicking off

with the sound of an electric guitar being plugged in, *Radiohead's* sixth album sees them returning — to a degree — to more traditional rock. Following the sonic experiments of *Kid A/Amnesiac*, they have struck a neat balance, fusing their natural songwriting skills with unconventional recording methods and instrumentation. A number one album for sure, this will also spawn a handful of strong-performing singles.

SINGLE reviews

THE THRILLS: *Big Star (Virgin VSCD1852).* Produced by

Tory Hooper (Beck, Air), this Irish band's West Coast obsessions come through in a marvellous mélange, from the Beach Boys to The Grateful Dead. It is the perfect track to precede the band's debut album at the end of June, and is winning radio support including a Blasting at Radio One.

DK7: *The Difference (Output 0P95).* Trevor Jackson's Output label has gone from strength to strength in recent months, and this glorious release is among its best. The duo have dusted off their 303 machine and welded a scorching acid bassline to a dark, tact example of NI-influenced funk, creating an instant dancefloor hit.

DANNI MINOQUE: *Don't Wanna Lose This Feeling (London LONCD478).* This is the fourth single from Minoque's Neon Nights album. While it is a perfectly acceptable slice of disco pop, it is unlikely to build much momentum for the album.

LINKIN PARK: *Faint (Warner Bros WE10001).* This is one of the heaviest tracks from Linkin Park's second album *Meteora*, and is no doubt being released in reaction to unfair criticisms that they have become too commercial. Their popularity grows there are still very few world-class rock acts of such calibre.

APOLLO 440: *Dude Descending A Staircase (Sony S5X140C).* Apollo 440 are probably better known these days for their soundtrack work, so it is unsurprising that this single serves a little unusual purpose. Featuring The Beatnuts, who give the track some style, this feels like dance music made by people who don't go dancing.

JAMELIA: *Bout (Parlophone CD95697).* A punchy and welcome return to the UK R&B scene for the talented Jameia, whose *Music* single hit the Top Five two years ago. This spirited comeback shows that we don't always have to look across the pond for high-calibre urban talent. Featuring a rap by Rah Digga, the track precedes an album due out in July and is C-listed at Radio One. **JENNIFER LOPEZ: *I'm Glad (Epic 6740152).*** Lopez continues to plough her R&B-lite furrow with this pleasant enough breezy soul tune which is B-listed at Radio One. The song will also no doubt power its way further into the nation's consciousness care of its David LaChapelle-directed video which faithfully remakes *Flashdance* with JLo unsurprisingly in the main role.

ALICE IN CHAIN: *Murder by My School Yard (A True Story) (Warp/Touch & Go WAP163).* This US eight-piece — pronounced "chik chik chik" — have developed a neck fusion of disco, funk and new wave which shares similarities, and a band member, with LCD SoundSystem. The impeccable, scuzzy production, although designed for sweaty basements, sounds just as vital away from the dancefloor.

ALPINE PEOPLE (Rogal 06044CD). *Alfie* returns on a new label after a spell at Twisted Net, and the new environment has provoked a change of sound. For People the band have embraced technology — as well as Coldplay producer Ken Nelson — and sound a lot stronger for it. One to watch.

FAST FOOD ROCKERS: *Fast Food Song (Better The Devil DT01CD).* Mike Stock is the chief behind this saccharine, additive-rich slice of playground pop, which is currently topping The Box chart. Based around a children's nursery rhyme with an Eighties-style backing, it is as disposable as yesterday's burger wrapper. Just say no.

DARIUS: *Girl in the Moon (Mercury 9808233).* Four singles ago, Darius' platinum debut album is showing no sign of flagging as a source of potential hit singles. This smooth, melodic track is currently attracting *Top 10* interest, and will be boosted by the current UK tour.

BOB DOUGAN: *Furious Angles (Cheeky/RMG 82876534272).* Previously released in 1998, this cinematic track is now reissued due to its use on the soundtrack to *The Matrix Reloaded*. With Dougan's own vocal sounding strikingly like Chris Rea, the backing is a typically charged mix of beats and strings. It may be the spark needed to give his dark, epic album — tracks from which have been widely used on ads and TV themes — the recognition it deserves.

MICHAEL WOODS: *VIDE. IMOGEN BAILEY: *If You Want Me (Incentive CEN148CD).** *FHM* cover star Bailey supplies the vocals — as well as the visual interest — on this poppy house track from Woods. Transfer mixes will ensure club support, while the original is sure to attract the same market as Fragma, DJ Sammy and Ian Van Dahl. **DJ SAMMY: *Sunlight (Data DATA54CD).*** After scoring hits with covers of Bryan Adams' *Heaven* and Don Henley's *Boys of Summer*, the Belgian producer turns to his own material for this third single from his platinum-selling album. While the lyrics may not be the most profound, it has a breezy pop-stance charm that should ensure it reaches the Top 20.

(REMARKS) AFI: *Girls Not Grey (Nineto 4504600).* By far the most commercial track on their recent major-label debut album *Sing the Sorrow*, this single is sure to take the Bay Area goth-punkers way beyond their existing loyal cult fanbase of 12 years.

Shortly melodic without losing the hardcore credibility, this single is already winning fans at radio (including a B-listing at Radio One) and is sure to follow up their previous respectable chart placing.

ALBUM reviews

BONOB0: *Dial M For Monkey (Ninja Tune ZENC092).* Newly signed to Ninja Tune, Simon Green finally releases the follow-up to 2000's

Animal Magic. Thankfully the blueprint for his music remains the same, with funky downtempo beats, smoky double bass and splashes of cinematic magic remaining the order of the day.

S CLUB: *Best... The Greatest Hits Of S Club (Polydor 9807374).* This 15-track hit package chart's at No. 1 on the charts created trouble's impressive chart run, which saw the posters clock up 10 consecutive Top 10 singles, including debut *Bring It All Back*, *Reach and Don't Stop Movin'*, *S Club 7*, who were named best newcomers at the Brits in 2000, should expect to see this, their fourth album, go Top 10 as pop fans mourn their passing. **GINUWINE: *The Senior (Epic 5105352).***

With a producer and guest roll of honour that reads like a who's who of R&B, this is one serious album. The whole gang is here: R Kelly, P Diddy, Missy Elliott, Fat Joe and even Mike Tyson. The result is GINUWINE's best album since he first emerged back in 1996 with a then-unknown producer called Timberland.

JUNJIE XL: *Radio XL — A Broadcast From The Computer Hit Cabin (Roadrunner RRR83809).* Junjie XL's radio station concept is like an aerial 24, with 3pm and 3am CDs. The former is where the action is: a potted history of pop radio given XL's Euro-pop/dance treatment, and featuring a lengthy all-star cast of guest vocalists that includes Solomon Burke, Robert Smith, Dave Gahan and Chuck D (but not Elvis). **GRANDDADDY: *Sunday (V2 VVRL022323).*** After the impressive gains made by 2001's *The Sophomore Slump*, Sunday sees Granddaddy running the risk of slipping back down to their former status as just a middle-ranking US band. Where before the songs were brilliantly simple, now they are just a bit dull, and the much-touted vintage sound effects which elevated the last album are not much in evidence here.

DAVE GAHAN: *Paper Monsters (Mute CD5TUM02216).* After 22 years with one of the UK's most successful outfits, Gahan steps out on his own. Recorded in New York with Ken Thomas (Sigur Ros) at the controls and co-written with Knox Chandler, this is a



bit of a hit-and-miss affair. Tracks such as the single *Radio Sticky Floors*, *Goodye and Better Apple Show* what Gahan is capable of, but there are a few lighter tracks.

TINDERSTICKS: *Waiting For The Moon (Bagdasarian Banquet BRCD 232).* This is a gloriously lush offering from the ever-emigmatic Tindersticks. While the band haven't taken any huge sonic leaps forward, their songwriting remains as beguiling as ever. *Waiting For The Moon* is string-crunched romanticism at its most emotive and will instantly be lapped up by their fans. **RADIOACTIVE MAN: *Booby Trap (Rogal Music Club 009 009).*** This is top-drawer electro shenanigans from Keith Tennison, best known as being one of Two Loons Swordsman. *Booby Trap* excels by injecting plenty of soul and melody between the beats and bow-shaking basslines.

STEELY DAN: *Everything That Glitters (WEA 8392484352).* The sound is unchanged and unmistakable on this, Steely Dan's 12th

album in their 32-year career, and second since *Countdown* in 2000, but the production has a more breezy, small-combo feel than on those heyday epics *Aja* and *Gaucho*. This brings guitarist Walter Becker's R&B roots to the fore, while Donald Fagen weaves wry vignettes of life and love into the track, things I Miss The Most and others. **CHUNGKING: *We Travel Fast (Tummy Tush TUCH094CD).*** This debut album from the Brighton based downtempo collective is a solid album with plenty of class, but lacks the magical spark to make it essential. Singer Jessie has recently been recording with Air, with whom they obviously share many influences.

VARIOUS: *City Rockers — Singles 1-23 (City Rockers CITYROCK 70C).* *City Rockers* was the label of choice during the electro explosion; it had all the best tunes and a tie-in deal with Ministry. With the dust now having settled, those fantastic shiny party numbers by Tiga & Zentrus and Feik De Houset sound strangely dated. **VARIOUS: *BadMeaningGood — Scratch Perverts (Ultimate Dilemma UDDRC021).*** *Scratch Perverts* man the turntables for the fourth instalment of this excellent series. Playing tributes to their heroes such as DJ Shadow, it deftly weaves old school classics from Kool G Rap, Schooly D and London Posse into the mix along with the Specialists, Sister Nancy and Minnie Riperton.

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



(REMARKS) BRAD: *Wagman/Redline 20027.* This Seattle band's third release is an interesting and gentle album. Brad is the side project for Pearl Jam guitarist Stone Gossard and Satchel/Pigeonhead vocalist Shawn Smith. At times it's as resonant as Mercury Rev at their best; at moments it has a sublime quality, demonstrated on the beautiful *You, You, You*. This album might not set the charts on fire, but it will certainly warm the heart.



SINGLES COMMENTARY

by ALAN JONES



Taking pole position for the third week in a row, R. Kelly's *Ignition* suffered only a 7% dip in *SINCE* week-on-week, beating the overall singles market, which declined 10%. Kelly's single sold more than 67,000 copies last week, to take its 20 day count to 210,000. That is enough for it to leap 15-8 in the year-to-date chart, in which it will rank fourth a week hence. Kelly's position was never in doubt, and *Ignition* sold 76% more than nearest challenger Justin Timberlake's *Rock Your Body*. The last R&B record to spend longer than *Ignition* at number one was Puff Daddy and Faith Evans' 'I'll Be Missing You' in 1997.

The *Stereophonics*' eagerly awaited fourth album *You Gotta Go There To Come Back* hits the shops a week today. Ahead of it, the introductory single *Madame Helga* debuts at number four, after selling more than 20,000 copies. It is the *Stereophonics*' first single since *Megas Two Times* reached number 23 in April 2002, and improves their tally of hits to 17, of which only one – 1998's *The*

MARKET REPORT



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

SALES UPDATE
VERSUS LAST WEEK: +9.5%
YEAR TO DATE VERSUS LAST YEAR: +35.4%

Bartender And The Thief – has charted higher (number three), though the group has had a further four number hits and two number fives.

SINGLES FACTFILE

Although unable to dethrone *Wine Records* labelmate R. Kelly who tops the chart for the third week in a row with *Ignition*, Justin Timberlake secures his third straight number two debut with *Rock Your Body*, the latest single from his triple platinum album, taking runners-up position after first week sales of more than 38,000. That's less than the N-Sync star's first solo hit, *I Like A Love You*, which opened with 87,000 sales, or the follow-up *Cry Me A River* which sold more than

50,000 on its first week in the shops. At least part of the blame lies in the enormous success of his album *Justified*, which has sold some 960,000 copies thus far, reducing the potential sales of future singles. The simultaneous success of *Ignition* and *Rock Your Body* earn *Jive* the first one-two chart week of its 22 year existence and comes a week after Kelly and Timberlake helped it to have simultaneous number one album and singles for the first time ever.

