

newsfile

STEREOPHONICS TOP CHAIN WITH NO NAME CHART

V2's The Stereophonics (pictured) have topped the first newly-revised Official Charts with No Name albums chart with You Getta Go Thero To Come Back. XL act Electric Six top the sister singles countdown with Gay Bar. The charts have been developed by Vital and are compiled by the Official Charts Company from sales within stores in the chain.



HOUSE OF LORDS MAKES IMPORTANT STEP IN FIGHT AGAINST ONLINE PIRACY

In a landmark judgment, the House of Lords has clarified section 92 of the Trade Marks Act 1994, the section commonly used by Trading Standards authorities to prosecute CD pirates. The Lords said that the burden of proof in any case should rest on the accused trader to prove he had received goods honestly and believed them genuine. BPI director general Andrew Yeats says he regards the move "as an important step forward in the ongoing fight against counterfeiting and piracy".

FEWER VIEWERS TUNE INTO CLASSICAL BRITS

The Classical Brits has suffered a sharp drop in its TV audience. The ITV1 Sunday broadcast on June 1 gained a 14% audience share, with an average 2.2m viewers. This compares with an unconsolidated average of 3.1m viewers for the previous year. The drop is blamed on a later broadcast slot this year and tough scheduling competition from BBC1.

CAPITAL ANGLES FOR AN FM LICENCE FOR ITS CAPITAL GOLD BRAND

Capital Radio is aiming to give its AM frequency Capital Gold brand an FM outlet for the first time in an application for the forthcoming Glasgow large-scale licence. Capital Gold brand managing director Lyn Long believes there is a "substantial unmet demand" in Glasgow for a gold service, the closing date for applications for the FM licence is July 1.

UNIVERSAL AND SANCTUARY COMMISSION RECORDEURS FOR ONLINE OUTLET

Online retailer RecordStore.co.uk is being lined up to launch a number of online shops for Universal and Sanctuary and is launching these genre-based online shops for Sony Music. At the same time, Andrew Wilkinson, founder and chief executive of top producers Kingstreet Music, is joining the board of RecordStore as a non executive director.

EX-TOUCH MAGAZINE EDITOR LAUNCHES TENSE TITLE

Former editor of Touch magazine Tossaint Davy is aiming to capture the urban lifestyle and music market with a new magazine aimed especially at young people who enjoy urban culture. Tense magazine, which hits the shelves on June 20, targets 16- to 26-year-olds and will feature columns by the likes of D1s Tim Westwood, Trevor Nelson — the launch issue's cover stars — and UK garage sound system Heartless Crew.

CAPITAL EXTENDS O'CONNELL'S STAY AT XFM'S BREAKFAST SHOW

Christian O'Connell (pictured), who won the breakfast music gold at last month's Sony Radio Awards, has extended his contract with Capital-owned Xfm to continue hosting the weekday breakfast slot until at least the end of 2005. Xfm, meanwhile, is up against Juice 107.6 and Hallam FM for commercial station of the year with a 3m plus TSA in this year's NTL commercial radio awards, being held on June 26 at London's The Brewery.

LYNNE PEACOCK DIES

Lynne Peacock, a partner in Peacock Design with husband Keith, died aged 50 on May 30 after a long illness. She previously worked for Logo, BMG and Magnet Records.

m w playlist



DIDO — White Flag (Cheeky) This gloriously typical Dido tune is a gorgeous, uplifting ballad which should sweep all before it as it goes to radio in early July, eight weeks ahead of commercial release (single, September)

THE RAVEONETTES — The Great Love Sound (Columbia) This was our favourite track when we discovered the unsigned Danish duo early in 2002. Now it is the lead single for their first full album for Sony in August (single, August 4)

THE CORAL — Pass It On (Deltasonic) Further evidence that the band's anthem Dreaming Of You was not a one-off, this first single from album number two should take things to the next level (single, July 14)

UNCUT — The Un-uncutated Some (WEA) A unique take on British urban culture, these soul sounds continue to amaze (album, July) **DUM DUM PROJECT — Punjabi 5-0 (white label)** Already causing waves on the vibrant Asian urban scene, this is hotting up to be a summer hit (single, tbc)

R KELLY — Snake (remix) feat. Cam'ron & Big Tigger (Jive) Another hit to up the ad to count, all of which are set to be packaged as a greatest hits album for the autumn market (single, tbc)

KAUPA — Helpless (unsigned) This enchanting North West six piece are one to watch. See them at London's Barfly on June 16 — while you still can (MP3, demo)

BENNY BENASSI — Satisfaction (Data) Now added to Radio One's Clist, remember your first heard about this monster here six weeks ago (single, July 14)

EU PRESLEY — Rubberneckin' (RCA) This year Paul Oakenfold does the remix/homage to create this fantastically compulsive dancefloor stunner (single, August 18)

KILEY DAN — Make Me A Song (Interscope) Top-notch soul from this talented US newcomer — a name to watch (single, tbc)

Capital of Culture status set to bring new venues to Liverpool

Music is to play a pivotal role in Liverpool's Capital of Culture year, with a new arena and a packed programme of events being planned for 2008, according to the city's bid chief Sir Bob Scott.

City centre regeneration organisation Liverpool Vision and the City Council are currently considering bids for a brand new arena and conference centre near Liverpool's Albert Dock — for which £35m of public funds has been ring-fenced — set to be ready for the banner year.

"Liverpool is the capital of pop and music is a fundamental part of Liverpool's culture," says Sir Bob Scott. "Every community will know someone in a band, a choir or orchestra and that will be reflected throughout the year."

The city set Wednesday evening its bid to become the Capital of Culture, beating com-



Liverpool: City of Culture in 2008

petition from Birmingham, Bristol, Cardiff, Newcastle-Gateshead and Oxford.

Throughout 2008, Liverpool will play host to a 24-hour music and theatre spectacular, an international festival of music, speech and drama and a year-long African music and dance festival.

A new anthem, called Liverpool's Fanfare For Europe, is being specially composed by Liverpool-born musicians for the Royal Liverpool Philharmonic and will frame the opening and closing events of the year.

BMG chairman underlines importance of partnerships

by Martin Talbot
CEO UK and Ireland chairman and CMO Tim Bowen highlighted the importance of partnerships with other sectors of the business as the major unveiled its line-up for the rest of the year at its sales conference last Thursday.

Talking at his first UK conference since replacing Hasse Breitholtz, Bowen addressed a broad-based audience, encompassing representatives from retail, managers, PR, press and the legal community.

Bowen said BMG wants to work closely with its partners as it looks to emulate its massive success over the past 12 months, across both UK and international territories.

Bowen voiced confidence in the rest of the year for BMG, with albums due in the second half of 2003 from Dido, Alicia Keys, Westlife, P!nk, Will Young and Gareth Gates, as well as the new Annie Lennox album and second albums from Cleveland Electric Blue Parade, Cooper Temple Clause and Ke\$ha.

"We as a company understand that the only way we can go forward is through partnerships, not only



Cooper Temple Clause: on-line

with our artists but with media, retail and radio as well," he said. "With what, together, we have to offer, I think that business can be great for all of us in the future."

In 2002, BMG claimed an 18% share of the year's 75 biggest albums, but Bowen predicted that they would go one step further, targeting 22% in 2003. "I can guarantee that we are going to do better," he told the conference at London's Sader's Wells.

Bowen added that the music industry must embrace technologies which harness the growing con-

Friends gather for plugger's funeral

Radio Two controller Jim Mair and PR guru Max Clifford will be among the speakers tomorrow (Tuesday) at the funeral service of veteran record promoter Paddy Fleming, who died aged 80 last month, numbered Abba, Neil Diamond and Dusty Springfield among a catalogue of superstars he worked with in a career spanning several decades.

Fleming, whose son Nick is a partner in promotions company Fleming Connolly London, started out with the Rank Organisation in his Twenties when he befriended stars including Doris Day and Richard Attenborough.

His wife, who began with Philips where, as label manager, he signed Rod Stewart to the Mercury label. At CBS he promoted acts including Neil Diamond and Andy Williams and worked on Abba's European-winning Waterloo.

The funeral service starts at 1.30pm at St Patrick's Catholic Church in London's Soho Square.

sumer demand for products with an audio-visual element, either via DVD products or through PDAs, mobiles and computers.

Besides outlining releases from key acts, the conference featured presentations from Tom McEneaney, Kelly Clarkson, Abba and, in the evening, Electric Six/Koresh, Cooper Temple Clause and Ke\$ha.

BMG also confirmed at the conference that it will take over sales for Zomba product from July 1.

The move represents another significant step in the consolidation of BMG and Zomba following its acquisition of the independent, which is currently undergoing a restructuring to focus on the core functions of A&R, marketing and promotions.

Tim Bowen said, "We are taking over the selling of the major accounts from July 1." He stressed that Prinnale will continue to distribute Zomba product for the time being.

Zomba managing director Steve Jenkins, who was also reeling in a number one single and album through R Kelly and Justin Timberlake respectively, also announced that Bowen has become chairman of Zomba in parallel with his BMG role.

Artist Network vows to continue despite debts

Dave Stewart says he will continue to run his Artist Network vehicle, despite racking up more than £2m in debts and taking the company into a company voluntary arrangement.

The Eurythmics star, who launched the Artist Network vehicle, a blaze of publicity one year ago with promises of \$10m backing, says the CVA means the group can continue to trade and he is now personally arranging new record deals for AN's new acts, including The Davey Brothers, Nady, Joanne Shaw Taylor, Carina Rowe and Jimmy Cliff.

Five albums have already been recorded by AN and Stewart says he has deals on the table from companies including Mercury and 3M to



Stewart: new deals for AN acts

release material in the UK and Europe.

Stewart says the "simple story" is that AN never raised enough money, has debts on the \$7m mark. However, he says he is determined to press on with new ideas to give

artists more power, including establishing an online royalties system.

"The idea of AN was to create a company with music as the common denominator with TV and film and we have continued to do that, but we will split off into new cells and may come together in a different form," he says.

An indication that AN was experiencing financing problems came when he sold his 50% stake in, went into administration.

Stewart adds that his The Hospital TV and multimedia project he is opening in partnership with Microsoft boss Paul Allen is unaffected by AN's problems.

BPI and AIM seek 'road map' as AGM deadline approaches

by Robert Ashton

The BPI and AIM are looking increasingly unlikely to have agreed a new long-term deal of working together by their unofficial deadline of the two organisations' AGMs.

The pair have been in talks since their last deal expired at the end of last year and were aiming to have a deal in place to present in time for AIM's AGM on June 24.

However, with time fast running out, it is now expected AIM chief executive Alison Wenham will only be able to put forward a progress report at her AGM in a fortnight's time, with BPI executive chairman Peter Jamieson likely to be in the same position at his group's AGM on July 2.

Jamieson concedes that he would like to bring the discussions to a close with a new deal to present to the AGMs. But, at the end of last week, he said he could not

promise he would be able to that.

Both sides stress that discussions will continue with a new round of talks this week. For the AGMs, Jamieson says, "We may be able to – in the journalistic phrase of the day – provide a roadmap, in broad terms."

Five directors will be stepping down from the AIM board at its AGM at the University of Westminster, when Radio Authority member Fergal Sharkey will offer a keynote speech. They are Mushroom's Korda Marshall and Pinnacle's Steve Mason, who are now both disqualified following the takeover of their companies by Warner and BMG respectively, and three from either Beggars boss Martin Mills, Songlines' Doug D'Arcy, Gut Records' Guy Holmes and Cooking Vinyl's Martin Goldschmidt. The latter three resigns are stepping down by virtue of AIM's policy of

WHO'S IN AND OUT

AIM AGM

OUT – five members: Korda Marshall, Steve Mason, Martin Mills, Guy Holmes, Martin Goldschmidt
IN – five out of six nominees: Jeremy Lascelles, David Steele, Henry Semence, Richard Russell
Peter Pritchard, James Taylor

BPI AGM

OUT – five members: Lucian Grangin, Tony Wadsworth, Tim Bowen, Korda Marshall, Steve Mason
IN – Nominations close on June 17 rotating, enforced resignation.

Nominated for the five contested places are Chrysalis Music's Jeremy Lascelles, V2's David Steele, Absolute Marketing and Distribution's Henry Semence, XL's Richard Russell, Media Records' Peter Pritchard and P3 Music's James Taylor. Meanwhile, Ninja Tune managing director Peter

Quicke has replaced Martin Mills as AIM vice chairman.

Wenham says, "Over the past four years, four people's names have not come out of the hat, but we need to rotate the board. We have a very strong list of candidates for board nominees."

The BPI AGM on July 2 takes place in the former GLC debating chambers in County Hall. This year there are three vacancies for designated major representatives, following the retirement by rotation of Universal Music's Lucian Grangin and EMI's Tony Wadsworth. Also, BMG's Tim Bowen, who replaced Hasse Breiholz during the year, will need to step down for re-election. There will be two vacancies for designated independent representatives following the retirements of Marshall and Mason. The keynote speaker is David Heworth, current editorial director of *Ward magazine*.

m w comment KNOWING THE REAL VALUE OF MUSIC



A number of key Athemes have occupied our attention this year. If it hasn't been the state of singles, it has

been artists doing it for themselves or the final arrival of the download era.

And, of course, anyone in the business of music has been avidly seeking new ways of generating revenue. One of the most highly-touted new streams – as yet undelivered into the arena of digital delivery – has been sync licensing.

The fact that more than 1,000 independent label executives turned up to hear what the agencies had to say at last Wednesday's AIM-organised Big Wednesday debate on that very subject highlights just how hot a topic it is.

What's intriguing, and perhaps a little alarming, is how the contrasting positions are likely to continue diverging.

What became clear from the polemic discussions was that there is a simmering, mutual discord simmering under the surface. It is a strange state of affairs given how much both sides gain from such collaborations such as the Nine/Emix/Lux/Make Love or Auzi/Hendrix ads.

Ad agencies have always tended to believe that labels should earn less – perhaps, even, labels should put them – for the apparently huge promotional benefits of placing a track on a high-profile ad.

Meanwhile, labels are increasingly viewing the use of their music in ads not just for promotion but as a new revenue stream. And they are right to do so.

There is no doubting that TV ads can have a hefty impact. Make Luv is, after all, the third biggest-selling single of the year so far, following four weeks at number one, directly boosted by its use in that Lynx ad.

However, the fact is that, with the single market so depressed, four weeks at number one means far less now than it did five or 10 years ago. Inevitably, the levels of overrides offered in the past make less sense now than they once did, but because they are so high but because they are so low.

At a time when revenue from traditional sources is increasingly hard to come by, it is understandable that all rights owners should find alternative income that much more attractive. But that should not mask the fundamental value of the music they are trying to place.

There are signs that some labels are already giving away their music too cheaply. A tale last week reached me of one track which has been sold for a massive, international ad campaign for just £50,000 – half for publishing, half for records.

There is no doubting that ad sync deals can be a genuine boon for any track – but only at the right price.

Giving away the music should never be an option, regardless of the other potential "benefits".

Martin Talbot
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The signing of Danish duo Junior Senior (pictured) was among a host of high-profile deals concluded last week by Universal Music Publishing. The company has also re-signed The Clash's catalogue, along with new deals for Big Brovaz, The Flaming Lips and Australian singer-songwriter Butterfly Boucher, who is managed by Peter Leak at Nettwerk Management and is signed to Interscope Records. Junior Senior have also signed a deal with Atlantic Records for the US, where the group are currently playing their first live shows. The follow-up to their 350,000-selling debut UK hit *Move Your Feet* will be the rhythm bandits, released on July 20. The single, which features a video produced by Imaginary Tennis Club, is a re-recorded version of a track from their current album *D-Don't Stop The Beat*.



Studios rule out claims of asbestos link to Most

Recording studio designers have dismissed reports that Mickie Most's death from a rare form of cancer was down to exposure to asbestos in a recording studio.

Most passed away aged 64 in the early hours of May 30 from a rare cancer condition called mesothelioma, which is linked to exposure to asbestos. This prioritised reports in the national media that the source of the material may have been in a studio in which he worked.

However, Neil Grant, a partner in acoustic and technical systems designs consultancy Harris Grant, rules out the possibility. "In the quarter of a century I've been designing facilities, I've never come across this material," he says. "It would be illegal and irresponsible to use it and there's no possible reason to use it because it would be so inefficient."

His views are echoed by Sphere Studios managing director Malcolm Atkins, who says, "I've built a lot of studios and I've never seen it used



Most: uncertainty over source

in a studio, it doesn't have acoustic properties."

Most's close friend Dave Aron, Sanctuary Entertainment Group president, adds that in conversations he had with the producer Most could not recall where he could have been exposed to the substance. "Where and when he ever came into contact with it there's no knowledge. It's not true to say this came from a recording studio," says Aron, who adds Sanctuary has had to reassure its own producers expressing health worries because of the reports.

● **Obituary**, p8

Industry wins radio concession as Lords examine Comms Bill

The music industry has won a key concession in the Communications Bill, with the Government offering to strengthen protection for local radio content against syndicated programming.

Prominent figures across the business have been concerned that, under the present wording of the Bill, huge media players such as the US's Clear Channel would be allowed to buy up UK stations and air live time with syndicated content. This, say opponents, risks further reducing the presence of homegrown artists on UK radio.

However, at the Bill's committee stage in the Lords last week Culture Minister Baroness Blackstone said the Government would bring in amendments to the Bill that would strengthen new regulator Ofcom's powers to ensure local material was broadcast.

AIM chief executive Alison Wenham says the industry has

EMI charity scoops sponsorship award

EMI's Music Sound Foundation charity, set up in 1997 to mark the major's centenary, has won a sponsor of the year award for its work in improving music education.

The award was made by the Specialist Schools Trust, an organisation partly funded by the Department for Education and Skills.

As he picked up the honour from Education Secretary Charles Clarke MP in a ceremony last Wednesday at London's Banqueting House, EMI chairman Eric Nicol underlined the aim of the foundation was "quite simply" to improve music education. He added it was now the largest single sponsor of specialist performing arts colleges in the UK and had so far donated £1.6m.



Wenham: "substantial progress"

made "substantial progress" in having its concerns about the Bill addressed. "Music is the greatest part of the offer of commercial radio and we should have some judicial remedy if the service is not reflecting the diversity of music in this country which provides 80% of the output," she says.

BPI director general Andrew West says what was possible about the Lords debate was that Baroness Blackstone acknowledged the importance of the music industry and preserving a degree of local music content.

newsfile

GERYS SIGNS PUBLISHING DEAL
Welsh indie songstress turned alt-country starlet Gerys Matthews has signed a publishing deal with BMG Music. The deal follows the recent release of Matthews' debut solo album *Cockroach* for Blanco Y Negro.

CUT & PASTE HOSTS BUZZ ARTS
John Peel favourites Reverend and the Makers are playing at new London club Cut & Paste this coming Saturday (June 27) at Upstairs At The Garage. They will be joined by Joyfat. Cut & Paste's eclectic music policy takes everything from John Spencer Blues Explosion to Danni Minogue.

SOMETHING ELSE SIGNS DIS
Radio One DJ KC and Jazz FM's Helen Mayhew have signed exclusive management agreements with Something Else Talent. Meanwhile, Something Else has produced a 30-minute documentary called *Karma Policeman* about Radiohead producer Nigel Godrich going out at 11pm tonight (Monday) as part of a Radio One evening on the band.

KENNEDY REUNITES WITH STANLEY
Classical violinist Nigel Kennedy has reunited with his former manager John Stanley, who terminated the period of Kennedy's career which saw the release of his *Waldi's Four Seasons*, which is named in the Guinness Book of Records as the world's best-selling classical album.

FLEADH TO RETURN NEXT YEAR
Mean Fiddler Group CEO Vince Power has vowed there will be a Fleadh at Fingerry Park next year after it emerged this year's festival has been cancelled due to the lack of a headliner. The event, in its 14th year, was set to go ahead last weekend.