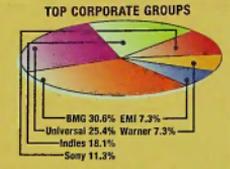
the capital of Latvia on Saturday evening. Representatives – Jenni – put in a performance that was variously reported as "gratuitous", "inept", "humiliating" and "dismal" in the Sunday newspapers. Perhaps the only Brit to take a crumb of comfort from Jenni's humbling was Nick French, whose Don't Play That Song Again placed 26th in 2000. The previous *Junior* position registered by a UK act in the long-running competition, Jenni's ability to completely alienate the juries of all the other participants in this year's competition earned them 26th position. They were the first act not to register a single point since 1999, when Switzerland suffered the same indignity. For the record, the competition was won by 39-year-old Sertab Erener from Turkey in a nail-biting three-way finish. Erener secured her win with the last vote from the last jury with 167 points. Belgium's Urban Trad were second with 165 points while LATU took third place for Russia a further point behind; Hosts Latvia finished 24th with five points.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label
1	1	IGNITION	R Kelly	Label (50m/50m)
2	11	ROCK YOUR BODY	Justin Timberlake	Jive (25495) (P)
3	10	MADAME HELGA	Stereophonics	V2 VV952743 (M/V) (P)
4	16	STOP MY HEAD	Evian Dando	Stones SETC0127 (V) (TR)
5	15	LOSER	Thunder	STC STC0022 (STC)
6	5	FORGET ABOUT TOMORROW	Feeder	Echo ECHOX13 (P)
7	3	WHAT YOU DO	The Walkmen	Red
8	2	WHY CAN'T I BE YOU?	Shed Seven	Taste Media TMC032306 (M/V) (P)
9	10	BORN TO LOSE/KAMIKAZE	King Adora	MHR MHR0001 (P)
10	10	SOMEWHERE AGAIN FOREVER	Stellastarr	Twenty20 TWENTY20S001 (V) (TR)
11	11	ANY NO FOOL IN RECONSTRUCTION AND ALL	Mclusky	Top Tunes PURE134C05 (V) (TR)
12	7	EASY	George Amodeo	Pepper ST02712 (P)
13	10	GO FUCK YOURSELF/THE OTHER SIDE	Ben Kaye	Tidy Tidy TIDY1181 (ADD)
14	7	7 NATION ARMY	The White Stripes	XL XLS162C (V) (TR)
15	11	COMING ON STRONG	Signum feat. Scott Mac	Tidy Tidy TIDY11019C (ADD)
16	10	BROKEN PRICES	Culture	Last Language LOST2026 (V) (TR)
17	12	CRY ME A RIVER	Holden & Thompson	Loaded LOA0200C (M/V) (P)
18	10	TIME TO DIE	Justin Timberlake	Jive JIVE3622 (P)
19	10	I DON'T NEED THIS	Nitronchane	Antjambeats ANJ015 (ADD)
20	10	I DON'T NEED THIS	Heaven's Cry	Tidy Tidy TIDY11019C (ADD)

All charts © The Official UK Charts Company 2003

PERCENTAGE OF UK ACTS IN THE CHART



The Bush/Baird Iraq backlash, an unfavourable draw and a poor performance all conspired to produce the first ever 'nul points' Eurovision result for the UK in Riga,

hit40 UK

This	Last	Title	Artist	Label
1	1	IGNITION	R Kelly	Label
2	11	ROCK YOUR BODY	Justin Timberlake	Label
3	10	MADAME HELGA	Stereophonics	Label
4	16	STOP MY HEAD	Evian Dando	Label
5	15	LOSER	Thunder	Label
6	5	FORGET ABOUT TOMORROW	Feeder	Label
7	3	WHAT YOU DO	The Walkmen	Label
8	2	WHY CAN'T I BE YOU?	Shed Seven	Label
9	10	BORN TO LOSE/KAMIKAZE	King Adora	Label
10	10	SOMEWHERE AGAIN FOREVER	Stellastarr	Label
11	11	ANY NO FOOL IN RECONSTRUCTION AND ALL	Mclusky	Label
12	7	EASY	George Amodeo	Label
13	10	GO FUCK YOURSELF/THE OTHER SIDE	Ben Kaye	Label
14	7	7 NATION ARMY	The White Stripes	Label
15	11	COMING ON STRONG	Signum feat. Scott Mac	Label
16	10	BROKEN PRICES	Culture	Label
17	12	CRY ME A RIVER	Holden & Thompson	Label
18	10	TIME TO DIE	Justin Timberlake	Label
19	10	I DON'T NEED THIS	Nitronchane	Label
20	10	I DON'T NEED THIS	Heaven's Cry	Label

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What's the most of you excited this week?

It sounds good, Tag it!

Shazam TAG CHART

This	Last	Title	Artist	Label
1	1	I KNOW WHAT YOU WANT	Bush Rhymes & Marshi Camy	Mercury
2	5	BRING ME BACK TO LIFE	Ethos	Sony
3	3	FIGHTER	Christina Aguilera	RCA
4	10	ROCK WITH U (R&BW BABY)	Ashanti	Mandarin Inc.
5	10	CRACKY IN LOVE	BoyceOne	Roc-A-Fella
6	7	AT THE END	BoyceOne	Roc-A-Fella
7	9	THE THINGS	Aucio Balyis	PreMP
8	10	NO LETTING GO	Wayne Wonder	Sony
9	10	GIRLFRIEND	BKZ ft. R. Kelly	Epic
10	10	CAN'T LET YOU GO	Fabulous	Delton

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31 MAY 2003

The Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	IGNITION	R Kelly (Kelly) Zomba/R Kely (Kelly)	Jive 525482Z - (P)	925482Z
2	ROCK YOUR BODY	Asian Triforce (Williams) EMI/Columbia (Tiberius) EMI	Jive 525495Z 525495Z (P)	925495Z
3	FAVOURITE THINGS	Eric Burdon 8707373034 (TEN)	EMI 8707373034 (TEN)	8707373034
4	MADAME HELGA	Demotape/Universal (Universal)	V2 692521743Z - (SMV/P)	692521743Z
5	NO GOOD BYE	Polydor 880025 (P) 880025 (P)	Polydor 880025 (P) 880025 (P)	880025 (P)
6	GET BUSY	Sean Paul (Marshall) EMI/Crescendo (Hemlock) Marsden	VP/Atlantic 014155CDZ - (TEN)	014155CDZ
7	NOT GONNA GET US	Interpol/Polystar 960969 (P) 960969 (P)	Interpol/Polystar 960969 (P) 960969 (P)	960969 (P)
8	BROKEN BONES	Nickelback 8296823172 (P) 8296823172 (BMG)	Mercury 8296823172 (P) 8296823172 (BMG)	8296823172
9	LONELINESS	Data/Ministry Of Sound DATA2003/DATA2003 (MINI/TEA)	Mercury 042432Z (P)	042432Z
10	RISE & FALL	Widow 601045 (P)	Widow 601045 (P)	601045 (P)
11	TAKE YOUR SHOES OFF	Multiply KXMLTY10Y/CAMLY10Y (BMG)	Mercury 678375Z 678375Z (P)	678375Z
12	HUSAN	Positiva 020718/020718 (P)	Positiva 020718/020718 (P)	020718 (P)
13	IN DA CLUB	Interpol/Polystar 960969 (P) 960969 (P)	Interpol/Polystar 960969 (P) 960969 (P)	960969 (P)
14	LATELY	Fonema 8902395/890239 (P)	Fonema 8902395/890239 (P)	8902395
15	GIRLS AND BOYS	Eric 678375Z 678375Z (P)	Mercury 678375Z 678375Z (P)	678375Z
16	X GON' GIVE IT TO YA	DMX (King) EMI/Universal (Commerzbank)	Def Jam/Mercury 071940Z - (P)	071940Z
17	CAN'T MAKE UP MY MIND	Sonjour/Mercury 980712/980712 (P)	Sonjour/Mercury 980712/980712 (P)	980712 (P)
18	ALL ABOUT LOVIN' YOU	Mercury 980712/980712 (P)	Mercury 980712/980712 (P)	980712 (P)
19	YOU SAID NO	Universal MSCX04018/MSCX04018 (P)	Universal MSCX04018/MSCX04018 (P)	04018 (P)
20	EVERYBODY COME ON (CAN U FEEL IT)	Her 020410 (TEN)	Her 020410 (TEN)	020410 (TEN)
21	ALL OVER	Independent ISOM98MS25/COM98CS (TEN)	Independent ISOM98MS25/COM98CS (TEN)	98MS25 (TEN)
22	THE THINGS TURNED AROUND	Source SOURCE0004V - (P)	Source SOURCE0004V - (P)	0004V (P)
23	THE LONG GOODBYE	Polydor 0653240/065324 (P)	Polydor 0653240/065324 (P)	065324 (P)
24	MAKE LUV U	Positive 020118/020118 (P)	Positive 020118/020118 (P)	020118 (P)
25	ONE CHORD	Lucient/Universal (McCord) Charlatan	Lucient/Universal (McCord) Charlatan	020118 (P)
26	DAMAGED	Serious/Mercury 980624Z - (P)	Serious/Mercury 980624Z - (P)	980624Z (P)
27	HOME	Eric 678385Z - (TEN)	Eric 678385Z - (TEN)	678385Z (TEN)
28	MOVE YOUR FEET	Mercury 0158120/015812 (P)	Mercury 0158120/015812 (P)	015812 (P)
29	DO IT WITH MADONNA	Universal M182042 0423Z - (P)	Universal M182042 0423Z - (P)	0423Z (P)
30	CRY	Island/Uni-Island MSCX04018/MSCX04018 (P)	Island/Uni-Island MSCX04018/MSCX04018 (P)	04018 (P)
31	GUANTANAMO	RCA 62035 1770Z - (BMG)	RCA 62035 1770Z - (BMG)	62035 (BMG)
32	RHYTHM IS A DANCER	Ministry Of Sound DATA2003/DATA2003 (MINI/TEA)	Mercury 042432Z (P)	042432Z (P)
33	COME UNDONE	Chrysalis 0203515/020351 (P)	Chrysalis 0203515/020351 (P)	020351 (P)
34	I HATE	Eric 678385Z - (TEN)	Eric 678385Z - (TEN)	678385Z (TEN)
35	BORN TO TRY	Eric 678385Z 678385Z (TEN)	Eric 678385Z 678385Z (TEN)	678385Z (TEN)
36	I'M WITH YOU	Arista 82978067 24289615754 (BMG)	Arista 82978067 24289615754 (BMG)	82978067
37	THE WRECKONING	DreamWorks/Polydor 425450Z - (P)	DreamWorks/Polydor 425450Z - (P)	425450Z (P)

The Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	STOP MY HEAD	Setanta SETC0212Z - (VH/NE)	Setanta SETC0212Z - (VH/NE)	0212Z (VH/NE)
39	TONIGHT/MISS YOU NIGHTS	S 7432198930Z/7432198974 (BMG)	S 7432198930Z/7432198974 (BMG)	7432198930Z
40	FORGET ABOUT TOMORROW	Ecco ECCS0125Z - (P)	Ecco ECCS0125Z - (P)	0125Z (P)
41	MINERVA	Minerva/Warner Bros W6052CDZ - (P)	Minerva/Warner Bros W6052CDZ - (P)	6052CDZ (P)
42	I JUST DID IT IN YOUR ARMS	Substance SUBS17CD5Z - (WV/TE)	Substance SUBS17CD5Z - (WV/TE)	17CD5Z (WV/TE)
43	AMERICAN LIPS	Warwick/Warner Bros W6052CDZ - (P)	Warwick/Warner Bros W6052CDZ - (P)	6052CDZ (P)
44	THE BOYS ARE BACK IN TOWN	Nedra NEDR0215Z - (INDU/L)	Nedra NEDR0215Z - (INDU/L)	0215Z (INDU/L)
45	SPIRIT IN THE SKY *	S 8287511202/8287511194 (BMG)	S 8287511202/8287511194 (BMG)	8287511202
46	MUSIC REVOLUTION	Positive 020718/020718 (P)	Positive 020718/020718 (P)	020718 (P)
47	I CAN READ YOU	Polydor 0557120/055712 (P)	Polydor 0557120/055712 (P)	055712 (P)
48	LOSER	STC STC0302Z - (STC)	STC STC0302Z - (STC)	0302Z (STC)
49	BEING BOUND	Virgin R00C010Z (P)	Virgin R00C010Z (P)	010Z (P)
50	DON'T LET GO	Paraphone 600909Z/600905 (L)	Paraphone 600909Z/600905 (L)	0909Z (L)
51	ANY ROAD	Paraphone 600909Z/600905 (L)	Paraphone 600909Z/600905 (L)	0909Z (L)
52	GEORGE HARRISON LYME HORIZON	Innocent SINCD45/SINCD45 (P)	Innocent SINCD45/SINCD45 (P)	45 (P)
53	ANCHOR	RCA 82875222Z - (BMG)	RCA 82875222Z - (BMG)	82875222Z (BMG)
54	SO INTO YOU	Capitol G02491Z - (P)	Capitol G02491Z - (P)	02491Z (P)
55	SUNRISE	Singlydly.com SR5001/CD/SR5001 (MG) (WV/TE)	Singlydly.com SR5001/CD/SR5001 (MG) (WV/TE)	5001 (MG) (WV/TE)
56	YOU SPIN ME ROUND	Eric 678375Z - (P)	Eric 678375Z - (P)	678375Z (P)
57	EXCUSE ME MISS	Royce 078129Z - (P)	Royce 078129Z - (P)	078129Z (P)
58	BEAUTIFUL	Capitol CD0246Z - (P)	Capitol CD0246Z - (P)	0246Z (P)
59	WHY CAN'T I BE YOU?	Taste Media TMDCS5504Z - (SMV/P)	Taste Media TMDCS5504Z - (SMV/P)	5504Z (SMV/P)
60	BRING ME TO LIFE	Eric 874881Z - (P)	Eric 874881Z - (P)	874881Z (P)
61	MA I DON'T LOVE HER	Arista 828785Z 828785Z - (BMG)	Arista 828785Z 828785Z - (BMG)	828785Z (BMG)
62	BIG N BASHY	Virgin VSC0184Z - (P)	Virgin VSC0184Z - (P)	0184Z (P)
63	THE JUMP OFF	Atlantic 071510Z - (TEN)	Atlantic 071510Z - (TEN)	071510Z (TEN)
64	OUT OF MY MIND	Paraphone 600909Z/600905 (L)	Paraphone 600909Z/600905 (L)	0909Z (L)
65	WEEKEND	Sheffield/Tony Edel UK 0147315510Z/0147315510Z (VH/NE)	Sheffield/Tony Edel UK 0147315510Z/0147315510Z (VH/NE)	47315510Z (VH/NE)
66	BORN TO LOSE/KAMIKAZE	MHR MHR0001Z - (P)	MHR MHR0001Z - (P)	0001Z (P)
67	PRICE TO PLAY	Elektra 074170Z - (TEN)	Elektra 074170Z - (TEN)	074170Z (TEN)
68	CHICKEN	Island MSCX04018/MSCX04018 (P)	Island MSCX04018/MSCX04018 (P)	04018 (P)
69	SPEECHLESS	Blackdog/Epic/WEA WEA6600Z/WEA636Z (TEN)	Blackdog/Epic/WEA WEA6600Z/WEA636Z (TEN)	6600Z (TEN)
70	WE USED TO BE FRIENDS	Capitol C0184Z - (P)	Capitol C0184Z - (P)	0184Z (P)
71	WHEREVER ACROSS FOREVER	Twenty 20 TWENTY020301Z - (VH/NE)	Twenty 20 TWENTY020301Z - (VH/NE)	020301Z (VH/NE)
72	THE BOYS OF SUMMER	Data/Ministry Of Sound DATA2003/DATA2003 (MINI/TEA)	Mercury 042432Z (P)	042432Z (P)
73	MY LOVE IS ALWAYS	Blustoria/Epic CD0116Z - (TEN)	Blustoria/Epic CD0116Z - (TEN)	0116Z (TEN)

As used by Top Of The Pops and Radio One

TITLES A-Z	7/12
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Home Entertainment Special Feature

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For more details contact Matthew Tyrrell on: 020 7921 8352
 or email matthew@musicweek.com



ALBUMS COMMENTARY

by ALAN JONES



No number one single for Justin Timberlake, but he can take solace in the fact that his debut solo album Justified was easily the best-selling album again last week. In its sixth week at number one, the album registered a 13% increase in sales to more than 48,000, more than 19,000 more than runners-up the White Stripes' Elephant.

Hit singles also helped albums by Big Brovaz, Sean Paul, and George Harrison to reach new peaks. Favourite Things is the third hit from Big Brovaz's debut album No-Flow and has kicked it into an altogether higher orbit than the first two. The album entered the Top 20 for the first time last week after 28 weeks on release, and now sprouts 12-6, with 20,000 sales in the week lifting its overall tally to more than 150,000.

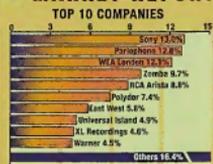
Meanwhile, Sean Paul, who scored his second straight Top 5 hit with Get Busy last week, has enjoyed steady sales of his album

The Deftones' new self-titled effort – their fourth full length studio effort – is off to a flying start this week, debuting at number seven. It is the Californian band's first ever Top 10 album, following their seminal number 56 follow-up Around The Fur (1997) and their 2000 effort White Pony, which climbed to number 13. Despite their very different chart peaks, all three albums have sold almost the same number of copies – Around The Fur leads the way

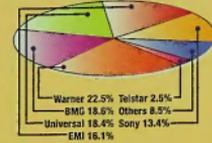
with 84,000, Adrenaline sold 81,000 and White Pony at 79,500. Their live album Back To School, a 2001 release which peaked at number 35, found 41,000 buyers. The Deftones includes the recently released Minerva which provided the band with its biggest hit single to date, peaking at number 15 earlier this month. The album sold nearly 20,000 copies last week, and should get a further boost from the band's appearance at the Download Festival this Saturday (31 May).

ALBUMS FACTFILE

MARKET REPORT



TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +0.7%
YEAR TO DATE VERSUS LAST YEAR: +13.7%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 48.0% US: 50.7% Other: 1.3%

Duty Rock since its release last November but the album had never reached the Top 75 until TV and radio exposure for Get Busy

kicked in a few weeks ago. In the last five weeks it has enjoyed explosive growth, however, moving 145-88-62-45-29-17. Its

sales were up more than 78% last week at over 13,000, taking its cumulative to more than 72,000.

And the re-promotion of the Harrison's posthumous Brainwashed album, follows the Top 40 placing achieved by the single Any Road, by itself making the Top 40 for the first time. The album, which reached number 52 when released last November, charts this week at number 29, making it his highest charting album since Cloud Nine got to number 10 in 1987.

Evanescence's debut album Fallen has climbed the chart every week since its release, moving 18-12-6-3, despite the fact they have yet to release a single here. The album is responding to the enormous popularity of the group's upcoming debut single Bring Me To Life, which is getting massive radio and TV support. The single makes a premature debut on the Top 75 this week on import sales, debuting at number 60.

COMPILATIONS

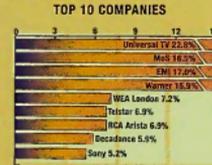
In terms of sales, Now! That's What I Call Music 54 seems likely to be the least successful album in the all-conquering series in seven years, but in terms of chart success, it is one of the biggest. It spends a sixth consecutive week top the chart, after selling a little more than 23,000 copies last week – over 4,000 more than the new runner-up Kiss Presents Hip Hop Classics, which improves 4-2 thanks to a 35% increase in sales week-on-week.

For the third year in a row, an album containing the year's Eurovision entries has made the Top 40. Two year ago, BMG issued Eurovision Song Contest 2001, and were rewarded with a number 40 placing on the chart, and sales of 4,250, despite a slow start which saw the album sell barely 500 copies on its first week in the shops. Eurovision Song Contest 2002 – Estonia

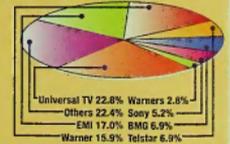
peaked higher (number 33), started faster (1,500 first week sales) and sold more copies (6,600). The 2003 album, featuring all 26 songs performed in Riga last Saturday, enters the chart at number 35 this week, with sales of more than 2,000.

The Decadence label – a joint venture between the Ministry of Sound and the Demon Music Group – has issued more than 50 albums since its 2001 inception, and achieves its highest charting compilation to date this week, as its 3CD set Piano Moods debuts at number six. The album, which sold more than 12,000 copies last week, is supported by an extensive TV campaign, and features interpretations of hits by relatively unknown pianists – if you're Not The One, Crooks and 1000 Miles, for example, are performed by David Stuart, the Miami DJ Collective and Cerise feat. Zoe, respectively.

MARKET REPORT



TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +8.2%
YEAR TO DATE VERSUS LAST YEAR: +9.3%

COMPILATIONS' SHARE OF TOTAL SALES

Artist album: 76.1%
Compilations: 23.9%

INDEPENDENT ALBUMS

Pos	Title	Artist	Label (Est/Week)
1	2 JUSTIFIED	Justin Timberlake	Jive 920472 (P)
2	1 ELEPHANT	The White Stripes	XL XLCD15 (V)THE
3	3 CHOCOLATE FACTORY	R Kelly	Jive 925262 (P)
4	4 COMFORT IN SOUND	Federer	Echo ECHCD4 (P)
5	10 VULNERABLE	Tinckly	Audi 6602 (P)
6	8 MELODY AM	RockSpaz	Wall Of Sound WALLCD02 (V)THE
7	7 HAVE YOU FED THE FISH?	Jamia Conton	XL XLXCD196 (V)THE
8	5 LUXEMBOURG	The Bluetones	Superior Tasty BLUECD009 (V)THE
9	10 LOOSE SCREW	The Protectors	Eight EIGHTCD03 (IMP)
10	11 GUESS WHO'S BACK	50 Cent	Full Clip FCDX002 (IMP)
11	15 THINKING IT OVER X	50 Cent	V2 V2R1017782 (IMP/P)
12	12 ROUNDS	Four Tet	Densho WIGCD126 (V)THE
13	13 THE VERY BEST OF	The Sufjan Rosses	Silverstone 505202 (P)
14	10 POINTLESS NOSTALGIA	Jamia Conton	XL XLXCD196 (V)THE
15	7 SINGS THE SONGS OF ROBERT BURNS	Edis Forum	Canidid CDD7982 (IMP)
16	11 WAR ON EMBROIDERY	NOFX	Real Gone Music RAGCD002 (IMP)
17	14 THE VERY BEST OF AL GREEN	Al Green	Music Club MCCD0145 (IMP)
18	8 STATUES	Maldko	Echo ECHCD04 (P)
19	20 SONGBIRD	Eve Cassidy	Blitz StreetNet G210645 (IMP)
20	20 ECHO PARK	Federer	Echo ECHCD34 (P)

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THE YEAR SO FAR...