IFPI UNVEILS AWARDS
EMI act Coldplay's *A Rush Of Blood To The Head* received a double-platinum award in May for 2m European sales, as Mariah Carey's *Sony-issued #1s* reached the same status. There were IFPI 1m Platinum Europe 1m awards for Sony's *Celine Dion* album *Unleash My Heart*, Universal's *Cat Stevens* best of *Remember Cat Stevens* — *The Ultimate Collection*.

THIS WEEK'S BPI AWARDS
ALBUMS
Smash Hits Chart Summer (silver) Various *Ibiza* — *The History Of Various* (silver) Various *The Quiet Storm* (silver) Led Zeppelin *Now The West Was Won* (silver) B2K *Panderemonium* (silver) *Girls Aloud Sound Of The Underground* (gold) Various *Best Power Ballads In The World Ever* (gold) Various *Kiss Presents Hip Hop Classics* (gold) Various *Cubland X-Treme* (gold) Various *All Time Classic Rock 'N' Roll Tearjerkers* (gold) Everything But *The Girl Best of* (platinum) *Lighthouse Family* *The Very Best Of* (platinum) *Evensence Fallen* (platinum) *Nickelback Silver Side Up* (3 x platinum) *Justin Timberlake Justified* (4 x platinum)

Source: BPI. These awards reflect new awards in the sector since the BPI's 6 June 2003

Jazzeo Blue invests in string of new artists

by James Roberts
Following the success of the independent issue of his *Dancing Down The Stoney Road* album in 2002, Chris Rea is developing his self-financed Jazzeo Blue label to launch a number of new artists.

Rea's manager John Knowles, who is also business manager of Jazzeo Blue, says the 120,000 UK sales that *Dancing Down The Stoney Road* has achieved to date has given the team the confidence to release four new artist albums projects in late July.

"The success we have had by selling Chris' album directly with 3MV has really encouraged us to take things further," he says. "Not to mention the fact that the income has meant we can reinvest in the music we love."

Rea's self-financed album precedent of the high-profile *SimplyRed* project, which has already achieved sales of more than 1m copies of *Simply Red's* album *Home*, without being signed to a traditional record company. Coincidentally, both acts were previously signed to Warner Music UK.



Rea: Independent album success

But Knowles says the new artists album through Jazzeo Blue early in 2004, the development of the label to the point of signing new acts is a fulfilling experience. "The artists we sign are things that most labels wouldn't even consider taking onboard," he says. "There is a big difference between someone who wants to be famous in the music business and someone who wants to make music."

"I think the future of the music business is lots of artists selling some records, not just a handful selling loads."



Sylvain Marc: in development

For Rea, who will release a new artist album through Jazzeo Blue early in 2004, the development of the label to the point of signing new acts is a fulfilling experience. "The artists we sign are things that most labels wouldn't even consider taking onboard," he says. "There is a big difference between someone who wants to be famous in the music business and someone who wants to make music."

"I think the future of the music business is lots of artists selling some records, not just a handful selling loads."

Teletar imprint Multiply is underpinning the live ability of newly-signed dance duo Gilder in the campaign for the acts' debut release, *Riding High*, on July 21. The single — which was first featured on *Music Week's* Miami Beach Plugging CD in March — will be supported by a series of high-profile support slots, including dates with Chicane. "They are a very diverse act which allows for a greater range of live performances — something that we believe will be key to their success," says the agency's manager Joel Davies. In the past 18 months, Gilder's singer-songwriter Cozi Costi has also written songs for mainstream pop acts including Holly Valance. "We were immediately drawn to the band's excellent song-writing and arrangements and the sheer quality of their production," says Davies. The single release of *Riding High* will feature remixes from Boris Dlugosch and Nic Fanculli.



London City Showcase gears up for September relaunch as annual event

The Ken Livingstone-supported London City Showcase festival is set to return in September as an annual event following its successful launch in February when Big Brovaz featured on the line-up.

The expanded event will run from September 22 to 25, showcasing a wide range of London-based acts from unsigned to established. A week of evening gigs at the Mean Fiddler and Borderline venues will be supported by a daytime schedule, which will see acoustic sets from emerging artists in key West End stores to coincide with London Fashion Week. The first media party to confirm involvement include *Time Out* and *detour*.

"City Showcase demonstrates the strength and diversity of London's musical talent," says Nannette Riggs of *Blenchtra Productions*, who are producing the event. "Due to the substantial sup-



port that we received from the music and fashion industries and the extremely positive response from both the shops and the artists following our inaugural event in February, we are really pleased to be able to stage the second City Showcase."

"City Showcase is again being supported by the Mayor of London,

who is committed to promoting City Showcase as a part of his Totally London marketing campaign which aims to attract tourists and investors to London," adds Riggs. Booking agents and promoters in Metropolitan are staging the event. Artists interested in appearing can find out more information at www.dotmusic.com/cityshowcase.

Hassan becomes first signing to new Mainspring venture

Former Columbia Records managing director Blair McDonald has made the first signing to his new independent music venture.

The company, called Mainspring, has signed the publishing for female singer-songwriter Fahan Hassan, who was formerly signed to Columbia on a development deal.

Although Mainspring's first deal is for publishing, McDonald says the company will develop the role of label, production company and management, depending on the artist.

"The vision for Mainspring is to develop artists through publishing deals, perhaps releasing singles independently before licensing onto a major," he says. "Ultimately, I think an album from Fahan or any artist we sign will be released on a larger label, but until then there is a lot of work we can be doing to get it to that stage."

In addition to her solo work, since signing to Mainspring a Hassan-written song titled *Heaven Ain't A Long Way* has been covered by Emma Bunton's forthcoming solo album for 19/Universal. Hassan is currently recording new tracks with Brighton producer Richie Fernie.

McDonald's business partner in the venture is former Sony/ATV colleague William Booth.

New music course for Westminster uni as CM makes mark

Educational charity CM (formerly Community Music) has teamed up with the University of Westminster's Commercial Music faculty to launch a new qualification in music production.

The course is designed to welcome students from all backgrounds and does not require formal qualifications for entry. Students will be selected according to their commitment to developing production skills.

On completing the two-year flexible modular programme, students will be awarded a level four certificate in higher education, which is equivalent to the first year of a degree.

The course, which commences in September, is the latest development for CM, which has offered grassroots support to musicians and producers for 12 years. Artists associated with the scheme have included Asian Dub Foundation and Courtney Pine.

DEMON RECORDS AND WESTSIDE RECORDS CHANGE OF DISTRIBUTION



DEMON RECORDS (INCLUDING THE
EDEL AND HI LABELS) AND
WESTSIDE RECORDS ARE MOVING
DISTRIBUTION OF THEIR PRODUCT
TO DELUXE MEDIA SERVICES FROM
1 JULY 2003.

ALL CATALOGUE ORDERS SHOULD
BE DIRECTED TO DELUXE AT THE
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ALONG WITH ORDERS FOR THE
28 JULY NEW RELEASES.

DELUXE CUSTOMER SERVICES
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MOLLISON AVE
ENFIELD
EN3 7XY
TEL: 0870 241 5160

IF YOU WOULD LIKE ANY FURTHER
INFORMATION REGARDING THIS
CHANGE, THEN PLEASE CONTACT
UK SALES DEPARTMENT AT DEMON
MUSIC GROUP AT THE ADDRESS
BELOW:

UK SALES DEPARTMENT
DEMON MUSIC GROUP
HOLDEN HOUSE
57 RATHBONE PLACE
LONDON W1T 1JU
TEL: 020 7396 8899



PLEASE NOTE !!!
BOTH THE DEMON AND WESTSIDE
CATALOGUES WILL CONTINUE TO BE
AVAILABLE FROM UNIVERSAL MUSIC
UNTIL 30 JUNE 2003. ANY RETURNS
WILL BE ACCEPTED BY UNIVERSAL
MUSIC UNTIL 30 SEPTEMBER 2003
AFTER WHICH THEY SHOULD BE
REQUESTED FOR AUTHORISATION
VIA DELUXE.



WESTSIDE

US chartfile

WHOLE LOTTA ZEP AT ONE

Rock holds sway for the third consecutive week at the top of the US albums chart, as Led Zeppelin's (pictured) How The West Was Won becomes the ninth different album to take pole position in many weeks. The three-disc live set includes a 25-minute version of Dazed And Confused and is the first official live Zeppelin release to date, aside from the film soundtrack *The Song Remains The Same*, which reached number two in 1976. How The West Was Won sold more than 154,000 copies last week and is the group's seventh number one. They first topped the chart in 1969 with *Led Zeppelin II* and last topped it with *1979's In Through The Out Door*. The only acts with a longer span of number one albums are Elvis Presley and The Beatles and the only acts to return to number one after a longer gap are The Isley Brothers, Presley and Santana.

How The West Was Won is the 178th number one album in America in the 21st Century but only the third by a British act. The last? That was another defunct group, The Beatles, which topped the list for seven weeks with *1* in 2000/1. The only other number one by a UK act this century is Radiohead's *Kid A*, which spent a week at the summit in October 2000.

The CD of *How The West Was Won* would have sold even better if it had not had competition from a new self-titled Led Zeppelin two-DVD set, which doubled the record one-week sale for a music DVD (held previously by Paul McCartney) selling 120,000 copies last week. It includes footage from concerts and TV shows, with promos, interviews and nearly four hours of performances. Zep's high profile also helped their *Early Days* & *Later Days* CD set to rally. The album returned to the chart a fortnight ago and has since moved 195-169-135. It sold more than 8,000 copies last week to take its total sales to 209,000.

There is just one other new entry to the Top 50 and a further four albums debuting in the rest of the Top 200. Although their single *Clocks* is now in decline, Coldplay's *A Rush Of Blood To The Head* returns to the Top 20 for the first time in a month, jumping 24-15. *Shades Of Grey* by Stereo Days is in its seventh week, while the Deftones fall to number 11.

One of the Hot 100 singles chart, 50 Cent's 21 Questions continues at number one and nu-soul duo Floetry continue to make slow but steady progress, climbing 25-24 with *Say Yes*. Meanwhile, Phil Collins' (pictured) cover of Leo Sayer's *Can't Stop Loving You* hit 39(27) has now spent 20 weeks in the bottom quarter of the chart, having never climbed higher than number 76.

Alan Jones

MPs ask BP/Aim for report on benefits of lower VAT on music

By Joanna Jones

The BPI and Aim have been asked by the British Government to give evidence on how slashing the UK's VAT rate on recorded music will spark a surge in CD sales.

Their fact-finding mission comes as Edna John and Tom Jones last week added their names to a list of more than 1,200 artists backing a cross-industry drive to cut the rate of the tax on music across Europe.

Following meetings with treasury officials and Customs & Excise on the issue a week ago, the BPI and Aim are now starting to gather evidence for a report to show how a reduced rate would affect the industry. It will add weight to ongoing lobbying efforts for sound recordings to be included in Annex H of the VAT directive alongside other cultural goods.

VAT on sound recordings is currently set at a minimum of 5% across Europe - in the UK at 17.5% and in some countries as high as 25%, com-



Sir Elton: supporting VAT cuts

pared with 5% upwards on other cultural products such as books.

"We have been asked to provide economic evidence and we are doing that," says BPI director general Andrew Yeates. "Our main concern is that without Annex H being amended we are at a huge cultural disadvantage."

"With the way the world of music is changing it is a question of making sure music is not disadvantaged by not even being on the playing field for a special rate."

Aim CEO Alison Venham adds, "It is difficult to point to other industries

where there has been a VAT reduction and point to a direct effect on volumes. But the argument is that if music is a cultural good under EU definitions, then it should not suffer from discrimination."

The artist petition backing the rate cut and containing 1,224 names from across Europe was presented to the European Commission in Brussels last Tuesday by artists including Alex Callier from the Belgian group Hooverphonic. It argues that music is an essential part of European culture and it is unfair to impose a higher rate on sound recordings compared with other cultural goods.

The petition marks another step forward in the campaign by the cross-industry coalition following an earlier five-country survey, which suggested the ailing worldwide music market would receive an economic boost from a reduced rate.

The European Commission is due to put forward its proposal on

reduced VAT rates before mid-July as part of its review of the 6th VAT directive.

IFI Europe director Frances Moore says it was "important for artists to come forward on an issue that directly affects them." "We thought it was time artists spoke up as this really is a subject that is discussed among them - that music they play on the stage has one VAT rate, while recorded music has another," says Moore.

She adds that although she does not expect the Commission to explicitly include music in its report, the debate on the issue of music being classified as a cultural good will be continued in the committee of ministers.

The campaign for a reduced VAT rate has already received support from member states including Belgium, Italy, Luxembourg, the Netherlands and Spain. A consumer petition at www.givemusiccalbreak.com, which was launched on June 16, will be presented to EU institutions in the autumn.

Kim Wilde enjoys German comeback

Kim Wilde's international career is enjoying an unexpected chart boost thanks to a duet with German pop icon Nena. Anytime, Anywhere, Anytime, rocketing into the top five of the country's sales chart.

Wilde recorded the song last summer for Nena's 20th anniversary album, *The Warner Music Group Marketing-issued 20 Jahre released in October*, which is currently in the German albums top three.

Wilde's manager Nick Boyles of Onside Management says, "Kim did a cameo appearance at Nena's Frankfurt in October and has recorded TOP1 Germany and several other shows."

Boyles says there are no plans yet to release the track in the UK although he does not rule it out.



Toyota selects Mel C album track for TV ad

Virgin Records has struck a sync deal with Toyota in Japan for Mel C's *Let's Love* album track to be used as the soundtrack in a six-month TV advertising campaign.

"The company is hoping the campaign, running from this month, will raise the artist's profile in the market where, although she is well known as a Spice Girl, she has yet to make a dent as a solo artist."

Meanwhile, Mel C's *On The Horizon* single, commercially released in international markets this week, has topped Top 10 airplay positions in Finland, Germany, Spain and Switzerland, while the video has garnered support from MTV, Viva Swiss, TMF in Belgium and the Netherlands.

"Previous single *Here It Comes Again* went Top 20 at airplay in most markets, but did not take the step to be a bona fide big radio hit whereas *On The Horizon* is shaping up to be a big radio record," says Virgin International project manager Matt Osborne.

Metallica rush-release album to thwart piracy

The international marketing campaign for Metallica's *St Anger* album goes into overtime this week after Mercury rush-released it early last Thursday.

Following a planned appearance at Germany's Rock Am Ring yesterday (Sunday) broadcast live across all MTV networks after a one-hour special programme, the band will tomorrow (Tuesday) perform live on Germany's TV show *TV Total*.

Then on Thursday they are due to play three gigs in Paris in one day at the venues La Boule Rouge (12pm), La Bataclan (6pm) and La Trabouche (10pm), while a signing session with Lars Ulrich at Virgin Megastore Champs Elysee is also planned.

Mercury UK international director Stan Thomas, who took the CD out to all the European territories and Australia on a five-week listening tour for media, retail and fans, says, "We just felt that as soon as the music was out there it would be on the net and that is applicable to all artists now, but



Metallica: campaign in overtime

having these listening sessions also helped bring focus to the album."

Band members attended a series of playbacks in Denmark, Germany, Norway and Sweden in the weeks leading up to release, as well as visiting France, Italy and Poland for promo. Universal, which has Metallica for the world excluding North America, and Japan where they are signed to Sony, has shipped 1.2m copies of *St Anger* worldwide.

New filesharing set-up to reward legit users

Users of legal peer-to-peer services via KaZaA Music Desktop are to be rewarded from this month with a scheme launched by subscription file-sharing company Altnet with its Peer Point Manager technology.

The new platform will set regular users given incentives for sharing licensed digital content with prizes including MP3 players, Sony Walkmans, CD tickets and cash.

Peer Points Manager, which will meter file uploads to other users, is set to be available this month to KaZaA Music Desktop users. Altnet CEO Kevin Bommerstein says the new scheme aims to reward and educate users by providing them with incentives to share licensed content within a P2P environment.

"As the industry moves to P2P computing, the ability to establish relationships with individual users becomes more important," he says.

PPM works with Altnet's TopSearch technology in which Altnet files appear as gold icon files in KaZaA search results.

Mickie Most

1938 - 2003



My inspiration, my best friend.
I will miss him everyday.

Nicky Chinn

Pioneer — and much more

In the mid Sixties era of two-and-a-half-minute pop ditties, ever-paranoid Phil Spector was convinced radio would deem his latest opus, clocking in at almost four minutes, just too long for the schedules.

Never one to miss a trick, the maverick producer decided to hoodwink station programmers up and down the land by falsely claiming on the label that his newly-recorded Righteous Brothers track 'You've Lost That Lovin' Feelin' ran for just three minutes three seconds, rather than its genuine duration of three minutes 50.

The ruse worked like a dream. The single became a massive airplay and sales hit and arguably Spector's greatest success. But, his entire plan was, quite possibly, a waste of time, as the way ahead had already been carved out for him.

Months earlier, Mickie Most had made his Roger Bannister-style contribution to pop, with his Animals production House Of The Rising Sun becoming the first number one single in the UK — and later in the States — to break through the four-minute barrier.

"It was an early example of just how Most, who coincidentally would later cite the Righteous Brothers' hit as his all-time favourite recording, would not merely bend the business's 'rules' but reshape them as he went along.

"The music business without Mickie Most would actually be a different business," notes songwriter Nicky Chinn of the legendary producer, who passed away aged 64 in the early hours of May 30 after a battle with cancer.

As long-time friend Deke Arlon — now Sanctuary Entertainment Group's president — observes, in an era when the music business was basically under the control of a bunch of show business impresarios, the likes of Most had to go about inventing it.

"The thing about him was he wasn't just a great song man. He was also a ridiculously astute businessman," he says. "There was a piece in the papers which said he was Simon Cowell and Simon Fuller all wrapped up into one, which is true. He was the first man to make records with his own money and the first person to form an independent record company and license the music to a major, which was EMI."

Arlon had known Most since the early days when they had played in bands at London's famed 2 1/2 coffee bar, the unofficial mecca of Fifties British rock'n'roll.

By the twentysomething who was born Michael Peter Hayes in 1938 had changed his surname to Most and was performing as one half of the Most Brothers he formed with Alex Murray. But, aged 20, he left the UK with his future wife Christina for her homeland of South Africa where, with band The Playboys, he scored a string of hits.

Most the pop star never took off in Britain — his only hit as a recording artist, Mister Porter, spent just one week in the chart in 1963 — but it hardly mattered. Within a year he had scored his first number one as a producer with Herman's Hermits' 'I'm Into Something Good'.

The hit set the model for how Most would operate during the Sixties. He had picked up the Goffin & King song — remarkably the pair's only UK chart-topper — during what became fortnightly trips to the States looking out for songs for his artists.

Most recalled in Simon Napier-Bell's Black Vinyl White Powder, "Flight 704 on Sunday, Monday and Friday. I would speak with writers and producers. Then I'd take the flight home on Friday night, over the weekend I'd be working on the arrangement, who was going to play on what songs. Then, the next week, we'd be in the studios cutting



Decades of success: Most (top) delivered hits for The Animals (left) and Suzi Quatro

them. The week after that I'd be on the plane again."

Most had plenty of reason to spend the Sixties flying to the US. While the screams echoing around New York's JFK Airport in early 1964 were for The Beatles, which weeked the British invasion they fed swelled with acts working with the great producer, George Martin may have had the Fabes, but no-one could rival Most's roster of Sixties talent: The Animals, Jeff Beck, Donovan, Herman's Hermits, Lulu and

"There was a piece in the papers which said he was Simon Cowell and Simon Fuller all wrapped up into one, which is true"
— Deke Arlon, Sanctuary

Nashville Teens are merely some of the highlights.

"Mickey was as big a part of that British influence in the early Sixties as anybody else," says Chinn. "If you add all those acts together, you could say he had the biggest part to play because he had more than one act."

In fact, his Stateside success during the decade outweighed even what he achieved in the UK. At one stage, Herman's Hermits threatened to challenge even The Beatles' popularity there with three simultaneous Top 30 hits, including 1965's Mrs Brown You've Got A Lovely Daughter which provided a promotional masterstroke for Most, even though he reckoned it to be the worst single he had ever made. Despite its growing popularity, Arlon says Most refused for it to be released until there were 1m advanced orders. The result was the highest entry in the Billboard Hot 100 chart had known at that point, as it debuted at 12 on the way to number one.

It was one of several huge US successes for Most during the Sixties that did not even chart back home. Like a later American chart-topper for the Hermits — 'I'm Henry VIII, I Am' — it was deemed "too British" for UK tastes,

while the Most-produced Lulu US number one To Sir With Love was oddly relegated to a B-side in the UK.

Had Most's contribution to British pop been restricted to his role as producer, his place in any hall of fame would already have been assured. But the launch in 1969 of Rak Records and Rak Music Publishing, running alongside Rak Management with Led Zepellin manager Peter Grant, established an early blueprint for success away from the major record companies.

"He was a pioneer," says one-time EMI executive Rupert Perry. "He started a label, turned it into a recording studio and a music publishing company. He put all these deals together so that my people strove for, but he made them successful."

Rak followed Most's simple, but highly effective, philosophy of "find good songs, go in the studio, make good records and go home". And, as successful as he was, he was never too big to share his time with an unknown, as Nicky Chinn found out when he craftily got hold of Most's phone number from a secretary, then rang him at home to ask for a meeting. Most duly obliged by seeing him the very next morning.

"I asked him a few months later why he agreed to see me," says Chinn. "He said there were two things: 'I learned a long time ago you never know what's round the corner and I wanted to meet the songwriter who had me never to phone me at 9 o'clock in the evening who didn't have any hits.'"

The first artist assigned to Chinn and songwriter partner Mike Chasman was Suzi Quatro, who says Most had the vision to spot she was unlike any female artist that had come before. "First of all he saw charisma,

star quality," she says. "He could see a line of 20 people and say 'That one has something.' Then he was able to match a song and an image with an artist."

He and Quatro could be equally stubborn, as the artist discovered when she insisted she wanted to wear leather on stage. Most eventually relented, provided it was a leather cat suit.

"I had no idea it was going to be sexy," adds Quatro. "I thought it was sensible and you didn't have to iron it and it stays in place. Quatro says Most was "like a father to me", testament to a man who, in an industry where artists and executives continually fall out, also remains as good friends with his talent.

Quatro's Can The Can, written and produced by Chinn and Chapman, was the first of six number ones for the Rak label, whose ratio of hits to releases is the most impressive the industry has yet known. Forty-eight of Rak's first 100 releases were hits, while, in the opening weeks of 1974, the label achieved something entirely unique: having consecutive releases following each other at number one. After four weeks at the top, Mud's Tiger Feet (Rak 1066) was replaced at number one by Quatro's Devil Gate (Rak 1071).

Gary Farrow, who worked at EMI when he was charged with undertaking promotion for Rak acts, notes that for a period during the Seventies neighbours Rak and Bell virtually had the UK music industry sewn up between them. Along Mayfair, Rak — which had the likes of Mud, Hot Chocolate and Smokie — was situated at 2 Charles Street, while Bell Records — including Gary Glitter and the Bay City Rollers — was housed next door at number 3. "They used to go out on the veranda and discuss when they were putting out their records," says Farrow.

Kim Wilde, one of the last of Most's great successes, admits to being daunted by the rows of sales discs lining the walls on her first trips to Rak as a 20-year-old. But she notes, even after achieving so much, the ace producer was still hungry for success.

"He was a real pop fan," she says. "He loved music and he never got carried away or took it all for granted. He was as excited being involved with something like Kids in America as doing House Of The Rising Sun. He always had that genuine enthusiasm whatever he went into."

But, for all his achievements, there is a prevailing feeling that Most, who sold the Rak label and catalogue to EMI in 1983 while retaining the Rak name, has been under-appreciated by the industry that he helped to create.

"So much of English pop wouldn't be here if it wasn't for Mickey," says Chinn. "His name doesn't get recognised and that's a joke. "Part of that was because he was a private man. He didn't push himself and it's

the wonderful English way of not acknowledging our heroes."

Arlon, too, underlines the "privacy of the man" known for his wicked sense of humour (as Seventies contestants of New Faces found to his cost). Love it fine wines and being as comfortable in the kitchen creating a dish as in the studio creating a hit.

"The Hollywood, show business side of him was there," Arlon adds. "He knew how to get press. He was very proud of the success he crafted, but very few people outside the circle knew the man."

But, regardless of the lack of outstanding contribution awards and the like, Most was a man never lacking in business acumen and stands as one of the most successful record producers in the history of the UK music industry. His immense impact on the business is unquestionable.

Paul Williams

"He was a pioneer. He started a label, turned it into a recording studio and a music publishing company"
— Rupert Perry

NEW TITLES JOIN THE CLASSICS

This month's crop of new music books tackle a range of music from the legend of Britpop to the rise of The Strokes. Meanwhile, in our regular new feature, A Good Read, leading figures from the publishing world select their own all-time favourite reads



THE LAST PARTY: BRITPOP, BLAIR AND THE DEMISE OF ENGLISH ROCK



CALIFORNIA

John Harris (*Fourth Estate* – ISBN 000713472X). Out Now. As a writer with – and former editor of – magazines including *Q*, *Select* and the *NME*, Harris is as well placed as anybody to chronicle one of the most fascinating – and ultimately empty – music movements in memory, and he does it with some style. You know the script: a bunch of derivative and subtly opportunistic bunch of bands raid the creative wardrobes of Bowie, The Beatles and The Kinks to create the Britpop movement and help spring Tony Blair and New Labour into power. Harris's writing breathes warmth and personality into a story in which the pop stars were ultimately the victims who – with the possible exception of Damon Albarn – have never fulfilled the world-dominating potential with which they were lumbered. Given that it took Jon Savage's England's Dreaming well over a decade to chronicle the music/cultural significance of punk in this way, it is extraordinary how quickly Britpop seems to have become legend. In fact, this, if anything, is the book's greatest weakness. It is hard to avoid reaching the conclusion that this is a story whose conclusion has yet to be played out. Harris has, however, done a great job and – as we wait for the final chapter – written a story well worth reading.



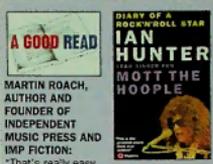
BRITISH HIT SINGLES 16th Edition – Ed. David Roberts (Guinness World Records – ISBN 0 85112 190 X). Out now. This edition of British Hit Singles sticks to the same

winning formula that has seen it stay ahead of the many alternative guides that have appeared on the market over the past five years or so. The bulk of the guide concentrates on an A-Z of pop, listing singles chronologically with additional label, catalogue number, peak position and weeks on chart information, fleshed out by the kind of quirky factsoids and observations that Guinness reveal in; for instance, did you know that Madonna is the most-performed

artist on Stars in Their Eyes, with eight impressions to date? With additional sections listing all the UK's number ones, a breakdown of Brit hits in the US, and myriad mini-features and stories behind the songs including Good Vibrations, Jealous Guy and Pass The Dutchie also included – not to mention a sparkly new purple cover – this 16th edition of the now annual tome is more than capable of nourishing transposers' and chartologists' appetites for chart-related data over the next 12 months.



DEEP IN A DREAM: THE LONG NIGHT OF CHET BAKER – James Gavin (Vintage – ISBN 0 099 59051 4). Out now. Baker is the James Dean lookalike who is perhaps better-known in mainstream circles as a postcard/poster image as he is for his music. This biography aims to put that right, detailing his emergence in the Fifties as a kind of white Miles Davis through his spiralling decline into drugs, to his death in Amsterdam on Friday 13 May 1988. A marvelous storyteller, Gavin also examines the fascinating tensions between East and West Coast jazz, at a time pre-rock'n'roll and before the emergence of black culture as a popular force. A tale which transcends music itself, *Deep In A Dream* has a marvelous, absorbing quality which is too often missing from biographies and renders this one simply compelling reading.



A GOOD READ
MARTIN ROACH, AUTHOR AND FOUNDER OF INDEPENDENT MUSIC PRESS AND IMP FICTION: "That's really easy."

It's *Diary Of A Rock'n'Roll Star* by Mick Hunter, which is slightly self-serving because we publish it. As a writer, people kept saying to me "You must read it, and I couldn't get it anywhere. I thought, 'If it's so good, how come the only copy I can find is £25 in Heltter Skelter?' But it was obviously marketable, because everyone who had read it said it was amazing. So, about six years ago, I tracked Mick Hunter down in Connecticut, told him how much I had heard about the book and now we have reprinted it six times.

My second favourite would be [Stephen Davis' *Led Zeppelin* biography] *Hammer Of The Gods*, but even that doesn't match up to it, because *Diary Of A Rock'n'Roll Star* is so unrock'n'roll. It's all the tedium of the road and all the weird politics, and I absolutely love it. *Q* did an unsolicited two-page review of it and called it the greatest music book ever written" and that is the quote we have used on the cover of the current edition."

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IAN GITTINS,
CONSULTANT
MUSIC EDITOR AT
CARLTON/ANDRE

DEUTSCH:
"I love Touching From A Distance, the biography of Ian Curtis by his widow, Deborah, which revealed that Curtis may have been a doomed icon for a generation, but he was also an obsessive, twitchy, adulterous working-class Tory. It is a fantastically candid and memorable biography, with the insights that only a spurned partner could possess."

There's also Björk by Björk. There aren't many artists who could carry this off without appearing hopelessly indulgent, but it is an artsy volume of self-celebration which is a must-have souvenir for any diehard fan. There are glorious images from the likes of Anton Corbijn, Juergen Teller and Rankin, and there are some really humorous, wide-ranging texts by a variety of contributors which free-associate with the spontaneity and vivacity of Björk herself."



Azoff, David Geffen and Clive Davis romp over the text, turning each other over, facilitating some of the greatest music of our times and laying the foundations of the industry as we now know it. Unreservedly recommended for anyone with a passing interest in the politics of the record industry's golden age.



ALL THE MOVES (BUT NONE OF THE LICHS) – Clive Selwood (Peter Owen Publishers – ISBN 0 7206 1153 9). Out now. Subtitled "Secrets Of The Music Business", this is a very personal journey

through the business, the journey travelled by Strange Fruit founder Selwood, from Vogue Records through Phillips, Pye, Elektra, CBS and many others. Well endowed with images of Selwood with the great and the good – from Jim Morrison to Barry White, via David Essex, Levantham and others – this is a tome which offers an insight into an era of the business which seems long forgotten and memories of working with executives including Maurice Oberstein, Dick Asher and Jonathan King, not to mention liaisons with the likes of Liza Minelli, Donovan and Gene Vincent, among others. In many respects a fascinating, and entertaining, chronicle, it is likely to hold most interest among Selwood's many colleagues and mates throughout the business.

WRESTLING WITH ELEPHANTS: THE AUTHORISED BIOGRAPHY OF DON BLACK – James Inverne (Sanctuary – ISBN 1 86074 468 0). Out this month. To suggest Don Black has had an illustrious career is almost to play down his achievements as one of the foremost lyricists of modern times – an Oscar winner by the age of 30 (for *Born Free*), with five Ivors, a Golden Globe and five Bond themes to his name. Black's songs have also featured in The



THE STROKES

THIS IS IT... THE FIRST BIOGRAPHY OF THE STROKES – Martin Roach (Omnibus Press – ISBN 0 7119 9601 6). Out now. As the band begin to focus on

living up to the impact of their arrival, Roach makes a refreshingly down-to-earth assessment of their career to date. While The Strokes have received more gushing press coverage than you could shake a stick at, (b) does not start from the premise that they are the ultimate saviours of rock'n'roll, gets automatic bonus points. There is plenty of context, a lot of new input from the band and (c) does not start from the premise that they are the ultimate saviours of rock'n'roll, gets automatic bonus points. There is plenty of context, a lot of new input from the Strokes themselves and loads of pictures. In-depth analysis of the real value of a band with about a dozen songs to their name is clearly interesting, but this is it is a decent introduction to a band whose story is sure to get a lot more interesting.

Italian Job, Out Of Africa, True Grit and Dances With Wolves and in stage productions including Sunset Boulevard, Tell Me On A Sunday and Bombay Dreams. Wrestling With Elephants – writer Christopher Hampton's description of the process of putting on a musical – is a lively romp through Black's good-natured reminiscences of all this and more. There are some great anecdotes and the whole enterprise is suffused with a warm glow. Black is clearly very close to the book, so it is hard to know whether he is quite as down-to-earth as the writer claims, but as a biography it is energetic and enjoyable, and all the more welcome for coming while the subject himself is still in full flight.

THE LIFE AND TIMES OF LITTLE RICHARD: THE AUTHORISED BIOGRAPHY – Charles White (Omnibus – ISBN 0 7119 9761 6). Out this month. This revised edition of the

1984 book which helped to revitalise Little Richard's career was described by Richard at the time as "the best book since the Bible, and it's the Bible of rock'n'roll". Not sure about that, but it is a war-torn and all-around portrait of the man, largely in his own words, which doesn't just touch on the orgies, the drugs, the homosexuality or the career disasters, but grabs them and rolls around on the floor with them. Richard is happy to do this, because he is in the arms of the Lord now and there is plenty about that too. Mao as a bag of cats, from start to finish.

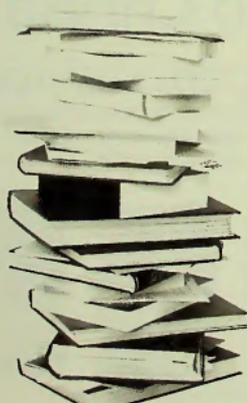
I'M WITH THE BAND: CONFESSIONS OF A GROUPIE – Pamela Des Barres (Helter Skelter – ISBN 1 900924 55 2). Out now.

Helter Skelter's welcome reissue of Des Barres' groupie classic is supported by the author herself and, given the proven quality of her anecdotal, spin-off publicity



HIT MEN: POWER BROKERS AND FAST MONEY INSIDE THE MUSIC BUSINESS – Freda Baner (Helter Skelter – ISBN 1-900924-55-2). This is quite possibly the best book ever written about the business side of the music industry and, like *I'm With The Band*, is well due for its Helter Skelter reprint. Larger-than-life characters such as Walter Yetnikoff, Irving

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RECOMMENDED JUSTIN TIMBERLAKE: THE UNOFFICIAL BOOK – Martin Roach (Virgin Books) – ISBN 1 85227 029 2, August 7. It is a

little surprising that this is just the third book devoted to the ubiquitous JT, not least because Ballantine Books saw enough literary potential to sign him to write a novel of his own all of two years ago. The sadly unfinished *Inside Drive: A Novel of Basketball, Life, And Love* was shelved because Justin didn't reckon he'd have the time to promote it and, judging by the trajectory of his solo music career, he undoubtedly made the right call. Martin Roach executes a very similar trick here as he does with his biog of The Strokes, except without access to the artist, and he makes a pretty short story go a fairly long way, especially since more than half of the text focuses on Timberlake's solo career. There are no revelations here, but it is a tidy and well-presented account of events to date.

shouldn't be hard to come by. Des Barres spent the Seventies swooning in the orbit of notable members of the Stones, Led Zep, the Byrds, the Burritos, the Experience, The Who and others, without necessarily consuming quite as many of those relationships as legend might suggest. There is a sweetness and a romance about her recollections and her portrayal of her times is vivid, not least because she was clearly such a fan of their music. The quality of the writing is also yards ahead of the standard first-person memoir and, while the celebrity dirt is obviously a selling point, this is a kiss-and-tell that doesn't make you want to go and wash your hands.

SIOUXSIE & THE BANSHEES – THE AUTHORISED BIOGRAPHY – Mark Payntress (Sanctuary, £86074 375 7). Out this month. There hasn't been a book about Siouxsie & The Banshees since the Eighties,

which tells a story of its own, even if the band do continue to do a brisk catalogue trade. The USP of this return to print is that this is the complete authorised story, told in each member's own words with pictures and memorabilia from their own collections. Review copies were unavailable at the time of writing, but in many ways Siouxsie is the perfect candidate for this type of book – big enough to command a still-significant fanbase, cut off to be capable of generating excitement.

SECTION AND ALCHEMY: A BIOGRAPHY OF JOHN CALE – Tim Mitchell (Peter Owen) – ISBN 0 7206 1207 1. Out this month. In view of the amount of research which evidently went into this book – the author acknowledges the contributions of such

quotable individuals as Joe Boyd, Phil Manzanera, Moe Tucker and Factory photographer Billy Name – you might expect reams of sally reminiscences of Cale's undoubtedly colourful exploits. But, oddly, everything in this basically thorough biography is filtered through the third person, and the resulting monotony of tone does tend to take the fun out of things over 256 pages. And seeing as Section And Alchemy was written with "the full co-operation" of Cale himself, the absence of any direct speech from Cale himself is positively baffling. The other major Cale text – the Victor Books-edited *What's Welsh For Zen*, published by Bloomsbury in 1998 – was written entirely in Cale's own words, so maybe the object is to achieve a distance, but the narrative voice here is so excruciating that the reviewer would be hard-pressed to discern the relative importance of Cale's work with the Velvets and his Eighties solo period. As a result, the world is still waiting for a fully-furnished portrayal of the work of a unique figure operating on the experimental fringes of rock'n'roll. The first 500 copies of the hardback edition offer a signed CD featuring *Imitating Violin*, an exclusive and previously unreleased Cale track, as well as additional unseen photographs of John Cale and extra multimedia features.

THE FALL: A USER'S GUIDE – Dave Thompson (Helter Skelter) – ISBN 1900924579. Out this month. Ever wanted to get into The Fall, but just didn't know how? Dave Thompson's biography/album-by-album guide assumes you are not the only one, trawling through Mark E Smith's every musical utterance to sort the definitive moments from those which are frankly hard to love. It is a great idea and it makes you wonder what other ludicrously prolific artists might benefit from the same treatment. But then that is part of the point: has there ever been an artist as uncompromising, as enterprising or as gloriously hard to get to grips with as Mark E Smith? ■



SEAN BODY, HELTER SKELTER

"Mystery Train by Greil Marcus is the best book on why rock'n'roll is important, what it means and what it evokes in the listener – the chapters on Robert Johnson, The Band and Elvis are as good as rock writing ever gets. *England's Dreaming* by Jon Savage possibly intellectualises the movement's origins more than its protagonists would have, but this is a great, panoramic history of the rise and fall of punk in the UK, with the Pistols, naturally, at the heart of the matter.

In The Dark Stuff by Nick Kent, rock's finest journalist collects his most evocative and compelling portraits of those on the darker side of the musical street – from Iggy and Lou to Sid and Shane and far beyond. **Revolution In The Head** by Ian MacDonald transcends its track-by-track format to produce a fascinating and moving account of the rise and fall both of the Beatles and of the Sixties. **A Journey Through America With The Rolling Stones** by Robert Greenfield gives a fly-on-the-wall account of one of the wildest tours in rock's history, in 1972, as they prepared for their biggest-ever US tour, with the shadow of Altamont still looming large. The Stones were simply the coolest, most influential band on the planet. Greenfield had the kind of access today's hacks only dream of.

Histories, genealogies, charts or whatever – there is nothing like **Rock Family Trees** by Pete Frame. It is the best way of following the long, twisted, Spinal Tap-like histories of rock's finest."