Pos	Title	Artist	Label (Est/Week)
1	NOW THAT'S WHAT I CALL MUSIC 54	VARIOUS ARTISTS	EMI VIRGIN/UMTV
2	8 MILE	ORIGINAL SOUNDTRACK	INTERSCOPE/IMPACT
3	THE VERY BEST OF COLD FEET	VARIOUS ARTISTS	UMTV
4	ALL TIME CLASSIC TRAX, JERKERS	VARIOUS ARTISTS	WGM
5	HITS 55	VARIOUS ARTISTS	BMG, SONY/WEA, WGM
6	CLUBLAND X-TREME	VARIOUS ARTISTS	UMTV/AVI
7	BACK TO THE OLD SKOOL CLUB CLASSICS	VARIOUS ARTISTS	MINISTRY OF SOUND
8	THE VERY BEST OF PURE R&B – SUMMER 2003	VARIOUS ARTISTS	BMG/TELSTAR TV
9	CHICAGO	ORIGINAL SOUNDTRACK	EPIC
10	LOVE – ETERNAL LOVESONGS	VARIOUS ARTISTS	UMTV
11	THE VERY BEST OF MTV UNPLUGGED 2	VARIOUS ARTISTS	UMTV/WGM
12	I LOVE U	VARIOUS ARTISTS	EMR/VIRGIN
13	REGGAE LOVE SONGS	VARIOUS ARTISTS	SANCTUARY
14	THE VERY BEST OF BLAXING CLASSICS	VARIOUS ARTISTS	DECCA
15	NOW THAT'S WHAT I CALL MUSIC 53	VARIOUS ARTISTS	EMI VIRGIN/UMTV
16	CLUBBERS GUIDE 2003	VARIOUS ARTISTS	MINISTRY OF SOUND
17	THE VERY BEST OF EUROPHORIC HOUSE BREAKDOWN	VARIOUS ARTISTS	BMG/TELSTAR TV
18	CLUB MIX 2003	VARIOUS ARTISTS	UMTV
19	FRIENDS REUNITED	VARIOUS ARTISTS	UMTV
20	SUPER 70'S	VARIOUS ARTISTS	EMI VIRGIN

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OFFICIAL CHARTS 31/05/2003

music week

SINGLES

1	IGNITION R Kelly	Jive
2	ROCK YOUR BODY Justin Timberlake	Jive
3	FAVOURITE THINGS Big Brovaz	Epic
4	MADAME HELGA Stereophonics	V2
5	NO GOOD ADVICE Girls Aloud	Polydor
6	GET BUSY Sean Paul	VP/Atlantic
7	NOT GONNA GET US ATU	Interscope/Polydor
8	BROKEN BONES Love Inc	Nulife/Arista
9	LOVELINESS Tomcraft	Dena/Mensy Of Sound
10	RISE & FALL Craig David feat. Sting	Wichita
11	TAKE YOUR SHOES OFF The Cheeky Girls	Multiply
12	HUSAN Bhangra Knights Vs Husan	Poshba
13	IN DA CLUB 50 Cent	Interscope/Polydor
14	LATELY Lisa Scott-Lee	Fontana
15	GIRLS AND BOYS Good Charlotte	Epic
16	X-GOVR GIVE IT YA DMX	Def Jam/Mercury
17	CAN'T MAKE UP MY MIND Sonique	Serious/Mercury
18	ALL ABOUT LOVIN' YOU Bon Jovi	Mercury
19	YOU SAID NO Busted	Universal
20	EVERYBODY COME ON (CAN I FEEL IT) Mr. Beatz Vs DJ Satchel ft. R Kelly	Universal



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"THE STANDARD OFFSPRING OF NEW ORDER AND THE BELOVED"



'BEHIND
LACQUER

LACQUER 'BEHIND YOU, AND YOUR SMILEY'
WITH MIXES FROM ARMAND VAN HELDEN AND COSMO WITTELL
RELEASED 18.06.03



ALBUMS

1	JUSTIFIED Justin Timberlake	Jive
2	ELEPHANT THE White Stripes	XL
3	FALEEN Evanesence	Epic
4	BUSTED Busted	Universal
5	STRIPPED Christina Aguilera	RCA
6	NU FLOW Big Brovaz	Epic
7	THE DEFTONES The Deftones	Warner/Atco Bros
8	THE DEFINITIVE The Difters	Atlantic
9	THINK TANK Blur	Polyphone
10	CHOCOLATE FACTORY R Kelly	Jive
11	COME AWAY WITH ME Norah Jones	Polyphone
12	LET GO Avril Lavigne	Arista
13	A RUSH OF BLOOD TO THE HEAD Coldplay	Polyphone
14	COULDN'T HAVE SAID IT BETTER Meat Loaf	Mercury
15	AMERICAN LIFE Madonna	Master/ck/Warner Bros
16	14 SHADES OF GREY Staind	Elektra
17	DUTTY ROCK Sean Paul	Atlantic
18	THE EDDIE PAGE OF ENTOSTASIE Marilyn Manson	Interscope/Polydor
19	THE YOUNG AND THE HOPELESS Good Charlotte	Epic
20	WELCOME TO THE MONSTERHOUSE The Dandy Warhols	Polyphone



COMPILATIONS



- 18 **21** ALL OVER Lisa Maffia Independent
- 19 **22** THE THINGS/TURNED AWAY Audio Bullys Source
- 20 **23** THE LONG GOODBYE Roman Keating Polter
- 21 **24** MAKE LUV Room 5 feat. Oliver Cheatham Postiva
- 22 **25** CANT NOBODY Kelly Rowland Columbia
- 23 **26** DAMAGED Plummet Serious/Mercury
- 24 **27** HOME Bone Thugs n Harmony feat. Phil Collins Epic
- 25 **28** MOVE YOUR FEET Junior Senior Mercury
- 26 **29** DO IT WITH MADONNA The Androids Universal
- 27 **30** CRY Kym Marsh Island/Unihand
- 28 **31** GUANTANAMO Outlandish RCA
- 29 **32** RHYTHM IS A DANGER Snap! Data/Ministry Of Sound
- 30 **33** COME UNDONE Robbie Williams Chrysalis
- 31 **34** ALL I HAVE Jennifer Lopez feat. LL Cool J Epic
- 32 **35** BORN TO TRY Delta Goodrem Epic
- 33 **36** I'M WITH YOU Avril Lavigne Arista
- 34 **37** THE WRECKONING Boomkat DreamWorks/Polydor
- 35 **38** STOP MY HEAD Evan Dando Selenia
- 36 **39** TONIGHT/MISS YOU NIGHTS Westlife S
- 37 **40** FORGET ABOUT TOMORROW Feeder Echo

KEY UPCOMING RELEASES

- 50 **CENT 21** Questions (Interscope/Polydot) June 30
- CHRISTINA AGUILERA: Fighter (RCA) June 9
- BLUR: Crazy Beat (Parlophone) July 7
- COULD PLAY: God Put A Smile On Your Face (Parlophone) July 14
- CRAIG DAVID: the Millenst! July 21
- GARETH GATES: the (S) July 21
- BEYONCE KNOWLES: Crazy In Love (Columbia) June 30
- JUNIOR SENIOR: the (Mercury) July 28
- PINK: Feel Good Time (Columbia) July 14

1 NOW THAT'S WHAT I CALL MUSIC: 54

- 1 **1** NOW THAT'S WHAT I CALL MUSIC: 54 EMI/Virgin/Universal
- 2 **2** MISS PRESENTS HIP HOP CLASSICS Universal TV
- 3 **3** BACK TO THE OLD SCHOOL CLUB CLASSICS Ministry Of Sound
- 4 **4** THE MATRIX RELOADED (OST) Maveco/Warner Bros
- 5 **5** UP ALL NIGHT EMI/Virgin/Universal
- 6 **6** PIANO MOODS Parlophone
- 7 **7** 1BZ2 - THE HISTORY OF HOUSE Warner Dance
- 8 **8** ELECTRIC - LEVEL 2 Telstar TV/BMG
- 9 **9** CLUBLAND X-TREME UMI/Virgin
- 10 **10** CHILLER SESSION - SUMMER COLLECTION 2003 Ministry Of Sound
- 11 **11** THE BEST SUMMER ALBUM 2003 Sony TV/MCA
- 12 **12** THE VERY BEST OF THE R&B - SUMMER 2003 Telstar TV/BMG
- 13 **13** TRANCE NATION DEEPER Mercury Of Sound
- 14 **14** SMASH HITS - THE REUNION Virgin/EMI
- 15 **15** THE VERY BEST OF PURE HIP HOP Telstar TV/BMG
- 16 **16** HITS 55 BAC/Sony/Bearman & Swinson
- 17 **17** REPRESS - 80'S CLUB CLASSICS Warner Dance
- 18 **18** A DECADE OF DANCE Parlophone
- 19 **19** NU SOUL Sony Music
- 20 **20** CLASSICAL HEARTBREAKERS Virgin/SAB



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music week
DIRECTORY 2003

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- 19 **21** SLOKKER THAN YOUR AVERAGE Craig David Wildcat
- 20 **22** BY THE WAY Red Hot Chili Peppers Warner Bros
- 21 **23** GET RICH OR DIE TRYIN' 50 Cent Interscope/Polydor
- 22 **24** GOTTA GET THRU THIS Daniel Bedingfield Polter
- 23 **25** A NEW DAY AT MIDNIGHT David Gray East West
- 24 **26** COMFORT IN SOUND Feeder Echo
- 25 **27** SAY YOU WILL Fleetwood Mac WEA
- 26 **28** METEORA Linkin Park Warner Bros
- 27 **29** BRAINWASHED Denis Harrison Parlophone
- 28 **30** COCKAPOOP! Denis Matthews Blanco Y Negro



- 29 **31** VERY BEST OF - EARLY DAVE & LATTER DAVE'S (and Zappa!) Atlantic
- 30 **32** HOME Simply Red SimplyRed.com
- 31 **33** SIMPLY DEEP Kelly Rowland Columbia
- 32 **34** ESCAPOLOGY Robbie Williams EMI
- 33 **35** BLACK CHERRY Goldfrapp Mute
- 34 **36** GREATEST HITS Bruce Springsteen Columbia
- 35 **37** ANTHEM Less Than Jake Sire
- 36 **38** THE VERY BEST OF Lighthouse Family/Wild Card/Polydor
- 37 **39** THIS IS ME... THEN Jennifer Lopez Epic
- 38 **40** THE ENIMEM SHOW Enimem Interscope/Polydor

KEY UPCOMING RELEASES

- ASHANTU: Chapter II (Murder Inc/Mercury) June 30
- THE COOPER TEMPLE CLAUSE: the (Arista) July 14
- THE CORAL: Magic Medicine (DeLaSonic) July 21
- BEYONCE KNOWLES: Dangerously In Love (Columbia) July 14
- ANNIE LENNOX: Bare (RCA) June 9
- MANIC STREET PREACHERS: Unstick Traces (Epic) July 14
- RADIOHEAD: Hail To The Thief (Parlophone) June 9
- SEAL: Seal (VEVA) July 14
- STEREOPHONICS: You Gotta Go There To Come Back (V2) June 2
- SUPER FURRY ANIMALS: Phantom Power (Epic) July 28