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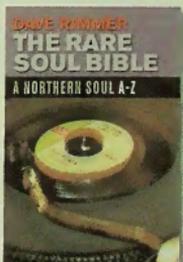


Lasgo Chrysalis

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Lasgo Chrysalis

ALL THE CHARTS EXPOSURE

14 JUNE 2003

RADIO ONE

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|--|-------|-----|-------------|
| 1 | ROCK YOUR BODY Justin Timberlake (Live) | 27/28 | 33 | 36 |
| 2 | IGNITION R Kelly Live | 23/25 | 35 | 33 |
| 3 | LONELINESS (Radio/Ministry Of Sound) | 24/26 | 29 | 30 |
| 4 | GAY BAR Electric Six (UK) | 23/26 | 28 | 30 |
| 5 | 7 NATION ARMY The White Stripes (X) | 23/18 | 24 | 29 |
| 6 | BRING ME TO LIFE Evanesence (X) | 23/15 | 28 | 28 |
| 7 | CRAZY IN LOVE Beyonce Knowles (Columbia) | 21/60 | 31 | 27 |
| 8 | FIGHTER Christina Aguilera (RCA) | 18/63 | 22 | 26 |
| 9 | I KNOW WHAT YOU WANT Backstreet Boys (Mercury) | 17/20 | 30 | 23 |
| 10 | ROCK WIT U Ashanti (Mercury) | 15/30 | 13 | 22 |
| 11 | NO LETTING GO Wynonna Judd (VH1/RCA) | 14/48 | 20 | 21 |
| 11 | BUSINESS Enimem (Interscope/Polydor) | 14/48 | 20 | 21 |
| 11 | UNIVERSALLY SPEAKING Red Hot Chili Peppers (Warner Bros) | 14/48 | 20 | 21 |
| 11 | I KNOW WHAT YOU WANT Backstreet Boys (Mercury) | 14/48 | 20 | 21 |
| 15 | GIRLFRIEND 2X (Epic) | 15/38 | 23 | 19 |
| 16 | SUNLIGHT DJ Sammy (Dance/Ministry Of Sound) | 15/37 | 18 | 19 |
| 16 | FAINT Linkin Park (Warner Bros) | 15/36 | 11 | 18 |
| 16 | GIRLS AND BOYS Good Charlotte (Epic) | 12/41 | 21 | 18 |
| 16 | DAMAGED Planet (Guns N' Roses) | 12/49 | 23 | 18 |
| 20 | X GON GO INTO YA CMMK (Red Jam/Mercury) | 11/23 | 23 | 17 |
| 21 | CLOCKS Colby Cheplin (Polygram) | 11/27 | 17 | 16 |
| 21 | 21 QUESTIONS 21 Questions (Mercury) | 11/27 | 16 | 16 |
| 21 | FORGET ABOUT DORIS... (Mercury) | 11/27 | 16 | 16 |
| 21 | MADAME HELA (Mercury) | 11/27 | 16 | 16 |
| 25 | CAN'T GET IT THROUGH Mya (Mercury) | 10/22 | 15 | 16 |
| 25 | BIG SUR The Thrills (Virgin) | 10/22 | 9 | 14 |
| 26 | BROKEN BONES Live (Polygram) | 10/22 | 9 | 14 |
| 26 | AT THE END OF FREEDOM (Mercury) | 10/22 | 9 | 14 |
| 26 | THE THINGS Audio Bully (Source) | 10/21 | 21 | 14 |
| 27 | LOW FIVE Fighters (Source) | 10/19 | 13 | 29 |
| 30 | HOW DO YOU KNOW Red Hot Chili Peppers (Warner Bros) | 7/8 | 6 | 13 |

© Music Control UK. This chart is based on total number of plays on UK radio stations independent of chart status. Week 50: 00:00-24:00. Week 51: 00:00-24:00. Week 52: 00:00-24:00.

ILR

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|---|-------|-------|-------------|
| 1 | ROCK YOUR BODY Justin Timberlake (Live) | 6/407 | 20/35 | 29/20 |
| 2 | IGNITION R Kelly Live | 6/533 | 29/35 | 29/21 |
| 3 | FIGHTER Christina Aguilera (RCA) | 4/652 | 17/29 | 29/4 |
| 4 | MAKER UNUSERS Sea, Oliver Cheatham (Parlophone) | 4/643 | 19/67 | 18/61 |
| 5 | RISE & FALL David Gray (Virgin) | 4/651 | 18/17 | 29/4 |
| 6 | SCANDALOUS MIA-TUE (Telcel) | 4/653 | 18/21 | 14/96 |
| 7 | MOVE YOUR FEET Junior Senior (Mercury) | 3/149 | 15/36 | 14/71 |
| 8 | COME UNDONE Robbie Williams (Chrysalis) | 3/285 | 14/26 | 14/56 |
| 9 | I KNOW WHAT YOU WANT Backstreet Boys (Mercury) | 3/231 | 85 | 13/35 |
| 10 | NO GOOD ADVICE Girls Aloud (Polygram) | 3/289 | 14/30 | 13/40 |
| 11 | CLOCKS Colby Cheplin (Parlophone) | 3/326 | 16/1 | 13/38 |
| 12 | LATELY Live (Mercury) | 3/300 | 14/9 | 13/16 |
| 13 | DO NOT WANNA LOSE THIS FEELING Danni Minogue (London) | 2/381 | 94 | 12/19 |
| 14 | FAVOURITE THINGS Big Brother (Epic) | 2/746 | 11/8 | 12/27 |
| 15 | ON THE HORIZON Malena C (Virgin) | 2/305 | 10/72 | 11/8 |
| 16 | I'M WITH YOU Avril Lavigne (Arista) | 2/701 | 12/5 | 11/10 |
| 17 | CAN'T NOBODY Kelly Rowland (Columbia) | 2/305 | 12/8 | 11/10 |
| 18 | MISFAY Amy Diamond (Mercury) | 2/626 | 85 | 11/01 |
| 19 | CRAZY IN LOVE Beyonce Knowles (Columbia) | 2/300 | 2/02 | 10/24 |
| 20 | LONELINESS (Radio/Ministry Of Sound) | 2/282 | 10/24 | 10/24 |
| 21 | GIRLS AND BOYS Good Charlotte (Epic) | 2/282 | 805 | 10/19 |
| 22 | FREE ME Emma Bunton (Interscope) | 2/149 | 83 | 9/38 |
| 23 | GIRL IN THE MOON Danni Minogue (Mercury) | 1/388 | 736 | 9/22 |
| 24 | BE ME David Gray (Epic) | 2/378 | 92 | 8/81 |
| 25 | SUNLIGHT DJ Sammy (Dance/Ministry Of Sound) | 1/313 | 732 | 8/58 |
| 26 | THE LONG GOODBYE Ryan Reaching (Polygram) | 1/333 | 87 | 8/42 |
| 27 | BRING ME TO LIFE Evanesence (X) | 2/341 | 43 | 8/39 |
| 28 | BEING NOBODY Richard V. Liberty X (Virgin) | 1/828 | 878 | 8/4 |
| 29 | CAN'T STOP Red Hot Chili Peppers (Warner Bros) | 2/112 | 75 | 7/71 |

© Music Control UK. This chart is based on total number of plays on UK radio stations independent of chart status. Week 50: 00:00-24:00. Week 51: 00:00-24:00. Week 52: 00:00-24:00.

TOP 10 GROWERS

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|---|-------|------|-------------|
| 1 | CRAZY IN LOVE Beyonce Knowles (Columbia) | 11/21 | 50/2 | 5/4 |
| 2 | I KNOW WHAT YOU WANT Backstreet Boys & Mariah Carey (X) | 8/19 | 21 | 5/4 |
| 3 | BRING ME TO LIFE Evanesence (Epic) | 8/24 | 21 | 5/4 |
| 4 | FIGHTER Christina Aguilera (RCA) | 2/21 | 20/1 | 20/1 |
| 5 | DO NOT WANNA LOSE THIS FEELING Danni Minogue (London) | 11/18 | 21 | 2/4 |
| 6 | MISFAY Amy Diamond (19/Polydor) | 11/18 | 21 | 2/4 |
| 7 | MAYBE TOMORROW Stereophonics (V2) | 5/50 | 14/2 | 5/4 |
| 8 | FREE ME Emma Bunton (Mercury) | 10/37 | 11/6 | 7/4 |
| 9 | ROCK WIT U Ashanti (Mercury) | 6/56 | 21/0 | 7/4 |
| 10 | HOLLYWOOD Madonna (Maverick/Warner Bros) | 5/51 | 19/1 | 7/4 |

© Music Control UK. Chart shows tracks featuring greatest increase in plays

TOP 10 MOST ADDED

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|---|----|-----|-------------|
| 1 | FAKE Simply Red (SimplyRed.com) | 20 | 20 | 20 |
| 2 | CRAZY IN LOVE Beyonce Knowles (Columbia) | 8 | 8 | 8 |
| 3 | GIRL IN THE MOON Danni Minogue (Mercury) | 8 | 8 | 8 |
| 4 | FEELING GOOD TIME Pink (Columbia) | 5 | 5 | 5 |
| 5 | I'M GLAD Jennifer Lopez (Epic) | 10 | 10 | 10 |
| 6 | LOOSING GRIP U2 (Warner) | 4 | 4 | 4 |
| 7 | REAL THINGS Javine (Innocent) | 4 | 4 | 4 |
| 8 | ALL IN MY HEAD Keshia (Moksha Recordings) | 4 | 4 | 4 |
| 9 | I GOT IT IN BACK Mia-Tue (Telcel) | 4 | 4 | 4 |
| 10 | MAYBE TOMORROW Stereophonics (V2) | 3 | 3 | 3 |

© Music Control UK. Chart shows tracks featuring greatest number of station adds

TOP 10 PRE-RELEASE

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|---|----|-----|-------------|
| 1 | FIGHTER Christina Aguilera (RCA) | 67 | 67 | 67 |
| 2 | CRAZY IN LOVE Beyonce Knowles (Columbia) | 61 | 61 | 61 |
| 3 | BIG SUR The Thrills (Virgin) | 39 | 39 | 39 |
| 4 | DO NOT WANNA LOSE THIS FEELING Danni Minogue (London) | 31 | 31 | 31 |
| 5 | MISFAY Amy Diamond (19/Polydor) | 30 | 30 | 30 |
| 6 | SUNLIGHT DJ Sammy (Dance/Ministry Of Sound) | 25 | 25 | 25 |
| 7 | ROCK WIT U Ashanti (Mercury) | 26 | 26 | 26 |
| 8 | PAYMENT CRACKS Annie Lennox (RCA) | 25 | 25 | 25 |
| 9 | I'M GLAD Jennifer Lopez (Epic) | 23 | 23 | 23 |
| 10 | BUSINESS Enimem (Interscope/Polydor) | 22 | 22 | 22 |

© Music Control UK

MTV

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|--|----|-----|-------------|
| 1 | BRING ME BACK TO LIFE Evanesence (Epic) | 1 | 1 | 1 |
| 2 | FIGHTER Christina Aguilera (RCA) | 1 | 1 | 1 |
| 3 | IGNITION R Kelly Live | 1 | 1 | 1 |
| 4 | ROCK YOUR BODY Justin Timberlake Live | 1 | 1 | 1 |
| 5 | UNIVERSALLY SPEAKING Red Hot Chili Peppers (Warner Bros) | 1 | 1 | 1 |
| 6 | I KNOW WHAT YOU WANT Backstreet Boys & Mariah Carey (X) | 1 | 1 | 1 |
| 7 | CRAZY IN LOVE Beyonce Knowles (Columbia) | 1 | 1 | 1 |
| 8 | GAY BAR Electric Six (UK) | 1 | 1 | 1 |
| 9 | 7 NATION ARMY The White Stripes (X) | 1 | 1 | 1 |
| 10 | GIRLS AND BOYS Good Charlotte (Epic) | 1 | 1 | 1 |

Most played videos on MTV UK. Data by Research Ltd. w/e 6/6/03. Source: MTV UK

THE BOX

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|---|----|-----|-------------|
| 1 | FAST FOOD 2003 Fast Food Rockers (Mercury) | 1 | 1 | 1 |
| 2 | IGNITION R Kelly Live | 1 | 1 | 1 |
| 3 | WE JUST BE OBEYING Blain's Squad (EastWest) | 1 | 1 | 1 |
| 4 | FOOL NO MORE CLUB B (Polydor) | 1 | 1 | 1 |
| 5 | FLY ON THE WINGS OF LOVE XTM (Sirena/Mercury) | 1 | 1 | 1 |
| 6 | LOST WITHOUT YOU Delta Goodrem (Epic) | 1 | 1 | 1 |
| 7 | EASY TO DONT CARE Jennifer Ellison (EastWest) | 1 | 1 | 1 |
| 8 | BRING ME TO LIFE Evanesence (X) | 1 | 1 | 1 |
| 9 | YOU SAID NO WORDS Universal | 1 | 1 | 1 |
| 10 | TAKE YOUR BROTHERS Off The Chewy Girls (Multiple) | 1 | 1 | 1 |

Most requested songs on the Box. w/e 6/6/03. Source: The Box

VH1

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|--|----|-----|-------------|
| 1 | ALL ABOUT LOVIN' YOU Red Juvell (Mercury) | 1 | 1 | 1 |
| 2 | UNIVERSALLY SPEAKING Red Hot Chili Peppers (Warner Bros) | 1 | 1 | 1 |
| 3 | CLOCKS Colby Cheplin (Polygram) | 1 | 1 | 1 |
| 4 | COME UNDONE Robbie Williams (Chrysalis) | 1 | 1 | 1 |
| 5 | LIGHTS OUT Live-Morley (Polygram) | 1 | 1 | 1 |
| 6 | RISE AND FALL Craig David (Virgin) | 1 | 1 | 1 |
| 7 | ALWAYS AND FOR EVER Shania Twain (Mercury) | 1 | 1 | 1 |
| 8 | THE THINGS Christina Aguilera (RCA) | 1 | 1 | 1 |
| 9 | BEAUTIFUL BROTHERS (Mercury) | 1 | 1 | 1 |
| 10 | BIG SUR The Thrills (Virgin) | 1 | 1 | 1 |

Most played videos on VH1. w/e 6/6/03. Source: VH1

STUDENT CHART

| Pos | Artist/Album | Wk | Acc | Wk of place |
|-----|---|----|-----|-------------|
| 1 | THEY ARE REAL (Mercury) | 1 | 1 | 1 |
| 2 | BRING ME TO LIFE Evanesence (Epic) | 1 | 1 | 1 |
| 3 | PIN YEAH YEAH YEARS Dress Up Polygram | 1 | 1 | 1 |
| 4 | MADAME HELA Stereophonics (V2) | 1 | 1 | 1 |
| 5 | BIG SUR The Thrills (Virgin) | 1 | 1 | 1 |
| 6 | FAINT Linkin Park (Warner Bros) | 1 | 1 | 1 |
| 7 | FIGHT TEST The Flaming Text (Warner Bros) | 1 | 1 | 1 |
| 8 | 7 NATION ARMY The White Stripes (X) | 1 | 1 | 1 |
| 9 | WE USED TO BE FRIENDS The Dandy Warhols (Capitol) | 1 | 1 | 1 |

UK student chart for w/e 15/6/03. Compiled by Student: Broadcast Network, based on UK student radio chart returns.

cc:uk Performances: Overated
Sharon Donaghy, Business
Enimem, Your Music Intros
Project, Real Things Javine
Losing Grip Avril Lavigne. Final issue 7/6/03

RADIO ONE PLAYLISTS

- A-LIST** Loneliness (Radio/Ministry Of Sound), Seven Nation Army The White Stripes, Everybody Come On (Can You Feel It) Mr Rides VS DJ Swizzle, Rock Your Body Justin Timberlake, Girls & Boys Good Charlotte, Ignition R Kelly, I Know What You Want Backstreet Boys & Mariah Carey, Bring Me To Life Evanesence, Girlfriend (Phil Spector Mix), Gay Bar Electric Six, Fighter Christina Aguilera, Crazy In Love Beyonce Knowles, Universally Speaking Red Hot Chili Peppers, I Know What You Want Backstreet Boys & Mariah Carey, No Good Advice Girls Aloud, No Letting Go Wynonna Judd, 21 Questions 50 Cent, I'm Glad Jennifer Lopez, Gay Bar Electric Six, Fighter Christina Aguilera, Crazy In Love Beyonce Knowles, Universally Speaking Red Hot Chili Peppers, I Know What You Want Backstreet Boys & Mariah Carey, No Good Advice Girls Aloud, No Letting Go Wynonna Judd, 21 Questions 50 Cent, I'm Glad Jennifer Lopez, Gay Bar Electric Six, Fighter Christina Aguilera, Crazy In Love Beyonce Knowles, Universally 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SINGLES COMMENTARY

by ALAN JONES



The ceiling for weeks at number one was seemingly set at four after Cher's Believe occupied pole position for seven weeks in 1998. Since then singles by Westlife, Atomic Kitten, Kylie Minogue, Enrique Iglesias, Gareth Gates, Elva Presley, Girls Aloud tAtU, Room 5 and R Kelly have all spent four weeks at the top and little has gone any further.

Kelly's ignition is the latest to stall in fifth, copping 1.2 this week to hand its crown to Evanesence's Bring Me To Life. Kelly's single suffered its heaviest decline yet last week, with sales down a still small 22% week-on-week to a little more than 47,000, putting it well behind Evanesence's opening tally of more than 56,500. The good news for Kelly is that Ignition moves into third place for the year-to-date, with sales of more than 31.7,000 thus far. It should easily capture second place next week from tAtU's All The Things She Said (336,000) although it is still some distance behind the year's top tune, Spirit In The Sky. The Gareth Gates/Kumars track has sold more than

For only the second time in a year, a rock single is number one. Since Oasis held sway with The Hindu Times in April 2002, the only rock records to capture the sales crown are You Said No by Bustle, which topped the chart in May and Bring Me To Life by Evanesence, which debuts at number one this week. Artists who are considered too "lite" to count as rock by some observers, but Evanesence are clearly the real deal and the popularity of

SINGLES FACTFILE

Bring Me To Life has generated nearly 150,000 sales of their debut album Fallen in the past six weeks, as well as prompting a premature chart debut for the single - peaking at number 60 - on import. Ignoring the latter fact, Evanesence are the first rock act to debut at number one (unless you consider White Zoo or Babylon Zoo as rock) with their first single since SÜitSiick spent a week at the summit with Inside in 1994.

at number four last November, has been selling fairly poorly by Twain's own multi-platinum standards, but bounces 44-29 this week with sales up 64%.

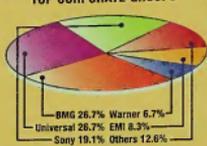
Sixpence189ers are rarely shifted in the chart, but Yoko Ono, who was 70th in February, returns to the Top 40 this week thanks to remixes of her long-known song Walking On Thin Ice. The song - which Ono was working on with husband John Lennon the day of his brutal 1980 killing - has been remixed by Danny Tanga and the Pet Shop Boys among others and re-enters the chart in number 35 this week, exactly matching its original 1981 chart peak.

One True Voice or Girls Aloud? The real winners of Pop Stars: The Rivals appear to be Girls Aloud, who followed up their previous one debut Soul of the Underground with the return two hit No Good Advice. In direct competition with the girls, the boys settled for number two with Sacred Trust and can make only number 10 with their follow-up Shakespeare's (Way With) Words this week.

MARKET REPORT



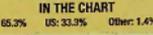
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



543,000 copies.

Shania Twain reprises her seventh Top 10 single in a row - and her first from Upl.

following Jim Gornia Getcha Good and Ka-Ching! - debuting at number six with Forever And For Always. The album, which debuted and peaked

INDEPENDENT SINGLES

| This Last | Title | Artist | Label (Siren/Brand) |
|-----------|--|-------------------|---------------------------------|
| 1 | IGNITION | R Kelly | Jive Z59492 (V) |
| 2 | GAY BAR | Electric Six | XL SL1560 (V/HE) |
| 3 | ROCK YOUR BODY | Justin Timberlake | Jive Z59492 (V) |
| 4 | NOW IT'S ON | Grandaddy | V2 VV962248 (CMV/P) |
| 5 | AT THE END | 10 | Free 2 All 9148029 (V/HE) |
| 6 | SHAKESPEARE'S (WAY WITH) WORDS | Don Tap Voice | Real Gone Music |
| 7 | 1 LUV U | Dizee Rascal | XL SL1560 (V/HE) |
| 8 | MADAME HELGA | Stereophonics | V2 VV962143 (CMV/P) |
| 9 | CRY BABY | Jemini | Intergal (INTERGAL) (V/HE) |
| 10 | QUESTIONS & ANSWERS | Billy Cyro | Beggans Banquet BR038002 (V/HE) |
| 11 | A MIRACLE | Helen Camerins | Rough Trade RTB045C0105 (P) |
| 12 | NEVER CAN TELL/SOLD BE CALLING | Kamachi | Full Circle FC095 (V) |
| 13 | FORGET ABOUT TOMORROW | Foster | Fuchs F55032 (P) |
| 14 | CARRERA 2 | Three Drivers | Nebula NEB003 (ADD) |
| 15 | WHIRLWINDS/HOOT | Capone | Time T1300 (USD) |
| 16 | ME AND COLUMAN DOWN BY THE SCHOOL YARD III | Way Wambuski | XL SL1560 (V/HE) |
| 17 | WHO'S CRYING NOW | DJ Chrome | Madroom PEP44035 (CMV/P) |
| 18 | AYRA | DJ Energy | Nakhus (029 PNK) (ADD) |
| 19 | I CAN FEEL IT | Quadrophonic | Lost Language LOST102 (V/HE) |
| 20 | WHITE RUSSIAN GALAXY | Crash | Double Dragon DO02802 (V/HE) |

All charts © The Official UK Charts Company 2003

hit 40 UK

| This Last | Title Artist | Label | This Last | Title Artist | Label |
|-----------|---|---------------------|-----------|---|---------------------|
| 1 | BRING ME TO LIFE Evanesence | Epic | 21 | LATELY Use Slack Lee | Motown |
| 2 | IGNITION R Kelly | Jive | 22 | GIRLS AND BOYS Good Charlotte | Epic |
| 3 | I KNOW WHAT YOU WANT Bushy Bushy & Mocha Cruz | XL | 23 | SHAKESPEARE'S WAY WITH WORDS On The Run | Real Gone Music |
| 4 | ROCK YOUR BODY Rascal | XL | 24 | STOP THE CRYING NOW The Roots | BMG |
| 5 | CRY GOVERNMENT COME WALK FOR YOU The Roots | Philo | 25 | BROCKEN BONES Live The Roots | Arista |
| 6 | FOREVER AND FOR ALWAYS Shania Swan | Mercury | 26 | COME UNDONE Rahsaan Williams | Chrysalis |
| 7 | FAVOURITE THINGS U2 | Epic | 27 | CLOCKS Carly Simon | Polygram |
| 8 | GET BUSY Sean Paul | East West | 28 | WIMMIN' Ashley Hamilton | Chrysalis |
| 9 | FREE ME Carlos Bermejo | XL | 29 | AT THE END 10 | Arista |
| 10 | RISE & FALL Craig David | Sing | 30 | I'M WITH YOU Kelly Rowland | Epic |
| 11 | MAKE LUV Room 5 | Blue | 31 | MORE OF ME Live The Roots | BMG |
| 12 | LOVELESSNESS Tatu | Capitol | 32 | CRAZY IN LOVE Beyonce Knowles | Columbia |
| 13 | FLY ON THE WINGS OF LOVE The Roots | Sonoma | 33 | CANT MOODIFY Kelly Rowland | Columbia |
| 14 | ON THE HORIZON Melissa C | Virgin | 34 | DONT WANNA LOSE THIS FEELING Deneen | Interscope |
| 15 | FIGHTER Christopher Andrew | Philo | 35 | NOT GONNA GET US 1015 | Interscope/Polygram |
| 16 | NO GOOD ADVICE Kelly Rowland | RCA | 36 | CANT STOP The Roots | Warner Bros |
| 17 | SCANDALIOUS Ho-T-I-C | Telstar | 37 | THEIR THINGS | Philo |
| 18 | MOVE YOUR FEET Junior Senior | Mercury | 38 | BEING BROODY Rick Ross & Lil' Kim | Virgin |
| 19 | IN DA CLUB 50 Cent | Interscope/Polygram | 39 | THE LONG GOODBYE Beanie Keating | Philo |
| 20 | IN DA CLUB 50 Cent | Interscope/Polygram | 40 | CANT MAKE MY MIND SHAMON | Sony/Atlantic |

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What's getting most of you excited this week?

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Shazam's very own shaved-headed lothario Ray in the Big Brother house. Still going strong and tipped for the win.

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If it sounds good, tag it!



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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

| This Last | Title | Label |
|-----------|--------------------|----------------|
| 1 | NO LETTING GO | Atlantic |
| 2 | CRAZY IN LOVE | Roc-A-Fella |
| 3 | EM SLAP | RCA |
| 4 | FIGHTER | Sony |
| 5 | SATISFACTION | Capitol |
| 6 | 21 QUESTIONS | Interscope |
| 7 | LOVE WITHOUT YOU | Capitol |
| 8 | HOW DO YOU KNOW? | Southern Fried |
| 9 | THIS IS YOUR NIGHT | Philo |
| 10 | SUNLIGHT | Philo |

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ALBUMS COMMENTARY

by ALAN JONES



The Stereophonics join Kelly Rowland, Morph Jones and Blur in dethroning Justin Timberlake's *Justified* – but whereas Timberlake retained a top three placing when slipping from the summit on previous occasions, he slides to number five this time, falling behind strong new entries from S Club and Metallica as well as Evanescence's debut album *Fallen*. The latter has done just that for the first time in its career, despite increasing its sales 14% week-on-week. It is the first time this year that the top three have all been new entries (it last happened on November 9, 2002) and helps the artist albums market enjoy a 15% expansion week on week.

Never looking likely to bother the Stereophonics, S Club's greatest hits album *Best sold 73,000 copies* in the week – 30,000 fewer than the Stereophonics – and means that the band's singles and albums career will likely end with number two. Filing the first top three berth, *Metallica's St. Anger* was not released until Thursday so sold more than 46,000



ALBUMS FACTFILE

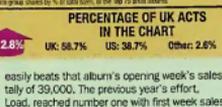
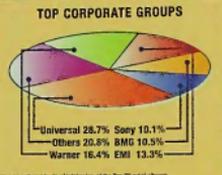
Although faced with tough competition from an S Club hits album and a new Metallica set, the Stereophonics easily beat their opponents to register their third consecutive number one album with *You Gotta Go There To Come Back*. The album – the Welsh group's fourth – sold nearly 102,000 copies last week, compared to first-week sales of 140,000 for 2001's *Just Enough Education To Perform* and 120,000 for 1999's

Performance And Cocktail. Their debut album, *Word Gets Around*, had a modest 13,000 sale to debut at number six in 1997. It has since gone on to sell nearly 750,000 copies, roughly half as many as both *Performance And Cocktail* (1,570,000) and *Just Enough Education To Perform* (1,535,000) – but it is the latter two albums which set the benchmark by which *You Gotta Go There To Come Back* will be measured.

of nearly 57,000 – a figure which St Anger may well have bettered had it been on sale for more than three days.

Combining their 1983 chart-topper *Labour Of Love*, their 1997 number three album *Labour Of Love II* and their 1998 number eight album *Labour Of Love III*, UB40's *Labour Of Love I, II and III* sold nearly 20,000 copies last week to earn a number 10 debut. All three albums are covers sets comprising the Midlands band's favourite reggae songs rather than originals. The only previous instance of a three-CD set reaching the Top 10 comprising previously separate releases which also reached the Top 10 was Queen's *Greatest Hits I, II and III*.

St Anger's right hand man for 14 years, Argentinian born guitarist Dominic Miller debuts at number one on the classical chart and number 38 on the regular albums chart with *Shapes*, which sold more than 6,000 copies. Most of the album is made up of classical pieces.



copies in the next three days. It is the heavy metal legends' first all-new, all-studio album since *Reload* reached number one in 1997 and

easily beats that album's opening week's sales tally of 39,000. The previous year's effort, *Load*, reached number one with first week sales

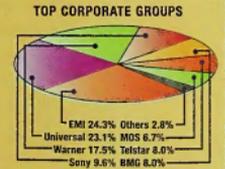
COMPILATIONS

After weeks of stagnation, a breath of fresh air blows through the compilations chart with seven-week chart-topper *Now! 54* diving to number seven as it is overwhelmed by six new entries. The unprecedented deluge of newcomers in the upper reaches of the chart helps the compilation sector to register a robust 18% improvement in sales week-on-week.

While the remainder of the newcomers are varied, the top two debuts – and thus the top two albums – are the similarly themed *Power Ballads* and *The Quiet Storm*. *EMI/Virgin's Power Ballads* won the tussle with some ease, selling more than 35,000 copies compared to *The Quiet Storm's* respectable but distant 15,000, with the remainder of the new entries tightly packed behind it and all selling

upwards of 15,000. Both bristling with AOR/rock favourites and issued to tie-in with Father's Day gift buying, *Power Ballads* and *The Quiet Storm* share four tracks in common, starting on the same selections by Mr Mister, Nickelback, Chad Kroeger feat. Josey Scott and RED Speedwagon. Using some of the same AOR acts but many more hard rock and rock'n'roll heroes, *EMI/Virgin/UMTV's Best Air Guitar* albums have proved a big success with Volume 1 appearing in November 2001 with selling 393,000 copies and Volume 2, issued a year later, notching sales of 355,000. Both reached number two, and have now been packaged together in a new cardboard outer sleeve, in which form they earn a number 27 debut this week, with combined sales of nearly 3,500.

MARKET REPORT



INDEPENDENT ALBUMS

| Pos | Title | Artist | Label (Distribution) |
|-----|---|-------------------|------------------------------------|
| 1 | YOU GOTTA GO THERE TO COME BACK | Stereophonics | V2 VVR102192 (CMV/P) |
| 2 | JUSTIFIED | Justin Timberlake | Jive J22472 (P) |
| 3 | ELEPHANT | The White Stripes | XL XLCD162 (V/NHE) |
| 4 | CHOCOLATE FACTORY | R Kelly | Jive J225282 (P) |
| 5 | MELODY AM | Royksopp | Wall of Sound WALLCD027 (V/NHE) |
| 6 | THE DECLINE OF BRITISH SEA POWER | British Sea Power | Rough Trade RTMCD229 (P) |
| 7 | COMFORT IN SOUND | Federer | Echo ECHCD34 (P) |
| 8 | ULTIMATE COLLECTION | The Small Faces | Sanctuary TDSAN004 (P) |
| 9 | JUST ENOUGH EDUCATION TO PERFORM | Stereophonics | V2 VVR 101508 (CMV/P) |
| 10 | THE VERY BEST OF | The Stone Roses | Silvertone S20832 (P) |
| 11 | GUESS WHO'S BACK | 50 Cent | Fall City FC2903 (V/NHE) |
| 12 | SONGBOOK | Eva Cassidy | Bliss Street/Real Gone Music (RGT) |
| 13 | ALL EYED ON ME | Travis | Death Row/Real Gone Music (RGT) |
| 14 | LA REVANCHA DEL TANGO | Gotan Project | XL XLCD140 (V/NHE) |
| 15 | ABOUT A BOY (OST) | Billy Draven Boy | Twisted Nerve/XL TNXCD 152 (V/NHE) |
| 16 | GREATEST HITS | 2 Pac | Jive J20262 (P) |
| 17 | THINKING IT OVER | Liberty X | V2 VVR101792 (CMV/P) |
| 18 | LIVE | Rory Music | Eagle Records/E90 (CMV/P) |
| 19 | THE FAT OF THE LAND | The Prodigy | XL Recordings INT 486962 (V) |
| 20 | VERTIGO | Drivive Armada | Pepper 953032 (P) |

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THE YEAR SO FAR... TOP 20 ALBUMS

| Pos | Album | Artist | Label |
|-----|------------------------------------|-----------------------|---------------|
| 1 | JUSTIFIED | JUSTIN TIMBERLAKE | JIVE |
| 2 | COME AWAY WITH ME | NORAH JONES | PARLOPHONE |
| 3 | LET GO | AVRIL LAVIGNE | ARISTA |
| 4 | A RUSH OF BLOOD TO THE HEAD | CHRISTINA AGUILERA | PARLOPHONE |
| 5 | STRIPPED | RED HOT CHILI PEPPERS | RCA |
| 6 | BY THE WAY | BUSTED | WARNER BROS |
| 7 | BUSTED | BUSTED | UNIVERSAL |
| 8 | GOTTA GET THRU THIS | DANIEL BENSINGFIELD | XL RECORDINGS |
| 9 | GET HIGH OR DIE TRYIN' | 50 CENT | INTERSCOPE |
| 10 | SIMPY DEEP | KELLY ROWLAND | COLUMBIA |
| 11 | GREATEST HITS | TOM JONES | UMTV |
| 12 | MINDSIZINGOOD | ROBBIE WILLIAMS | ARISTA |
| 13 | SCAPOLOGY | PINKY RED | EMV |
| 14 | HOMIE | LINKIN PARK | WARNER BROS |
| 15 | METEGRA | EMINEM | INTERSCOPE |
| 16 | THE ENEMEN SHOW | SUGARBAES | ISLAND |
| 17 | ANGELS WITH DIRTY FACES | DAVID GRAY | EAST WEST |
| 18 | A NEW DAY AT MIDNIGHT | DANIEL O'DONNELL | DMS TV |
| 19 | DANIEL IN BLUE JEANS | | |
| 20 | | | |

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10W **music week**

OFFICIAL CHARTS 14/6/2003



BBC RADIO 1
97-99PM
TOP 100
POPS!

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SINGLES

1 BRING ME TO LIFE

- | | | | |
|---|---------------------------|-------------------------------|--------------|
| 1 | IGNITION | R. Kelly | Epic |
| 2 | KNOW WHAT YOU WANT | Busta Rhymes & Mariah Carey | Jive |
| 3 | SAY GOODBYE | LOVE AIN'T GONNA WAIT FOR YOU | S Club |
| 4 | GAY BAR | Electric Six | Polydor |
| 5 | FOREVER AND FOR ALWAYS | Shania Twain | Mercury |
| 6 | GET BUSY | Sean Paul | VP/Atlantic |
| 7 | RY ON THE WINGS OF LOVE | KTM & DJ Ducky presents Anita | StereoMemory |
| 8 | ROCK YOUR BODY | Justin Timberlake | Jive |
| 9 | SHAKESPEARE'S IN MY MOUTH | One True Voice | Epic/Jive |



- | | | | |
|----|------------------|----------------|-------------------------|
| 5 | FREE ME | Emma Bunton | 19/Universal |
| 8 | FAVOURITE THINGS | Big Brovaz | Epic |
| 10 | MOBSCENE | Marilyn Manson | Interscope/Polydor |
| 11 | ON THE HORIZON | Melanie C | Virgin |
| 12 | STOP SIGN | Abs | BMG |
| 16 | IN DA CLUB | 50 Cent | Interscope/Polydor |
| 17 | NO GOOD ADVICE | Girls Aloud | Polydor |
| 18 | LOVELINESS | Tomcraft | Datay/Ministry Of Sound |
| 19 | THERE THERE | Radiohead | Parlophone |
| 20 | AT THE END | 110 | Free 2 Air |



ALBUMS

1 YOU GOTTA GO THERE TO COME BACK
Stereophonics

- | | | |
|----|---------------------------------------|--------------------|
| 1 | BEST... THE GREATEST HITS OF S Club 7 | Polydor |
| 2 | ST ANGER | Metallica |
| 3 | FALLEN | Evanescence |
| 4 | JUSTIFIED | Justin Timberlake |
| 5 | STRIPPED | Christina Aguilera |
| 6 | HOW THE WEST WAS WON | Led Zepplin |
| 7 | ELEPHANT | The White Stripes |
| 8 | BUSTED | Busted |
| 9 | LABOUR OF LOVE - VOL. 1, II & III | UB40 |
| 10 | COME AWAY WITH ME | Norah Jones |
| 11 | SOUND OF THE UNDERGROUND | Girls Aloud |
| 12 | THE DEFINITIVE | The Drifters |
| 13 | DUTTY ROCK | Sean Paul |
| 14 | CHOCOLATE FACTORY | R. Kelly |
| 15 | LET GO | Avril Lavigne |
| 16 | THE BEST OF De La Soul | Arista |
| 17 | NU FLOW | Big Brovaz |
| 18 | EGO WAR | Audio Bullys |
| 19 | GET RICH OR DIE TRYIN' | 50 Cent |
| 20 | | |



- | | | | |
|----|--------------------------|---------------|--------------------|
| 13 | COME AWAY WITH ME | Norah Jones | Parlophone |
| 2 | SOUND OF THE UNDERGROUND | Girls Aloud | Polydor |
| 9 | THE DEFINITIVE | The Drifters | Atlantic |
| 11 | DUTTY ROCK | Sean Paul | Atlantic |
| 10 | CHOCOLATE FACTORY | R. Kelly | Jive |
| 12 | LET GO | Avril Lavigne | Arista |
| 17 | NU FLOW | Big Brovaz | Tommy Boy |
| 8 | NU FLOW | Big Brovaz | Epic |
| 19 | EGO WAR | Audio Bullys | Source |
| 18 | GET RICH OR DIE TRYIN' | 50 Cent | Interscope/Polydor |



"THE BASTARD OFFSPRING OF NEW ORDER AND THE BELOVED"



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LACQUER 'BEHIND YOU, AND YOUR SMILE'

WITH MIXES FROM ARMAND VAN HELDEN AND COSMO VITELLI

RELEASED 16.06.03



COMPILATIONS

1 POWER BALLADS

Virgin/EMI

11 DARK SIDE OF THE BOYS
Telstar TV/RMG

12 BACK TO THE OLD SCHOOL CLUB CLASSICS
Ministry Of Sound

13 UP ALL NIGHT
EMI/Virgin/Universal

14 IBIZA - THE HISTORY OF HOUSE
Worland Dance

15 SMASH HITS CHART SUMMER 2003
EMI/Virgin/Universal

16 THE VERY BEST OF DRIVE TIME
Telstar TV/RMG

17 ELECTRIC - LEVEL 2
Telstar TV/RMG

18 THE MATRIX RELOADED (OST)
Mercury/Warner Bros

19 ALL TIME CLASSIC ROCKWOLFBREAKERS
VGM

20 COOL SUMMER JAZZ
Universal TV

my music week

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16 **21** BROKEN BONES Love Inc
Nulife/Arista