31 MAY 2003

Pos	Title	Artist	Label/CD (Dist./Retailer)	Cass/Vinyl/MD
1	JUSTIFIED	JP	5024772 (IP)	5024772 (IP)
2	ELEPHANT	The White Stripes (White)	XL XLCD162 (V)	XLXLP162 (V)
3	FALLEN	Evidence (Fortman)	Epic 13063 (TEN)	-
4	BUSTED #2	Razor & The Fall (Loughlin)	Universal MCD03084 (U)	-
5	STRIPPED	Marcia (RCA)	14321/196123 (BMG)	14321/196123 (BMG)
6	NU FLOW	Chiya & Fingaz (B/Soul)	Epic 509942 (TEN)	509940 (V)
7	THE DEFTONES	Maverick/Warner Bros	9306243912 (TEN)	The Deftones (Date/The Deftones)
8	THE DEFINITIVE	The Drifters (Epic/Warner/Liberty/Sony/Apple/Blue)	Atlantic WSMCD137 (TEN)	-
9	THINK TANK	Blur (Epic/Warner/Cosy/Orbit)	Parlophone 582972 (E)	582971 (V)
10	CHOCOLATE FACTORY	Ricky Kelly (Vividy)	Jive 822982 (IP)	822981 (V)
11	GET AWAY WITH ME #3	Paquin 333632 (E)	74320133632 (E)	74320133632 (E)
12	COME GO #2	Arista 7432194312 (BMG)	7432194312 (BMG)	7432194312 (BMG)
13	RUSH OF BLOOD TO THE HEAD #3	Pygmyhorse 56592 (U)	5452504545 (U)	5452504545 (U)
14	NEEDS HAVE SAID IT BETTER	Mercury 078192 (U)	078192 (U)	078192 (U)
15	AMERICAN LIFE #1	Maverick/Warner Bros	930624392 (TEN)	Madonna (Madonna/Motown)
16	SHADES OF GREY	Elektra 755952882 (TEN)	755952882 (TEN)	755952882 (TEN)
17	DUTTY ROCK	Sein Paul (Various)	Atlantic 756782622 (TEN)	756782622 (TEN)
18	GOLDEN AGE OF EROTIQUE	Interscope/Polygram	980002 (U)	980002 (U)
19	THE YOUNG AND THE HOPELESS	Epic 599489 (TEN)	599489 (TEN)	599489 (TEN)
20	WELCOME TO THE MONKEYHOUSE	Parlophone 59222 (E)	59222 (E)	59222 (E)
21	SLIDER THAN YOUR AVERAGE	Writar CMV142 (BMG)	CMV142 (BMG)	CMV142 (BMG)
22	BEY THE WAY #4	Warner Bros	930624392 (401)	930624392 (401)
23	GET RICH OR DIE TRYIN'	Interscope/Polygram	105435462 (U)	105435462 (U)
24	GOTTA GET THRU THIS #2	Polydor 851252 (U)	851252 (U)	851252 (U)
25	A NEW DAY AT MIDNIGHT #3	East West 506616532 (TEN)	506616532 (TEN)	506616532 (TEN)
26	COMFORT IN SOUND	Echo EHCDDP3 (E)	EHCDDP3 (E)	EHCDDP3 (E)
27	YOU WILL	WEA W948467 (E)	W948467 (E)	W948467 (E)
28	METEORA	Warner Bros	9306244912 (E)	9306244912 (E)
29	BRAINWASHED	Parlophone 582340 (E)	541964541964 (E)	541964541964 (E)
30	COCKAHOOP	Blanco Y Negro 25663032 (E)	25663032 (E)	25663032 (E)
31	VERY BEST OF - EARLY DAYS & LATTER DAYS	Arista 760083870 (U)	760083870 (U)	760083870 (U)
32	HOME	SimplyRed.com SPRA01CD (BMV/TEN)	SPRA01CD (BMV/TEN)	SPRA01CD (BMV/TEN)
33	SIMPLY DEEP	Columbia 5696342 (E)	5696342 (E)	5696342 (E)
34	ESCAPOLOGY #4	EMI 5439362 (E)	5439362 (E)	5439362 (E)
35	BLACK CHERRY	Mute CDSTUM196 (U)	196 (U)	196 (U)
36	GREATEST HITS #2	Columbia 478552 (E)	478552 (E)	478552 (E)
37	ANTHEM	Sire 930646362 (TEN)	930646362 (TEN)	930646362 (TEN)
38	THE VERY BEST OF	Wild Card Records 0781852 (U)	0781852 (U)	0781852 (U)
39	THIS IS ME... THEN #1	Epic 5102382 (TEN)	5102382 (TEN)	5102382 (TEN)
40	THE EMINEM SHOW #1	Interscope/Polygram	602222 (U)	602222 (U)
41	UP! #1	Mercury 1703442 (U)	1703442 (U)	1703442 (U)
42	TOWOWN	Universal TV 800022 (U)	800022 (U)	800022 (U)
43	GREAT HITS	Arista 743218602 (BMG)	743218602 (BMG)	743218602 (BMG)
44	GREATEST HITS II & III #3	Polygram 53832 (E)	53832 (E)	53832 (E)
45	EYE CANDY	Talstar TCD3304 (BMG)	TCD3304 (BMG)	TCD3304 (BMG)
46	SEVEN YEARS - TEN WEEKS	Mercury 980002 (U)	980002 (U)	980002 (U)
47	THE TROUBLE WITH BEING MYSELF	Epic 5180102 (E)	5180102 (E)	5180102 (E)
48	THE DARK SIDE OF THE MOON #7	EMI 02602104 (E)	02602104 (E)	02602104 (E)
49	NVC MAN	BMG 82876201312 (BMG)	82876201312 (BMG)	82876201312 (BMG)
50	THE VERY BEST OF	Elektra 755927982 (TEN)	755927982 (TEN)	755927982 (TEN)
51	DESTINATION #2	Polydor 8597892 (U)	8597892 (U)	8597892 (U)
52	ANGELS WITH DIRTY FACES #1	Island/World Circuit	080123 (U)	080123 (U)
53	GREATEST HITS	Universal TV 802832 (U)	802832 (U)	802832 (U)
54	BACK IN THE WORLD	Parlophone 830052 (E)	830052 (E)	830052 (E)
55	LOUSE KRAMER	Eagle EAGCD256 (UMI/WH)	256 (UMI/WH)	256 (UMI/WH)
56	SILVER SIDE UP #2	Roadrunner 12084852 (U)	12084852 (U)	12084852 (U)
57	BOUNCE	Mercury 0626352 (U)	0626352 (U)	0626352 (U)
58	BEST OF	Capitol 581132 (E)	581132 (E)	581132 (E)
59	THE IMMOCULATE COLLECTION #12	Sire 75926242 (TEN)	75926242 (TEN)	75926242 (TEN)
60	FEVER TO TELL	Dress Up/Polydor 0780612 (U)	0780612 (U)	0780612 (U)
61	MISSUNDOQUO #5	Arista 082214782 (BMG)	082214782 (BMG)	082214782 (BMG)
62	THE RISING	Columbia 590002 (TEN)	590002 (TEN)	590002 (TEN)
63	ONE BY ONE	RCA 7432191242 (BMG)	7432191242 (BMG)	7432191242 (BMG)
64	20 KIM IN THE WOMB	Interscope/Polygram	602192 (U)	602192 (U)
65	COOL AS	Mute DUNG3002 (U/E)	3002 (U/E)	3002 (U/E)
66	I CARE 4 U	Capitol 581132 (E)	581132 (E)	581132 (E)
67	THE BEST OF	Innocent COS121 (E)	121 (E)	121 (E)
68	UNDER CONSTRUCTION	Elektra 755923812 (U)	755923812 (U)	755923812 (U)
69	PANDEMONIUM	Epic 5765242 (TEN)	5765242 (TEN)	5765242 (TEN)
70	THINKING IT OVER #2	V2 WVR107172 (BMG/VE)	107172 (BMG/VE)	107172 (BMG/VE)
71	ESCAPE #4	Interscope/Polygram	401182 (U)	401182 (U)
72	THE BEST OF 1990-2000 & B-SIDES	Island/World Circuit	080123 (U)	080123 (U)
73	UNBREAKABLE - THE GREATEST HITS VOL 1	Sire 82876201312 (BMG)	82876201312 (BMG)	82876201312 (BMG)
74	PAID TO CRY #2	Capitol 581132 (E)	581132 (E)	581132 (E)
75	YOU FEEL THE FEELING	XL 100XCD162 (U/WH)	162 (U/WH)	162 (U/WH)

TOP COMPILATIONS

Pos	Title	Artist	Label/CD (Dist./Retailer)	Cass/Vinyl/MD
1	NOW THAT'S WHAT I CALL MUSIC! 54	EMI/Universal	5024772 (IP)	5024772 (IP)
2	KISS PRESENTS HIP HOP CLASSICS	Various	9306243912 (U)	9306243912 (U)
3	BACK TO THE OLD SKOOL CLUB CLASSICS	Various	506616532 (U)	506616532 (U)
4	THE MATRIX RELOADED (OST)	Maverick/Warner Bros	9306243912 (U)	9306243912 (U)
5	UP ALL NIGHT	EMI/Virgin/Universal	5024772 (U)	5024772 (U)
6	PIANO MOODS	Dedication	DETV012 (U)	DETV012 (U)
7	IBIZA - THE HISTORY OF HOUSE	Warner Dance	WSMCD095 (U)	WSMCD095 (U)
8	ELECTRIC - LEVEL 2	Telstar	WBMV TVCD0328 (U)	WBMV TVCD0328 (U)
9	CLUBLAND X-TREME	UMI/TVT	090242 (U)	090242 (U)
10	CHILLOUT SESSION - SUMMER COLLECTION 2003	Mercury Of Sound	MUS0302 (U)	MUS0302 (U)
11	THE BEST SUMMER ALBUMS 2003	Sony Music	WASC02128 (U)	WASC02128 (U)
12	THE VERY BEST OF PURE R&B - SUMMER 2003	Telstar	WBMV TVCD0328 (U)	WBMV TVCD0328 (U)
13	TRANCE NATION DEEP	Mercury Of Sound	MUS0302 (U)	MUS0302 (U)
14	SMASH HITS - THE REUNION	Virgin/EMI	TVCD0522 (U)	TVCD0522 (U)
15	THE VERY BEST OF PURE HIP HOP	Telstar	WBMV TVCD0328 (U)	WBMV TVCD0328 (U)
16	HITS 55	BMG/Sony/Telstar	WGM HTS0059 (U)	WGM HTS0059 (U)
17	REPRESS - 80'S CLUB CLASSICS	Warner Dance	WASC02128 (U)	WASC02128 (U)
18	A DECADE OF DANCE	Positive	504702 (U)	504702 (U)
19	NU SOUL	Sony Music	STVCD181 (U)	STVCD181 (U)
20	CLASSICAL HEARTBREAKERS	Virgin/EMI	TVCD0522 (U)	TVCD0522 (U)

THE OFFICIAL UK CHARTS SPECIALIST

31 MAY 2003

MIDPRICE

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	THE VERY BEST OF	The Eagles	Elektra 755962862 (TEN)
2	5	THE IMMACULATE COLLECTION	Madonna	Sire 759294482 (TEN)
3	9	THE MAN WHO	Travis	Independiente 15004903 (DIX)
4	7	NOT THAT KIND	Arrested	Epic 493422 (TEN)
5	4	LONDON CALLING	The Clash	Columbia 493472 (TEN)
6	4	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472224 (TEN)
7	10	BACK TO FRONT	Luciano Richie	Polydor 5300182 (U)
8	14	PARALLEL SUPERHERITS	Green Day	Reprise 930481432 (TEN)
9	15	PARALLEL LIVES	Blonde	Fane 533591 (E)
10	12	TRACY CHAPMAN	Tracy Chapman	Elektra 755607042 (TEN)
11	13	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDV0268 (E)
12	11	THE BEST OF THE DOORS	The Doors	Elektra 755624882 (TEN)
13	19	SINGLES	Alison Moyet	Columbia 489632 (TEN)
14	17	THE SCORE	Fugees	Columbia 483492 (TEN)
15	16	GRACE	Joni Bonckay	Columbia 473032 (TEN)
16	18	LIFE THRU A LENS	Robbie Williams	EMI CDC86717 (E)
17	2	HITS OUT OF HELL	Meat Loaf	Epic 489474 (E)
18	2	SONGS IN A MINOR	Alicia Keys	J 242138282 (BMG)
19	25	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 489642 (E)
20	25	SYSTEM OF A DOWN	System Of A Down	Columbia 491282 (TEN)

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BUDGET

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	22	22 CARAT COUNTRY GOLD	Various	Crimson CRMC0254 (EUK)
2	NEW	PUNK-O-RAMA 8	Various	Epiphany 6722 (P)
3	NEW	NORTHERN SOUL FLOORSHAKERS!	Various	Musico Collection MCC0228 (DIX)
4	4	HITS COLLECTION	Dusty Springfield	Spectra 537582 (U)
5	3	THE ALTERNATIVE ALBUM	Various	EMI G047492 (E)
6	5	BEST OF OMD	OMD	Virgin CD00403 1 (E)
7	8	THE ESSENTIAL	Nina Simone	Memo METRC011 (MNP)
8	6	YOU REALLY GOT ME - THE BEST OF	Kravis	Selene SEL0260 (P)
9	11	THE NAME OF THE GAME	Alba	Spectra 604962 (U)
10	10	THE VERY BEST OF AL GREEN	Al Green	Musico Collection MCC0476 (DIX)