17 **22** WHAT I SAW Kings Of Leon
Hend Me Down
VZ

18 **23** NOW IT'S ON Grandaddy
Def Jam/Mercury

19 **24** X GON' GIVE IT TO YA DMX
Multiply
Interscope/Polydor

20 **25** TAKE YOUR SHOES OFF The Cheeky Girls
Columbia

21 **26** NOT GONNA GET US iAtu
Wildstar

22 **27** WIMMIN' Ashley Hamilton
Epic

23 **28** RISE & FALL Craig David feat. Sine
Positiva

24 **29** GIRLS AND BOYS Good Charlotte
Fonda

25 **30** HUSAN Bhangra Knights Vs Husan
Blacklist/EMI/WEA

26 **31** LATELY Lisa Scott-Lee
Universal

27 **32** SPEECHLESS D-side
fir

28 **33** YOU SAID NO Busted
Parlophone

29 **34** EVERYBODY COME ON (CAN U FEEL IT) Mr. Red Vs DJ Skribble
VZ

30 **35** WALKING ON THIN ICE Ono
Mercury

31 **36** MADAME HELGA Stereophonics
Mercury

32 **37** CAN'T MAKE UP MY MIND Sonique
Integrat

33 **38** MOVE YOUR FEET Junior Senior
Innocent

34 **39** CRY BABY Jemini

35 **40** LOVE DOESN'T HAVE TO HURT Atomic Kitten

KEY UPCOMING RELEASES

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

ASHANTI: Rock Wit U (Awww Baby) (Murder Inc/Mercury) June 16

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

CRAIG DAVID: Spanish (Wildstar) July 28

EMINEM: Business (Interscope/Polydor) July 7

FAST FOOD ROCKERS: Fast Food Song (Better The Devil) June 16

GARETH GATES: tbc (S) July 21

MADONNA: Hollywood (Maverick/Warner Bros) July 7

PINK: Feel Good Time (Columbia) July 7

July 14

16 **21** BY THE WAY Red Hot Chili Peppers
Warner Bros

17 **22** A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone

18 **23** METEORA Linkin Park
Warner Bros

19 **24** GUNN GET THRU THIS Daniel Bedingfield
Polydor

20 **25** COLDTOWN HAVE SAID IT BETTER Meat Loaf
Mercury

21 **26** THE YOUNG AND THE HOPELESS Good Charlotte
Epic

22 **27** THINK TANK Blur
Parlophone

23 **28** THE GOLDEN AGE OF GROTESQUE Marilyn Manson
Interscope/Polydor

24 **29** UPI Shania Twain
Mercury

25 **30** ULTIMATE COLLECTION The Small Faces
Sanctuary

31 **31** VERY BEST OF - EARLY DAYS & LATER DAYS Led Zepplin Atlantic

32 **32** AMERICAN LIFE Madonna
Maverick/Warner Bros

33 **33** A NEW DAY AT MIDNIGHT David Gray
East West

34 **34** THANK YOU FOR THE YEARS Shirley Bassey
Cirus

35 **35** SHOOTENANNY! Eels
DreamWorks/Polydor

36 **36** PAPER MONSTERS Dave Gahan
Mute

37 **37** SHAPER THAN YOUR AVERAGE Craig David
Wildstar

38 **38** SUCKER Dominic Miller
BBC Music

39 **39** THE EMINEM SHOW Eminem
Interscope/Polydor

40 **40** COMFORT IN SOUND Feeder
Echo

KEY UPCOMING RELEASES

ASHANTI: Chapter II (Murder Inc/Mercury) June 30

BLACK REBEL MOTORCYCLE CLUB: tbc (Virgin) August 18

THE CORAL: Magic Medicine (Delasonic) July 28

BEYONCE KNOWLES: Dangerously In Love (Columbia) June 23

ANNIE LENNOX: Bare (RCA) June 9

MANIC STREET PREACHERS: Lipsick Traces (Epic) July 14

RADIOHEAD: Hal To The Thief (Parlophone) June 9

SEAL: Seal (WEA) July 21

SUPER FURRY ANIMALS: Phantom Power (Epic) July 14

UNKLE: tbc (Mo Wax/Island) July 28

COOL CUTS CHART

As featured in the *Music Week* edition of *Q* as well as *Q* and *Q* by *Q* Music

| Pos | Artist | Label |
|-----|---|---------|
| 1 | 2 DEEPER BLUE Deepend Blue | Mercury |
| 2 | (Rocky) recovery (rock) with more from Depeche Mode and (underworld) | Mercury |
| 3 | WANT TO GO TO DENVER by U2 (open doors) | Mercury |
| 4 | STARDUST FOR ME (with more from the new album) (open doors) | Mercury |
| 5 | THEY'RE UP TO YOU (SHINING THROUGH) LANE 8 BROTHERS | Mercury |
| 6 | (A renewed version from the album with more from Lane 8) (open doors) | Mercury |
| 7 | ALONE AGAIN (with more from the new album) (open doors) | Mercury |
| 8 | ALL MY HEAVEN (with more from the new album) (open doors) | Mercury |
| 9 | PLUKET ROCKY PRAISE THE BIRD (with more from the new album) (open doors) | Mercury |
| 10 | JUST SAY YOU'RE IN LOVE (with more from the new album) (open doors) | Mercury |
| 11 | IF YOU WANT ME NOW (The Spines) (with more from the new album) (open doors) | Mercury |
| 12 | CHERRY (with more from the new album) (open doors) | Mercury |
| 13 | FRANKS & THE BEATLES (with more from the new album) (open doors) | Mercury |
| 14 | THE D.O. (with more from the new album) (open doors) | Mercury |
| 15 | LET'S GET IT (with more from the new album) (open doors) | Mercury |
| 16 | LET'S GET IT (with more from the new album) (open doors) | Mercury |
| 17 | LET'S GET IT (with more from the new album) (open doors) | Mercury |
| 18 | LET'S GET IT (with more from the new album) (open doors) | Mercury |
| 19 | LET'S GET IT (with more from the new album) (open doors) | Mercury |
| 20 | LET'S GET IT (with more from the new album) (open doors) | Mercury |



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|-----------------|-------------------|-----------------|--------------------------|
| Amie Lennox | Justin Timberlake | Melko | Stybach feat. D'Angelo |
| CD Redman | Cherish | Daniel Mingoia | Amell feat. Brian Thomas |
| Lane 8 Brothers | Mark Boyal | English Project | Issac James |
| George Lamara | Mark Boyal | King English | |



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TOP 10 BREAKERS

| | | |
|----|---|---------|
| 1 | BEON (feat. JAY-Z & JENNIFER LOPEZ) (feat. JAY-Z) | Parade |
| 2 | LESS THAN (feat. JAY-Z) (feat. JAY-Z) | BMG |
| 3 | HIGH (feat. JAY-Z) (feat. JAY-Z) | Mercury |
| 4 | THE EX 67 (feat. JAY-Z) (feat. JAY-Z) | Mercury |
| 5 | STEP INSIDE (feat. JAY-Z) (feat. JAY-Z) | Mercury |
| 6 | BAY (feat. JAY-Z) (feat. JAY-Z) | Mercury |
| 7 | STILL WATERS (feat. JAY-Z) | Mercury |
| 8 | THE 1 (feat. JAY-Z) (feat. JAY-Z) | Mercury |
| 9 | THE 1 (feat. JAY-Z) (feat. JAY-Z) | Mercury |
| 10 | THE 1 (feat. JAY-Z) (feat. JAY-Z) | Mercury |

CHART COMMENTARY

by ADAM JONES

A week after Fava Burton topped the Upfront and Commercial Pop charts, as her latest disc Don't Wanna Lose just featuring traps 6-1 on the double and 8-1 on the Commercial Pop chart, it's time to digger the number one as Don't Wanna Lose. This feeling does not do justice to the more packages for Mingoia's single, which includes a Don't Wanna Lose. This groove, "hooter" version, which includes Mingoia's vocals over the instrumental work of Madmax's into The Groove - plus Beign to Spin Me Round, a topical remix of Beign to Wonder which employs instrumentation from Dead Or Alive's You Spin Me Round (Like a Record). It's only three months since the original mix of Beign to Spin Me Round topped the charts and six months since the single on it topped the Upfront Chart, and peaked at number two on the Commercial Pop list.

Mingoia's latest double is tough on Aureon and Naima Coleman, who are number two on the Commercial Pop Chart for the second week in a row with Sleeping Satellite, and on Despite Mode frontman Dave Gahan whose debut solo single Dirty Sticky Floors talks by less than 5% on the Upfront Chart.

After four weeks atop the Upfront Chart, Busta Rhymes & Mariah Carey's I Know What You Want shows no sign of losing support, but is nevertheless relegated to runners-up position by the re-mixed Crazy In Love, by Beyonce featuring Jay-Z, which rockets 20-1, topping the chart just six weeks after fellow Destiny's Child star Kelly Rowland's chart 1 Nobody, Beyonce's record sounds a great deal more spiritual or Destiny's Child than Rowland's single did. Crazy In Love also features the ubiquitous Jay-Z and speculation about whether or not he and Beyonce are still together. Jay-Z also crops up in a supporting role on Frontal, the new single by the Neptunes' Pharrell Williams, which debuts at number 26, while his own features the miss is running out of steam at number 28, on his 15th appearance in the chart.

Seven of the top 10 on the Commercial Chart simultaneously this week, with Cheryl's Escape (on HR & M) and Biggie's 100 (on several weeks) trailing under, while R Kelly's identically-titled tune debuts at number 26.

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14 JUNE 2003

| Pos | Label/CD (Distributor) | Artist (Producer) | Weeks | Title | Chart |
|-----|------------------------|---|-------|---|-------|
| 1 | Capitol | U2 | 1 | YOU GOTTA GO THERE TO COME BACK (Somehow Live) | NEW |
| 2 | Capitol | Poly D | 1 | BEST... THE GREATEST HITS OF 5 Club 1 (Album/Demo/EP/StarGate/Various) | NEW |
| 3 | Capitol | St Ancker | 1 | MUSIC (Rock/Metallic) | NEW |
| 4 | Capitol | Fallen | 1 | Evacuation (Ft. Marnie) | NEW |
| 5 | Capitol | Just Intorbed | 1 | Just Intorbed (Ft. Marnie) | NEW |
| 6 | Capitol | Stripped | 1 | Stripped (Ft. Marnie) | NEW |
| 7 | Capitol | How The West Was Won | 1 | How The West Was Won The White Stripes (White) | NEW |
| 8 | Capitol | Elephant | 1 | Elephant The White Stripes (White) | NEW |
| 9 | Capitol | Busted | 1 | Busted The White Stripes (White) | NEW |
| 10 | Capitol | Labour Of Love - Vol. I, II & III | 1 | Labour Of Love - Vol. I, II & III (Various) | NEW |
| 11 | Capitol | Come Away With Me | 1 | Come Away With Me (Various) | NEW |
| 12 | Capitol | Sound Of The Underground | 1 | Sound Of The Underground (Various) | NEW |
| 13 | Capitol | The Definitive | 1 | The Definitive (Various) | NEW |
| 14 | Capitol | Dutty Rock | 1 | Dutty Rock (Various) | NEW |
| 15 | Capitol | Chocolate Factory | 1 | Chocolate Factory (Various) | NEW |
| 16 | Capitol | Let Go | 1 | Let Go (Various) | NEW |
| 17 | Capitol | The Best Of | 1 | The Best Of (Various) | NEW |
| 18 | Capitol | No Flow | 1 | No Flow (Various) | NEW |
| 19 | Capitol | Get Rich Or Die Tryin' | 1 | Get Rich Or Die Tryin' (Various) | NEW |
| 20 | Capitol | By The Way | 1 | By The Way (Various) | NEW |
| 21 | Capitol | A Rush Of Blood To The Head | 1 | A Rush Of Blood To The Head (Various) | NEW |
| 22 | Capitol | Metecora | 1 | Metecora (Various) | NEW |
| 23 | Capitol | Gotta Get Thru This | 1 | Gotta Get Thru This (Various) | NEW |
| 24 | Capitol | Daniela | 1 | Daniela (Various) | NEW |
| 25 | Capitol | Couldnt Have Said It Better | 1 | Couldnt Have Said It Better (Various) | NEW |
| 26 | Capitol | The Young And The Hopeless | 1 | The Young And The Hopeless (Various) | NEW |
| 27 | Capitol | Think Tank | 1 | Think Tank (Various) | NEW |
| 28 | Capitol | The Golden Age Of Grooves | 1 | The Golden Age Of Grooves (Various) | NEW |
| 29 | Capitol | Upt! #1 | 1 | Upt! #1 (Various) | NEW |
| 30 | Capitol | Ultimate Collection | 1 | Ultimate Collection (Various) | NEW |
| 31 | Capitol | Very Best Of Early Days & Latter Days | 1 | Very Best Of Early Days & Latter Days (Various) | NEW |
| 32 | Capitol | American Life | 1 | American Life (Various) | NEW |
| 33 | Capitol | A New Day At Midnight | 1 | A New Day At Midnight (Various) | NEW |
| 34 | Capitol | Thank You For The Years | 1 | Thank You For The Years (Various) | NEW |
| 35 | Capitol | Shootenanny! | 1 | Shootenanny! (Various) | NEW |
| 36 | Capitol | Paper Monsters | 1 | Paper Monsters (Various) | NEW |
| 37 | Capitol | Slacker Than Your Average | 1 | Slacker Than Your Average (Various) | NEW |
| 38 | Capitol | New Shapes | 1 | New Shapes (Various) | NEW |
| 39 | Capitol | The Emem Show | 1 | The Emem Show (Various) | NEW |
| 40 | Capitol | Comfort In Sound | 1 | Comfort In Sound (Various) | NEW |
| 41 | Capitol | Save You Will | 1 | Save You Will (Various) | NEW |
| 42 | Capitol | The Rising | 1 | The Rising (Various) | NEW |
| 43 | Capitol | Fleshwounds | 1 | Fleshwounds (Various) | NEW |
| 44 | Capitol | Eye Candy | 1 | Eye Candy (Various) | NEW |
| 45 | Capitol | 20 Years In The Wrong Lane | 1 | 20 Years In The Wrong Lane (Various) | NEW |
| 46 | Capitol | Simply Deep | 1 | Simply Deep (Various) | NEW |
| 47 | Capitol | Home | 1 | Home (Various) | NEW |
| 48 | Capitol | Escapology | 1 | Escapology (Various) | NEW |
| 49 | Capitol | Greatest Hits | 1 | Greatest Hits (Various) | NEW |
| 50 | Capitol | The Very Best Of | 1 | The Very Best Of (Various) | NEW |
| 51 | Capitol | The Deftones | 1 | The Deftones (Various) | NEW |
| 52 | Capitol | The Very Best Of | 1 | The Very Best Of (Various) | NEW |
| 53 | Capitol | Melody AM | 1 | Melody AM (Various) | NEW |
| 54 | Capitol | The Decline Of British Sea Power | 1 | The Decline Of British Sea Power (Various) | NEW |
| 55 | Capitol | First Knowledge Education To Persephone | 1 | First Knowledge Education To Persephone (Various) | NEW |
| 56 | Capitol | Cockroach | 1 | Cockroach (Various) | NEW |
| 57 | Capitol | This Is Me... Then | 1 | This Is Me... Then (Various) | NEW |
| 58 | Capitol | Sentimento | 1 | Sentimento (Various) | NEW |
| 59 | Capitol | Welcome To The Monkeyhouse | 1 | Welcome To The Monkeyhouse (Various) | NEW |
| 60 | Capitol | 14 Shades Of Grey | 1 | 14 Shades Of Grey (Various) | NEW |
| 61 | Capitol | Ether Song | 1 | Ether Song (Various) | NEW |
| 62 | Capitol | Country Bird | 1 | Country Bird (Various) | NEW |
| 63 | Capitol | The Dark Side Of The Moon | 1 | The Dark Side Of The Moon (Various) | NEW |
| 64 | Capitol | Greatest Hits II & III | 1 | Greatest Hits II & III (Various) | NEW |
| 65 | Capitol | Soul Journey | 1 | Soul Journey (Various) | NEW |
| 66 | Capitol | Back In The World | 1 | Back In The World (Various) | NEW |
| 67 | Capitol | The Best Of | 1 | The Best Of (Various) | NEW |
| 68 | Capitol | The Thorns | 1 | The Thorns (Various) | NEW |
| 69 | Capitol | Greatest Hits | 1 | Greatest Hits (Various) | NEW |
| 70 | Capitol | The Best Of | 1 | The Best Of (Various) | NEW |
| 71 | Capitol | Braintwashed | 1 | Braintwashed (Various) | NEW |
| 72 | Capitol | Nirvana | 1 | Nirvana (Various) | NEW |
| 73 | Capitol | Black Cherry | 1 | Black Cherry (Various) | NEW |
| 74 | Capitol | Escape | 1 | Escape (Various) | NEW |
| 75 | Capitol | Destiny | 1 | Destiny (Various) | NEW |

NEW Highest debut HD Highest debut Sales increase Sales increase 50% or more

TOP COMPILATIONS

| Pos | Label/CD/Cas/Any/MD (Distributor) | Title | Weeks |
|-----|-----------------------------------|---|-------|
| 1 | VirginEMI | POWER BALLADS | 1 |
| 2 | Universal TV | THE QUIET STORM | 1 |
| 3 | Sony Music | PURE BURN ESSENTIALS | 1 |
| 4 | Sony Music | ALWAYS & FOREVER | 1 |
| 5 | Capitol | SMASH HITS CHART SUMMER 2003 | 1 |
| 6 | Capitol | THE VERY BEST OF DRIVE TIME | 1 |
| 7 | Capitol | NOW THAT'S WHAT I CALL MUSIC 54 | 1 |
| 8 | Capitol | THE MATRIX RELOADED (OST) | 1 |
| 9 | Capitol | ALL TIME CLASSIC ROCK N' ROLL TEARJERKERS | 1 |
| 10 | Universal TV | KISS PRESENTS HIP HOP CLASSICS | 1 |
| 11 | Capitol | DARK SIDE OF THE 80'S | 1 |
| 12 | Capitol | BACK TO THE OLD SKOOL CLUB CLASSICS | 1 |
| 13 | Capitol | UP ALL NIGHT | 1 |
| 14 | Capitol | IBIZA - THE HISTORY OF HOUSE | 1 |
| 15 | Capitol | CLUBLAND X-TREME | 1 |
| 16 | Capitol | PIANO MOODS | 1 |
| 17 | Capitol | ELECTRIC - LEVEL 2 | 1 |
| 18 | Capitol | THE VERY BEST OF PURE R&B - SUMMER 2003 | 1 |
| 19 | Capitol | CHILLOUT SESSION - SUMMER COLLECTION 2003 | 1 |
| 20 | Capitol | COOL SUMMER JAZZ | 1 |

THE OFFICIAL UK CHARTS SPECIALIST



14 JUNE 2003

MIDPRICE

| This | Last | Title | Artist | Label (Distributor) |
|------|------|------------------------------|--------------------------|------------------------------|
| 1 | 1 | THE VERY BEST OF | The Eagles | Elektra 59562082 (TEN) |
| 2 | NEW | GREATEST HITS | Bruce Springsteen | Columbia 2795552 (TEN) |
| 3 | 3 | THE MAN WHO | Travis | Independiente 15099092 (TEN) |
| 4 | 4 | NOT THAT KIND | Anastasia | Epic 4514122 (TEN) |
| 5 | 5 | LONDON CALLING | The Clash | Columbia 4953472 (TEN) |
| 6 | 8 | INTERNATIONAL SUPERHEROS | Green Day | Reprise 59241402 (TEN) |
| 7 | 6 | RAGE AGAINST THE MACHINE | Rage Against The Machine | Epic 472222 (TEN) |
| 8 | 12 | THE BEST OF THE DOORS | The Doors | Elektra 79596490 (TEN) |
| 9 | 7 | BACK TO FRONT | Lionel Richie | Polydor 5300182 (U) |
| 10 | 2 | THE IMMACULATE COLLECTION | Madonna | Sire 75924940 (TEN) |
| 11 | 17 | HITS OUT OF HELL | Mad Max | Epic 4954942 (TEN) |
| 12 | 15 | TRACY CHAPMAN | Tracy Chapman | Elektra 72906074 (TEN) |
| 13 | 16 | LIFE THRU A LENS | Rubell Williams | EMI C0C83127 (E) |
| 14 | NEW | THE VERY BEST OF THE SINGLES | The Pogues | WEA 85274655 (TEN) |
| 15 | NEW | THE SCORE | The Pretenders | WEA 85274672 (TEN) |
| 16 | 14 | THE SCORE | Fugees | Columbia 4953495 (TEN) |
| 17 | 13 | GRACE | Jill Buckley | Columbia 4792926 (TEN) |
| 18 | 13 | SINGLES | Alison Moyet | Columbia 4906622 (TEN) |
| 19 | 11 | NEVER MIND THE BOLLOCKS | See Pinks | Virgin C0V9208 (E) |
| 20 | NEW | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen/Polygram GR12826 (U) |

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COUNTRY

| This | Last | Title | Artist | Label (Distributor) |
|------|------|----------------------------------|----------------------------|-----------------------------|
| 1 | 1 | UP! | Shania Twain | Mercury 7504042 (U) |
| 2 | NEW | BACK TO THE WELL/LIVE BY REQUEST | Kenny Rogers | Sanctuary 5940129 (P) |
| 3 | 2 | HOME | Dixie Chicks | Epic 5906420 (TEN) |
| 4 | 4 | WORLD WITHOUT TEARS | Luchina Williams | Last Highway 7705242 (U) |
| 5 | 6 | COME ON OVER | Shania Twain | Mercury 7706182 (U) |
| 6 | 5 | THE MAN COMES AROUND | Jenny Cash | Last Highway 0633292 (U) |
| 7 | 8 | BACK TO THE WELL/LIVE BY REQUEST | Kenny Rogers | Sanctuary 5940129 (P) |
| 8 | 7 | WIDE OPEN SPACE | Dixie Chicks | Epic 4954942 (TEN) |
| 9 | 11 | TWISTED ANGEL | Lauren Williams | Carli/London 59461502 (TEN) |
| 10 | 10 | RY | The Jayhawks | American 5773242 (U) |
| 11 | 9 | RAINY DAY MUSIC HALDS & HORNS | Dolly Parton | Sanctuary 5940129 (P) |
| 12 | 12 | HOW THE WEST WAS WON | LeAnn Rimes | EMI 541822 (E) |
| 13 | 13 | CHINA TOWN | Be Good Tanyas | Warner Bros 59245462 (TEN) |
| 14 | NEW | CRY | Faith Hill | Real Gone Music 0465 (P/EP) |
| 15 | 16 | NEW FAVORITE | Alan Krass & Union Station | Carli/London 59245462 (TEN) |
| 16 | NEW | I NEED YOU | LeAnn Rimes | Norfolk 35282 (P) |
| 17 | 14 | BLUE HEAVEN | Be Good Tanyas | Capitol 0637742 (E) |
| 18 | 15 | RILES OF TRAVEL | Roseanna Cash | Columbia 5006282 (TEN) |
| 19 | 18 | AMERICAN III - SOLITARY MAN | Johnny Cash | |

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BUDGET

| This | Last | Title | Artist | Label (Distributor) |
|------|------|-------------------------------|-----------------------------|---------------------------------|
| 1 | 2 | ZZ CABAT COUNTRY GOLD | Various | Cinebox CRIM0351 (EUK) |
| 2 | 1 | THE REGGAE LOVE COLLECTION | Various | Worship Music 008308 (P) |
| 3 | NEW | HE WANTS YOURSARE I'M ON FIRE | Rick Cavali & The Bad Seeds | Spectrum 5925492 (U) |
| 4 | 4 | HITS COLLECTION | Dusty Springfield | Sanctuary 5940129 (P) |
| 5 | 5 | NORTHERN SOUL FLOORSHAKERS! | Various | Music Collection MC022028 (DIX) |
| 6 | 3 | PUNK-O-RAMA 8 | Various | Epic 4514122 (TEN) |
| 7 | 6 | THE ESSENTIAL | Nina Simone | Metro METR00140 (D/EP) |
| 8 | 12 | BEST OF GMD | GMD | Virgin C0D0011 (E) |
| 9 | 11 | THE BEST OF | Mel Dromi | MCA/UK Island MCB0 12908 (U) |
| 10 | 8 | THE BEST OF | The Mamas And The Papas | MCA MCB0 1593 (EUK) |

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ROCK

| This | Last | Title | Artist | Label (Distributor) |
|------|------|---|-----------------------|-------------------------------------|
| 1 | NEW | ST ANGER | Metallica | Vertigo 396463 (U) |
| 2 | 1 | FALLEN | Evanescence | Epic 57823 (TEN) |
| 3 | 2 | HOW THE WEST WAS WON | LeAnn Rimes | Atlantic 75103442 (TEN) |
| 4 | 3 | BY THE WAY | Red Hot Chili Peppers | Warner Bros 59245462 (TEN) |
| 5 | 4 | METEORA | Linkin Park | Warner Bros 59245462 (TEN) |
| 6 | 6 | THE GOLDEN AGE OF GROTESQUE | Marilyn Manson | Interscope/Polygram 890005 (U) |
| 7 | NEW | VERY BEST OF - EARLY DAYS & LATTER DAYS | LeAnn Rimes | Atlantic 75103442 (TEN) |
| 8 | 7 | CONFORT IN SOUND | Echo 02043 (U) | |
| 9 | 5 | THE DEFONES | The Defones | Maverick/Warner Bros 59245462 (TEN) |
| 10 | NEW | COULDN'T HAVE SAID IT BETTER | Meat Loaf | Mercury 061812 (U) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|---|---|---------------------------------|
| 1 | 1 | IGNITION | R. Kelly | Jive 5254892 (P) |
| 2 | 2 | I KNOW WHAT YOU WANT | Dustin Diamond & Mariah Carey | J-ROBE 825322 (BMG) |
| 3 | 3 | GET BUSY | Sean Paul | VP/Atlantic ATL 015522 (TEN) |
| 4 | 4 | FAVOURITE THINGS | Big Brovaz | Epic 5736705 (TEN) |
| 5 | 5 | IN DA CLUB | 50 Cent | Interscope/Polygram 4787442 (U) |
| 6 | 6 | X'GON' GIVE IT TO YA | DMX | Def Jam/Universal 6779492 (U) |
| 7 | 8 | RISE & FALL | Wildcat | 120V145 (BMG) |
| 8 | 7 | HELL YEAH | Mr. Dinah | Epic 672345 (TEN) |
| 9 | 10 | EVERYBODY COME ON (CAN U FEEL IT) | Mr. Reddy vs DJ Skebrite | HR FC0446 (TEN) |
| 10 | 11 | ALL OVER | Lisa Maffia | Independiente 15099092 (TEN) |
| 11 | 9 | FEEL U | Sly FX & T-Power feat. Kala Le Roy | London F04308 (TEN) |
| 12 | 12 | CAN'T NOBODY | Kelly Rowland | Capitol 0202842 (E) |
| 13 | 13 | BEAUTIFUL | Stacy D'Angelo | Capitol 0202842 (E) |
| 14 | NEW | NEVER CAN TELL/SOUL BEAT CALLING | I Kamaanchi | Full Cycle F05765 (N/EP) |
| 15 | 15 | HOME | Renee Thigp N' Harmony feat. Phil Collins | Epic 6736328 (TEN) |
| 16 | 14 | ALL I HAVE | Jonny Lopta feat. LL Cool J | Epic 6736328 (TEN) |
| 17 | 16 | GUANTANAMO | Outdash | CAA 0281651702 (BMG) |
| 18 | 17 | THE JUMP OFF | LF Kim feat. Mr. Cheeks | Atlantic ATO 15120 (TEN) |
| 19 | 19 | SCANDALOUS | Mo'Nique | Telstar COSTAS3193 (BMG) |
| 20 | 22 | EXCUSE ME MISS | Jay-Z | Roc-A-Fella/Mercury 0779122 (U) |
| 21 | 24 | LOSE YOURSELF | Eminem | Interscope/Polygram 4078282 (U) |
| 22 | 18 | MA I DON'T LOVE HER | Cliff Fife feat. Faith Evans | Arista 828755462 (BMG) |
| 23 | 21 | BIG N BASHY | Fallacy feat. Tubby T | Virgin VSDT01847 (E) |
| 24 | NEW | GIVE PRAISE | Sina Sade Crew | Southern SOU07085 (E) |
| 25 | 17 | THE WRECKONING | Boyz n da Hood | DreamWorks/Polygram 4954800 (U) |
| 26 | 6 | PAK WACKER: BACK IN THE US - Concert Film | Bizkit feat. P Diddy | Epic 673485 (TEN) |
| 27 | 27 | CHING CHING (LOVIN' YOU STILL) | Toni Walker | Def Soul 8003735 (U) |
| 28 | 27 | 21 QUESTIONS | 50 Cent | Interscope/Polygram 4787442 (U) |
| 29 | 31 | SING FOR THE MOMENT | Eminem | Interscope/Polygram 4787442 (U) |
| 30 | 28 | WORK IT | Nelly feat. Justin Timberlake | Universal M025412 (U) |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|---------------------------------------|-------------------------------|--|
| 1 | 1 | ROCK YOUR BODY | Justin Timberlake | Jive 5254892 (P) |
| 2 | 2 | ILU VU | Ozuna Rasca! | XL XL1785 (V/EP) |
| 3 | 3 | LOUNGELESS | Dimitri Vegas & Martin Sams | Data/Ministry Of Sound DATAS37 (DMV/TEN) |
| 4 | NEW | WALKING ON THIS ICE | Fre 2 Air | 4482802A (V/EP) |
| 5 | NEW | WALKING ON THIS ICE | Fre 2 Air | Parlophone 12N14023 (E) |
| 6 | NEW | MUSIC MUSIC | Yoshu Toshi | YR106 (P/EP) |
| 7 | NEW | WHIRLWIND/SNOOT | Capone | Test Test08 (SRO) |
| 8 | NEW | I CAN FEEL IT | Lost Language | TEST0278 (V/EP) |
| 9 | 8 | CARRERA 2 | Nerba | NEB074343 (ADD) |
| 10 | NEW | NO-ARBOTONATE | Three Drives | Echo 02043 (U) |
| 11 | NEW | GIVE ME LOVE | Alcatraz | Formation FORM 121008 (S/EP) |
| 12 | 7 | MUSIC REVOLUTION | Scunfrog | Yoshu Toshi YR106 (P/EP) |
| 13 | NEW | DE MOMAN DE | Casa Flava | Positiva 12V1X191 (E) |
| 14 | NEW | ME AND GILIANI DOWN BY THE SCHOOLYARD | Plastic Fantastic | Warp WAP163 (V/EP) |
| 15 | 19 | DRINK BEFORE YOU DIE | Dave Brennan | End END0228 (ADD) |
| 16 | NEW | FOR LOVERS NOT FIGHTERS | Evil Nine | Marine Parade MAPA040 (ADD) |
| 17 | NEW | MAKE LUVE | Three Drives | Positiva 12V1X191 (E) |
| 18 | NEW | SOULYFRIGHTS | Rhythmic 5 | Practica 12PFRX13 (E) |
| 19 | NEW | DRUG IS THE MASTER | Flout Boy | Bullet Proof BPO072 (BMG) |
| 20 | 6 | FLY ON THE WINGS OF LOVE | XTM & DJ Cheeky presents Amia | Serious/Mercury 56812 (U) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|--|---------------------|--------------------------------------|
| 1 | NEW | DEEP DISH - TORONTO | Various | Global Underground GU2202 (V/EP) |
| 2 | 3 | MELODY AM | Royksop | Wall Of Sound WALL022/WALL022 (V/EP) |
| 3 | 2 | AN AMERICAN LIFE | Madonna | Maverick/Warner Bros 59245462 (TEN) |
| 4 | NEW | A SPECIAL ALBUM | Various | Myer/Jay/La Haven Band |
| 5 | 6 | CHILDREN'S SESSION - REMIX COLLECTION 2003 | Various | Ministry Of Sound - JMOCD05 (D/EP) |
| 6 | 1 | MAN WITH A MOVIE CAMERA | Cinematic Orchestra | Ninja Tune ZEN78 (V/EP) |
| 7 | 4 | BACK TO LOVE 2.0.0.3 | Various | HeadKanz - HEC0233 (D/EP) |
| 8 | NEW | GOTTA GET THROUGH | Daniel Bedingfield | Polygram 5918522 (U) |
| 9 | 5 | BIZA - THE HISTORY OF HOUSE | Various | Warner Dance - JMOCD05 (D/EP) |
| 10 | NEW | TO THE OLD SCHOOL CLUB CLASSICS | Various | Ministry Of Sound - JMOCD02 (D/EP) |

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MUSIC VIDEO

| This | Last | Title | Label Cat. No. |
|------|------|--|-----------------------------|
| 1 | 1 | LEAD ZEPPELIN: Lead Zepppelin | Warner Music Video VSA01393 |
| 2 | 1 | FROM RAUSER: Visions Of The Beast | EMI 456223 |
| 3 | 2 | 5 CLUB: Best - The Greatest Hits Of | Polygram 4956705 |
| 4 | NEW | 50 CENT: The New Breed | Polygram 4956705 |
| 5 | 3 | THE BEATLES: The Beatles Anthology - Box Set | PMA 1564016253 |
| 6 | 6 | PAK WACKER: Back In The US - Concert Film | Capital 477929 |
| 7 | NEW | THE CURE: Live In Berlin | Revolver Int 07477 |
| 8 | 4 | SNOOP DOGG: Doggy Style 2 | Capitol 477929 |
| 9 | 6 | METALLICA: Concessions | PolyGram Video 457543 |
| 10 | 7 | EMINEM: E | Universal Video 303142 |

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| This | Last | Title | Label (Distributor) |
|------|------|--|-------------------------------|
| 11 | 14 | UZ: Route And Im | De Weta 046238 |
| 12 | NEW | SHOXXE & THE BANSHES: The Seven Year Itch Live | Sanctuary 02075 |
| 13 | 19 | VARIOUS: The Last Waltz | MGM 12025 |
| 14 | 12 | LEAD ZEPPELIN: Sing Remains The Same | Warner Brothers 392739 |
| 15 | 8 | GABRIEL GATES: Live | Warner Music Video 508412 (U) |
| 16 | 5 | S CLUB: Learn To Dance The S Club Way | Polygram 4956705 |
| 17 | 9 | VARIOUS: Little White Holes - Leader | Warner Music Video 508412 (U) |
| 18 | 11 | ROGER WATKINS: The Robbs Williams Show | EMI 456223 |
| 19 | 17 | WESTIFE: Unbreakable - The Greatest Hits - Vol 1 | Universal Video 30479 |

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MICKIE MOST
1938-2003

A true innovator who helped put British music on
the International map and kept it there.

We value our long association.



SINGLE of the week

SIOBHAN DONAGHY: Overrated (London LONCD478). Already A-listed at Radio One, teamed with the video getting regular airplay on MTV and *The Box*, this is lining up to be a big single for the ex-Suffababe. Produced by Cameron McVey, Overrated sees Madonna's sampled acoustic turnabout trick, before the big-bottomed bass steps in and lifts the whole track to another level. This is a great hook-laden pop with more of an edge than most of the crowd.

SINGLE reviews

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is delivered with the same incoherence that makes the band so likeable. Fueled by their worship of the likes of AC/DC, The Sex Pistols and Madonna, this is another trashy teenage outburst.

EREND YEU: Sheltered Life (Source SOURCD083). Gladly picking up the post-bud, downtempo mantle that has long been associated with singers of folkish leanings, this marks a new direction for Kings of Convenience member Yeu. The radio edit is tinged with an early Nineties electro sound reminiscent of The Beloved, rendering it most definitely "grown-up" dance music.

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SCOOTER: The Night (Sheffield Tunes/Edel UK 0149005STU). This second dose of techno-pop from Scooter's second album *The Stadium Techno Experience* follows pretty much the same formula as his previous chart-bothering releases. Expect further "hard" success with virtually no help from radio.

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COSMIC ROUGH RIDERS: Because You (Measured MR COSMIC025CX). This first single from the follow-up album to *Enjoy The*

Melodic Sunshine illustrates the Glaswegian's dedication to all things Byrdian - or is that Teenage Fanclub? Jangly guitars, gorgeous harmonies and a catchy hook add up to agreeable summer pop for *Moby/Word Records*.

FOO FIGHTERS: Low (Roswell/EMG 8287652257Z). This brooding yet muscular offering is the third single from the Foo Fighters' fourth album. It is B-listed at Radio One, while the video looks set to head home - it features Grohl and Tenacious D's Jack Black as white trash truckers who, after one too many drinks and donning women's clothes, end up getting it on.

HAR MAR SUPERSTAR: EZ Pass (B-Unique BUN0544CS). This hip-hop-influenced track follows *Power Lunch*, also lifted from Har Mar's second album *You Can Feel Me*. Har Mar's profile has been growing following exposure in the style press.

HIDDEN CAMERAS: Miracle (Rough Trade RTADRESCD105). This moving song is the second single from the Hidden Cameras' debut album, *The Smell Of Our Own*, a set which brings to mind Belle & Sebastian and early REM. The band have quickly built up a strong fanbase, largely through word of mouth, but also thanks to their subject-matter and lively performances.

THE FLAMING LIPS: Fight Test (Warner Bros WELLD102). This defiant gem comes from the Lips' album *Yoshimi Battles The Pink Robots*, which has helped bring them a Grammy accolade and gold status in the UK. Known for their quirky B-sides, this time they cover Radiohead's *Knives Out*, a track they thank You Jack White

for.

RECOMMEND YEAH YEAH YEARS: Pin (Dress Up/Polydor 9808085). The New York punk-pop trio release this edgy two-minute stomper to coincide with their largest

UK appearance to date at London's Forum and to push their Fever To Let debut album, which debuted at number 13 in May. As an album highlight, Pin is simply superb.

ANOTHERSIDE: This Is Your Night (Jaded/V2 JAD05023293). An above-par disco-pop effort from cousins Alan and Colena - formerly of *Rhodes* and *Honeyz* respectively - this is *Your Night* Tunes' contemporary filtered house tracks with a whiff of mid-Eighties cool. B-listed at Radio One, this could follow Jameson's *True*, Jaded's opening shot, to the Top 10.

THE HOMOES: Homos Cosmos Rock (Deltasonic DLTPSC002). This debut, a single from Swedish band The Homos is a genuine, glam/punk rock effort. Individually, gaffiant, glam/punk rock effort. Individually, gaffiant, glam/punk rock effort. Individually, gaffiant, glam/punk rock effort, fantastic, all of the band members sound fantastic,

with great thudding drums, unique fretwork and a frontman with a strong, nonchalant voice. However, this track doesn't quite come together, which is a shame since their live shows promise a great deal more.

FABLOUS: Can't Let You Go (East West/Elektra E7408CD). This tense, taughi slice of hip-hop from the Street Dreams album sees Fabulous reunited with Lil' Mo. Utilising the handclaps used to such great effect by Busta Rhymes recently, it makes an impressive single which should make a massive impact on the coming weeks.

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month. Whether this will satisfy the Morcheeba faithful is uncertain, but it showcases a harder-edged electronic sound with more urban appeal.

MOKO: Forever More (Echo RADCDF136). Starting off like a deep house track, this second single from Moko's fourth album *Statues* builds into a disappointing anthem. Remakes from Francis & Can 7 have taken it into the Top Five of MW's Club Chart, while appearances at Glastonbury and V2003 should help the album's fortunes.

CAT POWER: He War (Matador LC11552). Char Marshall sidelines her usual indie-bus professionals for an almost funny approach on this cut from *You Are Free*. The Beside is a strikingly successful reworking of the Stones' *Satisfaction* into an indie-bus confessional.

BIGANOE: ONE MINUTE SILENCE: I Wear My Skin (Taste TMCDS05005). This taster for the One Lie Fits All album is a fierce slice of nu-rock that sees One Minute Silence step up a gear. With the current healthy rock climate, OMS will undoubtedly be truly on the map come the summer's end.

THE WARLOCKS: Shake (City Rockers CDNUTE103). With a classic, dirty New York/Detroit sound akin to the Velvettes or the Stooges, this LA seven-piece are a very different proposition to City Rockers' better-known electroclash signifiers. Managing to sound fresh despite their obvious influences, their lineup of four guitarists and two drummers may create a dragged-out, apocalyptic feel.

RECOMMEND ATHELETE: Westside (Parlophone CDATH5005). Taken from their debut album *Vehicles And Animals*, this single mirrors the band's quirky and innovative style. Its catchy and upbeat sound is tailor-made for the summer, which has resulted in a B-listing on Radio One.

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ANY STUDY: False Smiles (Polydor 9800097). Another Britone electro, 16-year-old Studt writes her own songs and has a slightly surfer image. *False Smiles* is a polished set of pop tracks with standouts including the upbeat single *Misfit*, mixed with some more brooding ballads.

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ALBUM of the week

NU: Alpha Bravo Shockpop Discso (Adventure ADVNML1). Indie-pop seldom comes

better than this Danish debut treat, which, perhaps, steals the direction Garbage could have taken. Catchy tunes convey both sunshine and darkness, while producer Michael Patterson (who has also worked with Beck and Brinc) has certainly worked his magic. There are no discs or fillers here - in fact even on it is on the stereo, it becomes rather hard to turn it off.