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	IGNITION	R Kelly	Jive 825482 (P)
2	2	GET BUSY	Sean Paul	VPIAtlantic 0119503 (TEN)
3	3	FAVOURITE THINGS	Craig David feat. Sling	Virgin 0200435 (BMG)
4	4	RISE & FALL	Big Boy	Interscope/Polydor 478742 (U)
5	5	IN DA CLUB	DMX	Def Jam/Interscope 479042 (U)
6	7	X-GON GIVE IT TO YA	Mr. Red vs. DJ Skribble	Jive RC0411 (TEN)
7	5	EVERYBODY COME ON (CAN I FEEL IT)	Lisa Maffa	Independiente IS0M6585 (TEN)
8	9	ALL OVER	Bone Thorns In Harmony feat. Phil Collins	Epic 673835 (TEN)
9	8	HOME	Kelly Rowland	Columbia 673842 (TEN)
10	10	CAN'T NOBODY	Bonkay	DreamWorks/Polydor 465040 (U)
11	NEW	THE WRECKONING	Unduland	RCA 8287651732 (BMG)
12	NEW	GUANTANAMO	Jennifer Lopez feat. LL Cool J	Epic 673828 (TEN)
13	14	ALL HAVE	Snoop Dogg	Capitol CDG484 (E)
14	14	BEAUTIFUL	Diagne feat. Faith Evans	Arista 828765482 (BMG)
15	11	MA I DON'T LOVE HER	Fallout feat. Tabby T	Virgin 45227184 (E)
16	12	BIG N BASHY	Lu Kim feat. Mr. Charlie	Atlantic 470151 (D)
17	15	THE JUMP OFF	Busta Rhymes feat. Mariah Carey	J 820161742 (Jaguar)
18	11	I KNOW WHAT YOU WANT	Mis-Teeq	Real Gone! CDSTAS319 (BMG)
19	17	SCANDALOUS	Jay-Z	Roc-A-Fella/Mercury 673721 (U)
20	20	EXCUSE ME MISS	Teri Walker	Def Soul 9000075 (U)
21	19	CHING CHING (LOVIN' YOU STILL)	Justin Timberlake	Epic 325632 (P)
22	25	21 QUESTIONS	Enin	Interscope/Polydor 478182 (U)
23	23	CRY ME A RIVER	Enin	Interscope/Polydor 478182 (U)
24	25	SING FOR THE MOMENT	Enin	Interscope/Polydor 478182 (U)
25	21	LOSE YOURSELF	Killer Mike feat. Big Boy	Columbia 473852 (TEN)
26	21	ADDAS	Nicky feat. Justin Timberlake	Universal 474812 (U)
27	20	WORK IT	Black Eye Peas feat. Ludacris	Elektra 673803 (E)
28	23	GOSPP FUNK	82K feat. P Diddy	Epic 478432 (TEN)
29	24	BUMP BUMP	Musky	Interscope/Polydor 478182 (U)
30	NEW	SATISFACTION	Eve	Interscope/Polydor 478182 (U)

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COUNTRY

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	HOMIE	Shania Twain	Mercury 170242 (U)
2	2	TIME	Dave Gracie	Epic 526662 (TEN)
3	3	WORLD WITHOUT TEARS	Lucinda Williams	Last Highway 103532 (U)
4	4	THE MAN COMES AROUND	Jehry Cash	Last Highway 103532 (U)
5	5	COME ON OVER	Shania Twain	Mercury 170862 (U)
6	6	WIDE OPEN SPACE	Dixie Chicks	Epic 489622 (TEN)
7	6	RAINY DAY MUSIC	The Jayhawks	American 471382 (U)
8	8	FI	Be Good Tamas	Epic 4936152 (TEN)
9	8	CHINATOWN	Be Good Tamas	EMR 581432 (E)
10	10	BLUE HONEY	Be Good Tamas	Network 302452 (P)
11	13	TWISTED ANGE	LaLa Rinnes	Curb/London 506611592 (TEN)
12	11	OH SUSANNA	Oh Susanna	Has HOT7005 (HOT)
13	15	HALOS & HORNS	Dolly Parton	Sanctuary SANC 125 (P)
14	15	FEEL THE TRAVEL	Rosanne Cash	Capitol 0837572 (E)
15	14	DEEPER STILL	Bath Nielsen Chapman	Sanctuary SANC92 (P)
16	16	NEW FAVORITE	Alison Krauss & Union Station	Rounder ROUN 0415 (PR0P)
17	17	AMERICAN III - SOLITARY MAN	Johnny Cash	Columbia 507582 (TEN)
18	NEW	YESTERDAY'S MEMORIES	Daniel O'Donnell	Rouette R0522209 (IN40)
19	18	NOT THE TREMBLING KIND	Laura Carnell	Shantree SPTCD061 (DIX)
20	NEW	I NEEDED YOU	LaLa Rinnes	Curb/London 82738362 (TEN)

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ROCK

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	THE DEFTONES	The Deftones	Maverick/Warner Bros 526288392 (TEN)
2	2	FALLEN	Evanescence	Epic 13063 (TEN)
3	1	THE GOLDEN AGE OF GROTESQUE	Marilyn Manson	Interscope/Polydor 980492 (U)
4	NEW	14 SHADES OF GREY	Staind	Elektra 75582802 (TEN)
5	3	FEEL THE WAY	Red Hot Chili Peppers	Warner Bros 6382482 (TEN)
6	4	COMFORT IN SOUND	Felder	Echo ECH0403 (U)
7	5	METEORA	Lil' Kim feat. Usher	Warner Bros 638248412 (TEN)
8	6	COULDN'T HAVE SAID IT BETTER	Meat Loaf	Mercury 07419 (E)
9	7	VERY BEST OF - EARLY DAYS & LATTER DAYS	Led Zeppelin	Atlantic 7563019 (E)
10	9	GREATEST HITS I & II	Queen	Pfaffhouse 528862 (E)

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DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	ROCK YOUR BODY	Justin Timberlake	Jive 825480 (P)
2	NEW	MUSIC REVOLUTION	Scumfrog	Positive 1271X11 (P)
3	1	LONELINESS	Tomcat	Data/Ministry Of Sound DATASAT 33M/TEN
4	NEW	BROKEN BONES	Love Inc	Nulle/Arista 8287552311 (BMG)
5	2	EASY	George Aramada	Peggy 82470 (P)
6	3	HUSAN	Sharron Knight Vs Husan	Positive 1271V18 (P)
7	NEW	CAN'T TAKE UP MY MIND	Sonique	Sony/Mercury 880128 (U)
8	5	MY LOVE IS ALWAYS	Saffron feat. Ben Onono	Illustrious/Epic 126116 (TEN)
9	8	MAK LUV	Ron 5 feat. Oliver Cheatham	Positive 1271V19 (E)
10	17	LA ONZEMIE MARCHIE	Agona	PIAS PIA5708 (VTHE)
11	NEW	SATISFACTION	Benny Benassi	ZYX SMR0912 (Impart)
12	NEW	POSTCARDS FROM THE EDGE	Stolgar	Bedrock BDR021 (U)
13	5	NOTHING	Holden & Thompson	Loaded LAD00X (MNP)
14	21	THIS IS A WARNING/SUPER DJ	Dilija	Valve VLV048 (SRO)
15	15	DAMAGED	Pumetier	Series/Mercury SERB021 (U)
16	NEW	BROKEN PIECES	Gulivane	Last Language LOST128 (VTHE)
17	4	TRINITY NEVER LEAVES THE HOUSE	Wally Lopez & Dr Kruze	Bugged Out BU1090 (VTHE)
18	NEW	RAIN	Rip Myself/Black Hornet Band	Empire Nations ENM01 (SARP)
19	11	WARRIORS/FALLIN'	Distorted Minds/Drumsound	Formation FORM120 (SRO)
20	11	RHYTHM IS A DANCER	Snarl	Data/Ministry Of Sound DATA477R (MNP)

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DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	AMERICAN LIFE	Madonna	Maverick/Warner Bros - 633640454 (U)
2	NEW	BACK TO THE SKOOL: SOUL CLUB CLASSICS	Various	Ministry Of Sound - AM050002 (MNP)
3	2	CHANGING THE OLD SKOOL CLUB CLASSICS	Various	Ministry Of Sound - AM050002 (MNP)
4	4	EVOLUTION	Four Tet	Domino - WJIG0128 (VTHE)
5	NEW	EVOLUTION - THE HITS	Dead Or Alive	Epic - 5511208 (TEN)
6	5	RIZA - THE HISTORY OF HOUSE	Various	Warner Dance - WNS000026 (VTHE)
7	NEW	RELEASE YOURSELF 2003 - RIDER SANCHEZ	Various	Avril - AVALPOLK000000 (MNP)
8	NEW	LATE NIGHT LATES - NIGHTMARES ON WAX	Various	Various - AVALPOLK000000 (MNP)
9	7	MELLOYD AM	Rokycapp	Wall Of Sound WALL0027/WALL0202 (VTHE)
10	NEW	THE	Moby	Mute CDSTUM0282 (VTHE)

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SPECIAL MULTIPLE

This	Last	Title	Label/Cat. No.
1	1	THE BEATLES: The Beatles Anthology - Box Set	PMI M4818253
2	2	SN0P00: Doggy Style 2	Revolver Int 471712
3	3	S CLUB: Leona To Dance The S Club Way	Polydor 751403
4	4	GABRIEL GATES: Live	Warner Music Video 54958013
5	5	PAUL McCARTNEY: Back In The US - Concert Film	Capitol 475939
6	6	VARIOUS: Later With Jools Holland - Live	Warner Music Video 521465979
7	7	ROBBIE WILLIAMS: The Robbie Williams Show	EMI 434023
8	8	VARIOUS: The Last Waltz	MGM 17901
9	9	S CLUB 7: Central	Polydor 651283
10	10	ROGER WATERS: The Wall - Live In Berlin	Universal Video 330479

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VIDEOS

This	Last	Title	Label/Cat. No.
1	1	OCEAN CALIFORNIA SCENE: Filmed From The Front	11
2	2	LED ZEPPELIN: Live Remains The Same	12
3	3	ESTON JOHN: Greatest Hits Live	13
4	4	WILL YOUNG: Live	14
5	5	PETER DINKEL: Secret World Live	15
6	6	QUEEN: Greatest Video Hits - 1	16
7	7	02: The Best Of - 1990-2000	17
8	8	BLU: One Live Love Tour	18
9	9	LIFE: Live! - Unbelievable - The Greatest Hits - Vol 1	19
10	10	ABBA: The Definitive Collection	20

STORE OF THE WEEK

UPBEAT

STORE DETAILS

Keith Shepherd first opened Upbeat 16 years ago at premises in a smaller arcade and in 1992 he moved the shop to its present location. In 1998 he opened a second store in Padstow. For the first five to six years of the shop's existence, Shepherd supported its operation with a day job outside of music retail. Once the shop had become fully established, he was able to move into retail full time.

Store size: 92 sq m
Music stocked: all genres
Areas of specialisation: jazz, easy listening
Local competition: Safeway, Tesco

Upbeat's Top 10:

1. **Evanescence** - Fallen (Epic)
2. **Marilyn Manson** - The Golden Age of Grotesquery (Interscope)
3. **The White Stripes** - Elephant (XL)
4. **Goodplay** - A Rush Of Blood To The Head (Parlophone)
5. **Good Charlotte** - The Young & The Hopeless (Epic)
6. **Staind** - 14 Shades of Grey (Elektra)
7. **The Deftones** - Untilted (Maverick)
8. **Jamie Cullum** - Pointless Nostalgic (Candid)
9. **2Pac** - All Eyes On Me (Island)
10. **The Drifters** - The Definitive (Atlantic)

KEITH SHEPHERD, OWNER

"At the moment it is still early in the season for us down here, but from Easter business tends to pick up speed all the way through to September. On the whole, give or take a bit, it's not going so badly this year. It's been pretty much the same as last year, though I have sensed a slight change in buying habits over the past few months.

I'm quite lucky down here, compared with many other independent retailers, in that I do not have to run my business based on price competition. My customer base goes from the youth market through to people in their 60s because of the tourist industry down here. I get people coming in, particularly coach trips, who will look for acts from the Thirties and I get the surfers looking for punk and nu-metal. Because of this I tend to carry a very wide stock. Parallel imports helps with the price of CDs and I check out all the various offers that are out there so I can buy in bulk when I come across particularly good deals.