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ALBUM reviews

TONY BENNETT & KD LANG: A Wonderful World (Columbia 5988702). Two of the world's greatest voices interpret 12 songs from the canon of Louis Armstrong with both duets and solos. But, although the vocals and orchestral arrangements are gorgeous - it was produced by *Tbone Burnett* - it's completely smooths the rough edges off of Satchmo. **ALTO440: Duke Descending A Staircase (Sony SX54440CD).** This eclectic double CD features both sides of the 440, CD2 features them in classic mode with excellent tracks such as the fat sound of *Hustler Groove*, which has to be a hit, and 1,2,3,4 which features Pete Wyllie. CD2 sees them leave the stage and reappear in slinky shorts for their laidback set as *The Steathy Some Orchestra*.

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

CLASSICAL NEWS

by Andrew Stewart

TORIES SLAIN NEW BBC LABEL

John Whittingdale, Conservative culture spokesman, has attacked BBC Worldwide's decision to launch a record label devoted to classical and adult contemporary music. Invention Records, an initiative of the corporation's commercial arm, BBC Worldwide, attracted Whittingdale's broadside because of what he considers to be its potentially unfair promotional advantages. "However much the BBC say there's an arm's length relationship between itself and its commercial division," says Whittingdale, "it is worth asking why a state-owned broadcaster has any business getting involved in an area where commercial companies already fill the market." He adds that the label's forthcoming appearance is an example of "empire building gone mad".

Invention Records — whose priorities include guitarist Dominic Miller (pictured) — is expected to offer a platform for artists spotted and signed by BBC Worldwide. Times broadcasting correspondent Jonathan Miller, an outspoken critic of the BBC, also questioned the ethics of the corporation plugging and advertising Invention releases.

"Given the BBC's unerring talent for promoting the crass," wrote Miller, "the record label will doubtless soon release a compilation of Eurovision's greatest hits. This will be advertised on all BBC platforms and the brainwashed masses might even buy it. But what about artists who are not so fortunate to sign with the BBC? The BBC insists that those signed to its label will receive no more on-air plugs than anyone else. Rest homes for the feeble-minded are available to all who believe this."

In response, a BBC spokesman told Music Week, "This is a complete non-story. The accusation is that the label would have preferential treatment on BBC stations. It

anything, we've found the opposite to be true. They're actually less willing to publicise it because they don't want to be seen doing puff pieces for BBC Worldwide products."

O'ROURKE JOINS DECCA

Decca Music Group has announced the appointment of Niell O'Rourke as its manager, marketing and artist development, with effect from June 30. O'Rourke will report to Decca's marketing director Paul Moseley and replaces Miranda Patterson, who has decided not to rejoin the company following maternity leave.

O'Rourke comes to Decca after a stint as manager of clients included Classical Brit Award-winning pianist Murray Perahia and rising star early music conductor and harpsichordist Emmanuelle Haïm. Before joining AH, he worked for Warner Classics, including stints as label manager in Canada, as Teldec's director of international marketing in Hamburg and, for four years, in the same position for Warner Classics International in London.

Meanwhile, Chandos Records has announced that its managing director and founder, Brian Couzens, is to step down in favour of his son, Ralph. The senior Couzens, a legendary figure in the classical recording world, will continue to serve as the company's chairman and senior record producer. However, Ralph Couzens will gradually assume full responsibility for A&R projects in addition to fulfilling his current duties as senior engineer. "Brian, who was 70 earlier this year, has decided to take things a little easier," says Chandos spokesman Paul Westcott, "although he will still be making a sizeable commitment to producing new recordings."

Andrew Stewart
(AndrewStewart11@compuserve.com)



ALBUM of the week

NIGEL KENNEDY AND THE KROKE BAND - EAST MEETS EAST. Kennedy, Kroke (EMI 5 57512 2), Nigel Kennedy, back under John Stanley's management, has set down strong roots in Poland. The fiddle player is artistic director of the Polish Chamber Orchestra in Warsaw and has also forged a strong alliance with the Kraków-based Kroke Band. Kroke's folk-inspired numbers project the melancholy, yet spirited, style of contemporary Polish music, holding close contact with ancient roots despite the use of electric instruments, strong back-beats and jazz-rock idioms. Stanley and Jaz Coleman have done a cracking production job, giving Kennedy moments in the spotlight without obscuring the Kroke musicians. TV ads and a high-profile press campaign underpin this release.



REVIEWS

For records released up to 23 June 2003



ALBÉNIZ: Henry Clifford. Soloists; Choir and Orchestra of Madrid/De Eusebio (Decca 473 937-2 (2CD)). The Spanish-born, Leipzig-trained pianist and composer

Isaac Albéniz placed artistic integrity below the pension he was offered by London banker Francis Burdett Money-Coutts in return for setting the financier's opera librettos. Decca scored critical success with the release of Albéniz's Merini, despite textbook descriptions of his operas as mediocre. For the world premiere recording of Henry Clifford, a Money-Coutts tale set during the Wars of the Roses, conductor José De Eusebio has reconstructed the work's original English version. Although obscure, this set could emulate Merini's award-winning success.

KARAS: The Third Man. City of Prague Philharmonic/Raine (Silva Screen FILMCD 367). The latest title from Silva Screen is billed as the world premiere digital

recording of Anton Karas's OST score for Carol Reed's *The Third Man*. Reed discovered zither player Karas performing in a Vienna tavern and persuaded him to craft an authentic musical flavour of the old imperial city to accompany on-screen images of post-war treachery and suspense. Gerard Huber brings the zither solos back to life on this disc, which also includes an enhanced CD video of her playing the Harry Lime theme.



BETHOVEN: Violin Concerto; MENDELSSOHN: Violin Concerto. Mullova; Orchestre Révolutionnaire et Romantique/Gardiner (Philips 473 872-2). With

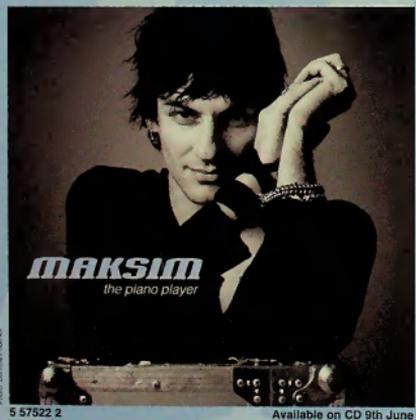
so many outstanding recordings of both these works available at budget or mid-price, any new full-price issue must offer more than the notes to make headway at retail. Victoria Mullova's technical excellence ensures that she is in full control of Beethoven's impassioned work, while her musical brain delivers a compelling performance. John Eliot Gardiner and his period instrument band match her work.

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Marketing campaign includes National TV, Radio and Press advertising - Instore displays and outdoor flyposting



5 57522 2

Available on CD 9th June

SECURITY SUPPLIERS ANSWER RETAILERS' CALLS FOR HELP

The ideal retail security solution should not only combat theft, but should also be consumer-friendly, thereby promoting sales and speeding up over-the-counter transactions. Adam Webb weighs up the increasingly diverse options and gauges the feedback from UK outlets

With the estimated cost of shoplifting standing at £830m in 2002, theft is a serious and ongoing issue in the retail industry. For a sluggish music sector diversifying increasingly into premium-priced products such as DVD and computer games, security is of paramount importance. What is attractive and desirable to the customer is equally so to the thief.

"Entertainment shrinkage is rising rapidly and we need an urgent solution to bring it under control," says Brian Cottrell, crime prevention specialist at WH Smith. "Things like CCTV and guards really don't cut it, particularly in an environment like ours because we are in lots of small stores where the cost and manning of those systems is not an option."

The problem of countering theft is compounded by retailers' decisions to opt increasingly for a "live" retail environment in which stock is placed directly onto the shelves. The old system of master bagging – the process of holding stock behind the counter and empty cases on the racks – is now generally considered unsuitable for the cut and thrust of modern retail. Shifting live product from storeroom to the shop front means a better utilisation of space, a more efficient use of staff and minimal queues for customers. But, the availability of desirable stock "live" on the shelves also throws up a dilemma: namely, how do you protect it.

In fact, the dilemma is more complicated than that. The issue is not only how to protect stock, but how to incorporate a security system that won't interfere with customer flow and will, if anything, accentuate it.

Currently, the most common security



Music retail shops: need security solutions which encourage sales

system is Electronic Article Surveillance (EAS), utilising clear, tagged, plastic security boxes or safers. These safers encase the relevant merchandise and will trigger an alarm if passed through sensor gates at the store entrance before being de-tagged. Safers are applied by staff in-store, removed at the point of sale and then reapplied to new product before it hits the shelves. However, as music retailers diversify their product range and incremental sales gain increasing importance, the safer is

'Entertainment shrinkage is rising rapidly and we need an urgent solution to bring it under control' – Brian Cottrell, WH Smith

becoming an unpopular option. Often bulky, and hardly aesthetically pleasing, they are often a cumbersome solution – wasting precious space, proving awkward to de-tag and not allowing for any variation of protection levels.

"I wouldn't say we were happy with it, but we're short of alternatives," admits Brian Cottrell. "We would love someone to come up to us and offer us something instead of a safer; it takes up room on the shelf, it detracts from the product in that people can't touch it and feel it, but



ADT tagging system: inserted at source, so no need for safers

alternatives are thin on the ground. What we would like, ideally, is a product that (a) doesn't take up any more room on the shelf and (b) is invisible to the customer while being a real problem to the thief. And the way we would like it to be a problem is that we would like it to damage the product, so that if you stole something you wouldn't get the benefit of it, because in breaking the security device you harmed the product – rather like the idea of the ink cartridge tag on clothes.

'The way forward is mixed solutions. You have the level of protection that the product deserves' – Mike Vickers, Pro-Loc UK

Round-up of the main players in the security market

ADT

Products: working with Universal Music, ADT is the main UK proponent of source tagging. Tags are inserted inside the CD case at the point of manufacture. Stores supplied: Currently being tested on selected Universal products at most UK multiple retailers. Market penetration: Only single CDs manufactured at Universal's Blackburn pressing plant are being source tagged. Results of tests should be unveiled later in the year. www.adt.co.uk

AGI/AMARY – THE TAG COMPANY

Products: range of safer boxes, AGI Media has patented the Red Tag system for DVDs and video games. Stores supplied: used extensively in the Australian market and currently

being tested by most UK multiple retailers. Market penetration: Aiming for 400 million Red Tag-compatible cases to be in the UK and European market by the end of the year. www.agimedia.com www.tagcompany.com www.amary.com

ALPHA SECURITY PRODUCTS

Products: safes range of products – new products in its S3 range including Benefit Denial DVD/video game keepers and swivel tabs/secure hooks for video games. Stores supplied: supply Virgil UK, plus companies such as Wal Mart and Tower Records in the US and European markets. Market penetration: 40m safers sold worldwide in 2002. www.alpha-world.com

PIPER MEDIA

Products: Peg-it loss prevention system for DVD and VHS – specialising in the retail market. The system works with a polycarbonate peg designed for merchandise that will consistently return to the retailer. Hoping to have a CD version available by end of 2003. Stores supplied: Blockbuster and library sector. www.peg-it.com

PLESCON

Products: Plescon's Kwik-Case safer boxes are available in a premium Gold range – for CDs, double CDs, cassettes and VHS – a cheaper Silver range – for CDs, cassettes, double cassettes, VHS and video games – as well as in a DVD version. According to Plescon, its boxes unlock in less than a second and

lock automatically on reloading, minimising staff time wasted at the point of payment or loan. Stores supplied: public, academic, school and business libraries. www.plescon.co.uk

PRO-LOC

Products: Safers for CD, DVD, VHS, MC and Video games, as well as furniture and fittings such as MicroSlat. Stores supplied: Sainsburys, WH Smith, Currys, Blockbusters plus UK labels. www.proloc-online.com

RSL (RETAIL SAFERS LIMITED)

Products: RSL has marketed its Original Safer since 1993 in a growing range of permutations. The company offers 14 CD solutions as well as solutions for DVDs and games. www.rsl.eu.com

We would also like to make replenishment a slicker process so that people in the back office don't have to stop and apply keepers or tags or whatever it is – so that it comes in the back door and we put it on the shelves and it's done and dusted and ready."

This may seem a tall order, but many safer manufacturers are now extending their range in line with retailers' needs and the market for product security is generating a diverse range of solutions.

Perhaps the most noted of these is Red Tag for DVD and computer games. Launched in October 2001 through a partnership between AGI Amaray and The Tag Company, Red Tag is a combination of lightweight clear plastic case and reusable tag that locks the case shut. Red Tag is revolutionary because the Amaray cases are actually used by studios such as Disney/Buena Vista and Sony/Columbia to package DVDs and games manufacturers such as Nintendo. The result is a potential shortening of the retail supply chain, since only the tag need be applied before merchandise is racked. No safers are needed at all.

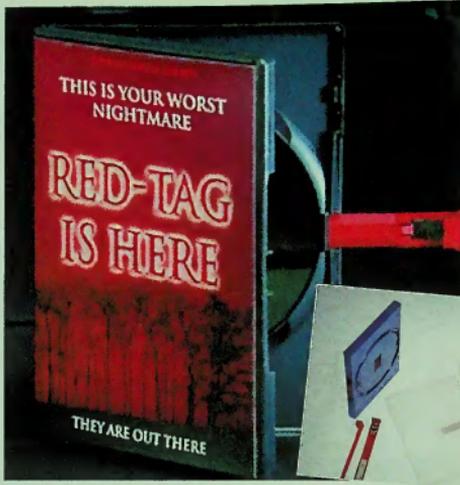
"The cases already go to the retailers at a small charge because the studios and replicators are already using their case and put the product into it," explains Leigh Read, UK sales manager at The Tag Company. "Then it's shrinkwrapped, then it arrives at the store and then it gives the multi-media retailer the opportunity to red tag it and put it out live."

The system has already been used to great success in the Australian market, where almost all DVD cases are Red Tag compatible and is currently on trial in the UK at HMV, Borders, WH Smith and Virgin. While the majority of back catalogue releases are still packaged by other means, approximately 60% of new-release DVDs – which are, of course, the most valuable to the retailer – are Red Tag compatible.

Alpha Security Products is another company in the process of massively diversifying its range. Already supplying safers to Virgin UK and as well as the likes of Wal Mart in the US, it has developed a number of tagging solutions across the retail spectrum. The result is its S3 range ("show, security, sell") with an ethos designed to get merchandise out of display cases and into an environment as possible. Among the most recent products it has launched is a

"benefit denial" keeper box for DVD and Video Games. "After talking to many retailers over the past 12 months, we hear that the theft of high value items – specifically video games – is mainly for resale," says David Janssen, managing director of Alpha Security Products Europe. "To combat this, Alpha is the first company in the world to develop a benefit denial video game box. You can put this box in the store – you don't have to put it in a show case, it has the ES alarm inside – but if a thief runs off and tries to open it they will trigger a device inside which will give large pins that will dig into the packaging.

"The object of the exercise is not always to reduce theft... it is to reduce and manage theft without reducing sales" – Sean Maddox, AGI/Amaray



Red Tag: effective because it dispenses with safers altogether

When you try and remove that game from the keeper, it will damage it so badly that it has no resale value."

For Janssen, one of the key elements to any security system is to offer differing levels of protection in proportion to a product's value. "We are being diverse, so that the customer can choose," he continues. "They can protect their chart products at a certain level of security, while their new releases are protected at a higher level because those are more attractive to shoplifters. That means they don't have to buy all the way a cheap solution, or all the way an expensive solution. Also, all the security devices that we develop whether it's a CD safer or a box for a Nintendo or if it's a tag for garments – they all work off the same detacher."

Other interesting developments in the sector come from ADT, which has developed

its Source Protection tagging operation with Disronics for selected Universal Music products. This involves high-risk titles from the likes of Daniel Bedingfield and the Sugababes being tagged at the point of manufacture – "source tagging" – as opposed to being tagged in-store.

"The benefit of it is that the retailer doesn't have to spend time in-store tagging stock, so basically they can focus on customer service," says ADT source protection development manager Jill Collins. "It also means that there is a compliance in placement of the tag. We recommend it

to be in a certain place by the bar code and, if the product is tagged at the factory, we can be sure that is where it is."

Piper Media has developed its Peg-It system, which is purposely marketed for the rental sector, while Pro-Loc, which supplies safers to Sainsbury's and Currys, is combating the issue of shelf capacity by designing fixtures and fittings to compliment its security range.

"Capacity has always been an issue," says Mike Vickers, managing director of Pro-Loc UK Ltd, "so, one of the things we did as a company to resolve this was to start producing our own furniture and display systems. The other issue you always face is whether they are going to fit the fittings, so two years ago we decided to produce our own audio/visual display systems. The other issue you always face is whether they are going to fit the fittings, so two years ago we decided to produce our own audio/visual display systems, which incorporate a product called MicroSlat and, by getting more shelves on, you get quite a lot of that capacity loss back. We just sold the shelving system into a new shop in Liverpool airport last week and they also took our security cases – so there you get the synergy between the two."

For Sean Mastodon, marketing manager at AGI/Amaray, the producers of the Red Tag compatible DVD case, the ideal result should be a system that deters the thief yet also – just as importantly – increases sales as a by-product. "The object of the exercise is not always to reduce theft," he confirms, "it is to reduce and manage theft without

reducing sales." Even if theft did go up, if store traffic and sales increased then that is half of the same equation.

At present, security products such as Red Tag and Source Protection are still being tested in the UK, although multiple retailers are working closely with each other to improve existing systems.

"There is certainly a big drive from the retailers," says Richard Mathers, loss prevention manager at Virgin Megastores. "In fact, there's a multimedia loss prevention consortium and we meet every six to eight weeks. That will be us and HMV and WH Smith and all the other major retailers. We will all talk together about common issues and certainly that body has instigated solutions with the client of the sort of thing that we'd like to see more of. We don't talk about trade, but we do quite openly share experiences with each other – so it is useful to know as a retailer that you're not fighting the battle

all by yourself."

That the safer retains its dominant position in the market is not the result of a lack of alternatives. From the evidence above, there is an abundance of creativity on the manufacturing side and retailers are eager to test it. If anything, it is the complexity of the supply chain – from manufacturer/replicator to distributor/studio to studio – and the difficulty in co-ordinating compatible formats that is slowing down the transition from the safer to more advanced systems. Retailers demand the uniformity offered by the likes of Red Tag – yet with the CD, in particular, where there are thousands of box manufacturers, it is probably impossible to find one solution that fits across the board.

Ultimately, it is more likely – and, perhaps, ideal – that individual retailers will utilise a number of the available options and that manufacturers will work together to find solutions.

For Mike Vickers, an embracing and acceptance of the diversity in the marketplace would probably offer the most realistic and consistent protection option. "My belief is that the way forward is mixed solutions," he says. "You have the protection for the product that the product deserves. So there are various levels of protection. If it is very high risk, like computer games, then let's go for the security case – you have to break into those. If it's standard DVD, then maybe go for Red Tag. But not every product is in an Amaray box so you can't use those on every product, so you can use the self-sealed tags on budget products at the other end of the market."

As a company, we've decided that we should form alliances and work with people so we can offer a range of solutions."



Pro-Loc safer: popular form of security device



Piper's Peg-It system: used in video rental market



Pro-Loc fixtures: for racking with or without safers

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Then you see another that takes your fancy. This time the box is empty. The DVD itself is behind the counter. You can queue for it later.

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Red Tag locks the DVD in place, houses your security tag and clamps the box tightly shut. But that's not all.

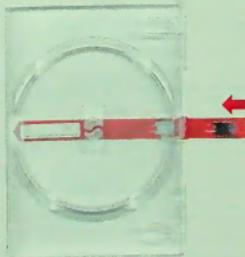
In trials, it increased sales by between 50% and 200%. Why? Because it encourages impulse buying, increases back catalogue sales and allows more product – and a greater range – to be displayed. It even cuts queues. All for the same price as a standard Amaray case.

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