Most majors are doing extremely good deals on back catalogues and "best of" that we can sell at £9.99 and we have a large range we can sell for three for £20. The back catalogues of acts such as Green Day, The Red Hot Chili Peppers and Nirvana sell extremely well, as do some of the new surf acts like Sublime and Jack Johnson. Every distributor is doing a deal on overstock these days, and the majors have campaigns running all the time. One of our best sellers is Evanescence's album Fallen. I'm doing huge quantities to all parts of the youth market, from surfers to skaters.

Since the majority of our customers tend to



Upbeat: price competition not an issue

be tourists, we get a constant turnover and we get people who come back year after year. I quite regularly get people spending £100 or more on a range of CDs from James Last through to some obscure Sixties rock acts. We carry stock that has an indefinite shelf life, so you often find that people will browse for hours.

The singles market is in freefall at the moment. One of the main reasons for this is that the standard price is too high. It needs to go back to £1.99 if you want to get back to kids buying two or three singles a week: instead they're downloading them for nothing. I'm really lucky to be based here, as it's so beautiful. Perhaps we should go for a website as we do a fair bit of mail order, especially on Cornish male voice choir recordings. I went as far as to start doing a course on web design but in the end the sun was shining and the beach seemed a better choice. Even though we're open seven days a week, I don't want this to be my only interest in life."

Address: Treveller, Belle Vue, Bude, Cornwall EX23 8L
Tel/Fax: 01288 355763

IN-STORE NEXT WEEK: FROM 2/6/03



Press ads - Prokofiev, Bach, Stravinsky, Aro Part, Melanie C In-Store - Radiohead, Audio Bullys, George Harrison, Dandy Warhols, Now! 54, Huey Lewis & The News, Bonnie Raitt, Skin, Melanie C, Di Tiesto, Falco, David Bowie, UB40, Led Zepplin, 8 Mile, three for £18 campaign, £9.99 DVDs; **Windows** - Animatrix, Dandy Warhols



Windows - three CDs for £20, Stereophonics, Animatrix: In-store - Moodyman, Tyde, Yes, Now! 54, Paddy Malcoln, Bloodhound Gang; **Press ads** - Grandaddy, Deep Dish, Sonique, S Club 7, Hidden Cameras, Pure Urban Explosion; **TV ads** - Amy, Music, Clipse



Albums - S Club, Stereophonics, Smash Hits Chart Summer 2003; **Singles** - Evanescence: In-store - Dominic Miller, S Club, Stereophonics, Norah Jones, Audio Bullys, UB40, Andrea Bocelli, One True Love, Evanescence, Electric 6



Singles - Evanescence, Electric Six, Shania Twain, Melanie C, One True Voice, Stereophonics, S Club, UB40, De La Soul, Audio Bullys, Dominic Miller, Sonique, Junkie XL, Quiet Storm, Smash Hits Chart Summer 2003, Best Power Ballads, Cool Summer Jazz, Drive Time, Darkside of the 80s, Pure Urban Essentials, Always & Forever



Main promotion - two DVDs for £20; **Listening posts** - Lloyd Cole, Eels, Skin, Grandaddy, Stereophonics; **Windows** - Small Faces, Bruce Springsteen, Led Zepplin DVD; **In-store** - Audio Bullys, Very Best Of Drive Time, David Gahan



In-store - 3 x 20 campaign, Verve masters, World Circuit promotion; **Windows** - 3 x 20, 28 days later, Radiohead, Our House



Windows - Bruce Springsteen, two for £22 (or £13.99 each), three for two books & music: In-store - Mike Oldfield, Small Faces, two for £22, two for £10 on CDs, DVDs from £7.99 and three for two on CDs and books; **Listening posts** - Led Zepplin, Staind, Bill Hicks, Bruce Springsteen

In-store - 7 Hurtz, Brad, Fabio, Krust & Die, Moodymann, Chungking, Corrigan, Tindersticks



Selects listening posts - The British Sea Power, Ralph Myerz, Under The Influence, Randy, Mojo recommended retailers - The Lonesome Organist, Bruce Cockburn, Sandy Dillon, Steve Hackett, Morrissey, Lilium

Safeway **Albums** - tATU, Led Zepplin, Rock N'Roll Teagarden, Up All Night; **Press ads** - Girls Aloud

Sainsbury's **In-store** - Stereophonics, Dominic Miller, Audio



Windows - 8 Mile, Girls Aloud, three for £30, Led Zepplin: In-store - Stereophonics, Audio Bullys, S Club, Smash Hits Summer 2003

WHSmith **Singles** - Evanescence, Electric Six, Albums - Christina Aguilera, Stereophonics: In-store - Smash Hits Summer 2003, The Best Of Drive Time, Reg Cooper

WOOLWORTHS **Albums** - S Club; **Singles** - Shania Twain, Evanescence; **In-store** - S Club, De La Soul, Stereophonics, Ashley Hamilton, Electric 6, S Club, Emma Bunton, Shania Twain, Evanescence

NEW RELEASE COUNTDOWN

ALBUMS

This week

Cinematic Orchestra Man With The Movie Camera (Ninja Tune); **Falco** Blackmarket By (Virgin); **Girls Aloud** Sound Of The Underground (Polydor); **Gonzales 2** (Kitty Yo) **June 2**
Audio Bullys Ego War (Source); **Eels** Scream (Virgin); **Green Day** (Polydor); **S Club 7** Best - Greatest Hits (Polydor); **Skin** Freshwounds (EMI); **Sonique** Born To Be Free (Serious/Mercury); **Stereophonics** You Gotta Go There To Come Back (V2) **June 9**
Amie Lennox Tube (RCA); **Metallica** St. Anger (Mercury); **Queen** Live At Wembley (Parlophone); **Radiohead** Hall To The Thief (Parlophone); **Tindersticks** Waiting For The Moon (Beggars Banquet) **June 16**
Limp Bizkit Bipolar (Interscope/Polydor); **Monica** The (J); **Na Alphabrows** Shockopolis (Adventure); **Various** Clubbers Guide To Summer 2003 (Ministry Of Sound) **June 23**
Apollo 40 Forty Dude Descending A Staircase (Staind/Sonic), **Amy** Tony Bennett & kd Lang Wonderful World (Columbia); **Soul** Redline (Arista); **Amy** Studt False Smiles (Polydor) **June 30**
Chapter 11 (Maverick Inc/Mercury); **Electric Six** Fire (XL); **Heartless Crew** Heart's In The Music (EastWest); **Morechords** Parts Of The Process (EastWest); **The Thrills** So Much For The City (rhino); **Train** Calling All Angels (Columbia) **July 7**
Cosmic Ruler Riders Too Close To See Far (Measured); **Kings Of Leon** the (Hand Me Down); **Richard X** Richard X presents Hit X (Virgin)

SINGLES

This week

Abs Stop Sign (S); **Emma Bunton** Free Me (13/Universal); **Radiohead** There There (Parlophone); **Robbie Williams** feat. Mariah Carey I Know What You Want (Arista); **S Club 7** Say Goodbye (Polydor) **June 2**
Electric Six Gay Bar (XL); **Ashley Hamilton** Wimm'n (Columbia); **Marilyn Manson** Nobodies (Interscope/Polydor); **Melanie C** On The Horizon (Virgin); **N-Trance** Destiny (All Around The World); **One True Voice** Shakespeare's (Way With) Words (Ebu/AVE) **June 9**
Christina Aguilera Fighter (RCA); **Darius G** In The Moon (Mercury); **DJ Sammy** Sunlight (Data/Ministry of Sound); **Jennifer Lopez** I'm Glad (Epic); **Danni Minogue** Don't Wanna Lose This Feeling (London); **Amy Studt** Artist (Polydor) **June 16**
Ashanti Rock Wit U (Awww Baby) (Maverick Inc/Mercury); **Massive Attack** Butterfly Caught (Virgin); **P!acebo** This Picture (Hut); **Red Hot Chili Peppers** Universally Speaking (Warner Bros); **Scotter** The Night (Sheffield Tunes/Edel UK) **June 23**
Blazin' Squad We Dreamin' (EastWest); **Sloban Donaghy** Overrated (London); **Foo Fighters** Low (RCA); **Ja Rule** bc (Def Jam/Mercury); **Ms Dynamite** Now U Want My Love (Polydor); **Yah Yeah** Yeahs Fin (Dress Up/Polydor) **June 30**
50 Cent 21 Questions (Interscope/Polydor); **D-Style** Invisible (Blacklist/Edel/WEA); **Byonce** Knowles Crazy In Love (Columbia); **P Diddy** bc (Universal); **S Club 8** Fool No More (Polydor); **See** Get It Together (WEA) **July 7**
Appleton Everything Eventually (Parlophone); **Blur** Crazy Beat (Parlophone); **Flint** Aim (Polydor); **Avril Lavigne** Losing Grip (Arista); **Kim** Marsh Come One Over (Universal); **Simply Red** Fake (Impry/ed.com)

SALES WATCH: MARILYN MANSON



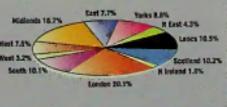
MARILYN MANSON: THE GOLDEN AGE OF GROTESQUE (INTERSCOPE/POLYDOR)
 LW Chart position: 4
 Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of May 17, 2003. Source: Official Charts Company.

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STARS SUPPORT STEREOPHONICS

Testimonials from stars such as Jimmy Page, Tom Jones and Paul Weller joins documentary footage on the Stereophonics' first DVD. By Adam Woods

So what you like about the Stereophonics, but no-one can accuse them of betraying their roots. Their almighty devotion to Irish-influenced blues-rock makes the Black Crowes sound like Mouse on Mars by comparison, and their pride in their Welsh roots is equally obvious. Where most bands would respond to Stereophonics-size success by showing a clean set of heels to their Transit van years in and around South Wales, the Phonics themselves have made it clear where their hearts are, not least with their three live DVDs, all of which were recorded in Wales.

With a fourth album, *You Gotta Go There To Come Back*, due out on Monday (June 2), any band would be tempted to issue a documentary DVD under the same name, and that is what the Stereophonics will do later this summer.

"This year is a significant year for the Stereophonics which sees the release of their fourth album – a landmark in music industry terms when a lot of bands don't get beyond their second," says V2 managing director David Steele. "In only seven years they have come fresh from the valleys and grown into one of the UK's biggest bands. There is a story to be told and we felt that now was the time to tell it."

The film is the first full-length video project completed by Document Productions, an audio and video production company set up a year ago by former *Lamacz* Live news editor Danny O'Connor. Document specialises in producing film footage for DVDs, EPs and radio programmes, and has worked with bands including Placebo, Feeder and Idlewild.



Stereophonics: documentary and DVD singles form vital part of fourth album campaign

"We have been filming the band for the past year now, so we have been pretty much with them everywhere," says O'Connor. The pick of the footage, along with material from the band's own home video archive and effusive testimonials from celebrity fans such as Jimmy Page, Roger Daltrey, Paul Weller, Ron Wood, Tom Jones and Noel Gallagher, all go to make up the *You Gotta Go There To Come Back* film.

O'Connor admits to being surprised and impressed by the chord the band have

struck among the rock heroes they idolise, even while the music press continues to give them short shrift. "All these legendary figures couldn't seem to get to us fast enough to talk about them," he says. "In the film, someone like Roger Daltrey doesn't just talk generally about the band, he articulates their voyage from their early material to now – he is completely conversant with their stuff. Jimmy Page says the first time he heard them, he ran from the bar into the room where they were playing."

The film also illuminates Stereophonics' early years and backgrounds. Kelly Jones's dad Oscar, a transiress, was briefly signed to Polydor in the late Sixties and once supported Roy Orbison with his band the Kingfishers. Meanwhile, drummer Stuart Cable's mother Mabel reveals the origins of the Stereophonics' name and airs her theory about the guiding influence of the spirit of her late husband on the band's career.

Besides the DVD, the entire album campaign is an object lesson in the music industry's increasingly integrated use of DVD formats to push music sales. All the CD singles come in a DVD version with live performances, videos and documentary material. All of the ad hoc visual material has been put together by Document and, according to O'Connor, the result is a cheaper, more integrated package of visual extras than V2 could have found if they had commissioned the various projects one by one.

"Most record companies tend to sign someone up to do an EPK at the last minute, spend an inordinate amount of money and that's all they get, whereas with a little more planning, you can get far more bangs for your buck," he says. "The first batch we gave them was a performance cut for the DVD single of Madonne Helga, along with the EPK for that. We gave them the making of the video film, which is going on their website and has been offered up to television, and we had enough left over to make an exclusive film for the people who send off for the box which you can put all the DVD singles in. And then it all goes round again for the next single and the one after that."

... PREVIEW ...



ICE CUBE: The Videos Volume 1 (Priority Records 4779999), June 23. This features all 14 promos from the former NWA man's first four albums – videos such as *Who's the Mack*, *Dead Homiez*, *It Was A Good Day*, *Wicked* featuring the Red Hot Chili Peppers and *Boo Gun* (Oni Nation) featuring George Clinton. The extras comprise a written biography, a discography and a 15-minute "interview"

conducted by Flea and Anthony Kiedis of the Chili Peppers which reaches new heights of sycophancy. Sample "question" from Flea: "The Red Hot Chili Peppers are so into Ice Cube and we listen to you all the time because it's the freshest funkiest thing so far for us to and we feel like we're a part of it is like an honour for us, you know?" Ice Cube is equally critical about the Chilis' work.

... PREVIEW ...



MORCHEEBA: From Beijing To Brixton (Warner Music Vision 2564-60284-2), June 30. Morcheeba were never quite as big as they might have been, and as they enter what appears to be the final phase of their reasonably illustrious career, they are making a final push for ubiquity with a greatest hits set, *Parts Of The Process* and this DVD. Running at about two-and-a-half hours, this concert film picks up at the end of last year's UK tour as they run

through their greatest moments with the help of Lambchop's Kurt Wagner and a handful of other guests. The DVD's 21 tracks span Morcheeba's career and include *The Sea*, *Part Of The Process*, *What New York Couples Fight About* and *Rome Wasn't Built In A Day*. The Beijing part constitutes a documentary of the group's March 2003 cultural mission to China under the auspices of the British Council.

the pavement

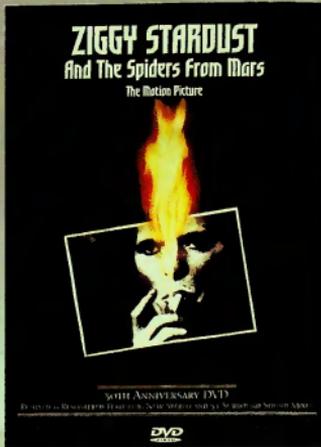
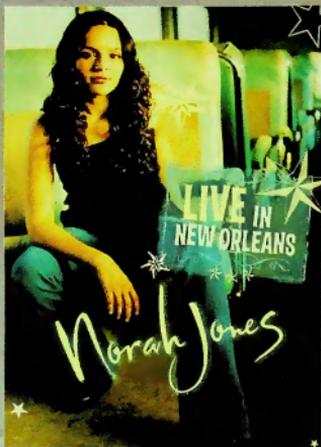
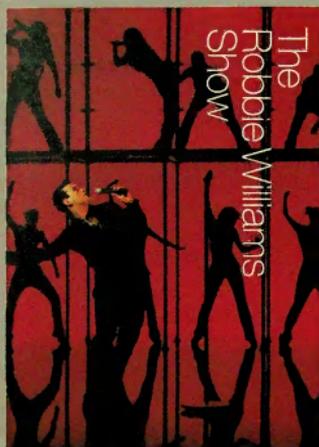
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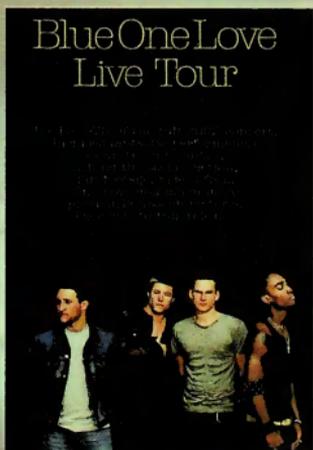
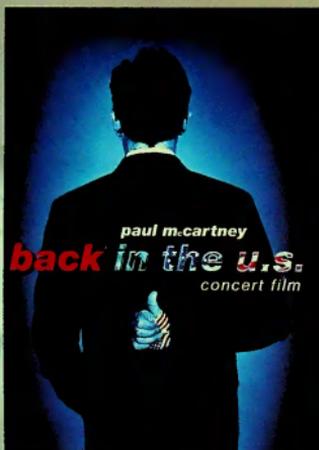
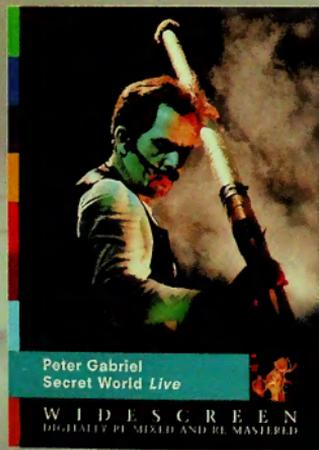
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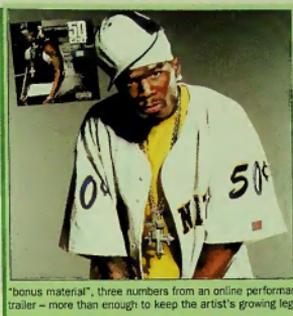


ELTON LEADS DVD LINE UP

A live greatest hits release from Elton John and a timely package from rapper 50 Cent are among this month's DVD offerings. By Neil Armstrong



RECOMMEND **ELTON JOHN: Greatest Hits Live 1970-2002 (Universal 0772679).** **Out now.** Sir Elton is keeping on top of the flower bills with this release, hard on the heels of last year's double greatest hits CD. This DVD features a concert recorded in October 2000 at New York's Madison Square Gardens. There are 22 numbers with appearances from Ronan Keating on Your Song, Bryan Adams on Sad Songs, Billy Joel on Goodbye Yellow Brick Road, Anastacia on Saturday Night's Alright (For Fighting), Kiki Dee on Don't Go Breaking My Heart and a spine-tingling rendition of I Guess That's Why They Call It The Blues from Mary J Blige. Elton sounds great, is obviously having a ball and looks positively understated in cerise jacket and matching specs. In addition to the concert footage, the DVD includes four promo videos.



RECOMMEND **50 CENT: The New Breed (Interscope 4936780).** **Out now.** This is the first standalone DVD from rap's latest bad guy, the former crack dealer from Queens known to his late mother as Curtis Jackson. It comes with a bonus CD featuring three new tracks. The DVD itself features an 18-minute documentary on the Eminem and Dr Dre protégé, a short-jail interview with G-Unit member Tony Yayo, and promos for Heat, Wanista, In Da Club and Heat: The Street Version. There are two "making of" featurettes for Wanista and In Da Club. The disc also features six numbers from a live performance in Detroit and, as "bonus material", three numbers from an online performance for AOL and the 8 Mile DVD trailer — more than enough to keep the artist's growing legion of fans happy.



IANE MONHEIT: Live At The Rainbow Room (Sony Jazz 2018419). **Out now.** Live At The Rainbow Room captures rising vocal star Monheit performing a selection of standards from the jazz, pop and Brazilian repertoires at the New York venue in

September of last year. The performance includes every track from her latest album in the Sun, as well as selections from her previous albums Never Land and Come Dream With Me. Monheit is accompanied by a 31-piece orchestra conducted by Alan Broadbent and a smaller ensemble which includes jazz greats Ron Carter, Kenny Washington and Rene Toledo.

Your Love provide 21 minutes and 16 seconds of footage. There is an option to have band-related facts and figures scroll across the screen during the tracks. As is the format with the Special Edition EP series, the DVD is bulked out with tracks by other "relevant" artists — such as Procol Harum, Steve Marriott and Steve Harley — and previews of other EPs.

MANFRED MANN: Special Edition EP (Classic Pictures DVD06082X). **Out now.** In the same format as above, this features four numbers performed on German TV in the late Sixties. My Name Is Jack, Fox On The Run, Ha Ha Saad The Clown and Mighty Quinn add up to 10 minutes 20 seconds of footage and then there are the previews and songs by other artists.

VARIOUS: Let It Rock 2 (Classic Pictures DVD06057X). **Out now.** This is a collection of 22 rare vintage TV recordings by rock acts. The tracks are of varying degrees of interest and quality and several are in black and white. They include Magic Bus by The Who, On The Road Again by Canned Heat, Good Morning Little School Girl by Ten Years After, Motorhead by Motorhead and The Weight by Spooky Tooth. It has a running time of 80 minutes and there are no extras.

MARVIN GAYE: Marvin Gaye Live in Montreux (Eagle Vision EREDV319). **Out now.** This is a recording of a performance at the Montreux Jazz Festival in July 1980, two years before the release of Sexual Healing and four years before Gaye was shot by his father. There are 17 numbers including classics such as Let's Get It On, What's Going On, How Sweet It Is (To Be Loved By You), I Heard It Through The Grapevine and Mercy Mercy Me. The DVD Grapevine and Mercy Mercy Me. The DVD lasts for around 100 minutes. The picture is great, the sound so-so. Eagle Records is also releasing a double-CD of the gig.

HUMBLE PIE: Special Edition EP (Classic Pictures DVD7030X). **Out now.** This offers four numbers culled from German TV appearances in the late Sixties and early Seventies. Natural Born Boogie, Alabama '69, The Sad Bag Of Shaky Jane and For



OCEAN COLOUR SCENE: Filmed From The Front Row (Universal 5869379). **Out now.** This is a collection of the band's promos — including Riverboat Song, You've Got It Bad and The Day We Caught The Train — plus 10 live tracks recorded at

Stirling Castle and London's Astoria. There is also a 40-minute interview conducted by Gary Crowley in which the OCS members discuss the early days and their influences. A new album — the band are now with Sanctuary — is scheduled for release on July 7 and a UK tour is planned later this year.

THE MANHATTAN TRANSFER: Vocalese Live/CARMEN MCRAE: Live In Tokyo (Eagle Vision EREDV318); **VARIOUS: A Tribute to Bill Evans — Live At The Brewhouse/VARIOUS: A Tribute to John Coltrane — Live Under The Sky (EREDV319);** **DIANE SCHUR & THE COUNT BASIE ORCHESTRA/KENNY DREW TRIO: Live At The Brewhouse (EREDV320);** **THE GADD GAND: Digital Live/ROOTS: Salute To The Saxophone (EREDV321);** **STEPS AHEAD: Live In Tokyo/LEE RITENOUR: Rit Special (EREDV322);** **GRP ALL-STAR: Live From The Record Plant/LEE RITENOUR & DAVE GRUSIN: Live From The Record Plant (EREDV323).** **Out now.** This slew of releases from Eagle Vision is part of its new Double Time Jazz Collection series. Each features two live concerts recorded between the mid-Eighties and the

mid-Nineties and includes full biographical details of the musicians and background info on the gigs. Total running time is typically around the 105-110 minutes mark but the Lee Ritenour/Steps Ahead DVD weighs in at 166 minutes.

VARIOUS: Glam Rock (Classic Pictures DVD06064X). **Out now.** This compilation runs to just more than an hour and features TV recordings of undisputed glam classics such as T.Rex's Jeepster and 20th Century Boy, Roxy Music's Virginia Plain and The Strand and Sweet's Teenage Rampage. However, many glam fans may be surprised by the inclusion of the likes of the Tom Robinson Band's 2-4-6-8 Motorway, Medicine Head's How Does It Feel? and Dave Edmunds' Here Comes The Weekend.



BLOODHOUND GANG: One Fierce Beer Run (Universal 4935539). **June 2.** This DVD, drawn from footage filmed on the Bloodhound Gang's 1996-97 tour of Europe, represents one of two things: a surprisingly weighty document of an underrated band on the road, or a reeking, regurgitated, insect-eating and other such cabin-feverish exploits on the tour bus. You've seen the title — have a guess which it is. Content includes the promo videos for I Wish I Was Queer So I Could Get Chicks and Kiss Me Where It Smells Funny.

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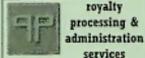
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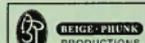
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