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Inside: Amy Winehouse Cheeky Girls The Coral Benny Benassi Madonna  
BB Web has Subs?

# MUSICWEEK



CMP

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**Special issue**  
**Music Week**  
**names the 50**  
**most influential**  
**people in the UK**  
**music industry:**  
**the definitive**  
**rundown of the**  
**players whose**  
**decisions matter**  
**most. Who made**  
**the final cut?**

See p8



Wozencroft promotes Felgate and Leonard to take on top jobs at EMI and Parlophone

## Capitol does double to fill MD roles

### Labels

by Paul Williams

Capitol Music UK president Keith Wozencroft has turned to two of his longest-serving lieutenants to fill the managing director posts at EMI Records and Parlophone.

Wozencroft, himself elevated from Parlophone managing director last September, is placing Terry Felgate in charge of EMI Records, with Miles Leonard moving up to head Parlophone.

The appointments are a typical move within the walls of EMI, which – as previously illustrated through the elevations of Wozencroft and Recorded Music chairman and CEO Tony Wadsworth to senior positions within the company – tends to promote organically from within rather than poach talent from outside.

"It's a cultural thing within the company," says Wozencroft. "It's very strong. David [Munnis] and Alain [Levy] have continued that and I've always believed in bring-

ing people through. It's very important."

Wozencroft says one of the reasons he moved up to his newly-created role last year was to generate promotional opportunities for others. "I wanted to make sure there was room for people to come up because, with Parlophone especially, there were so many strong people in there I felt we were going to lose people because they had nowhere to go, even though they loved being at Parlophone," he says.

Felgate's promotion to EMI Records managing director comes just under a decade after he joined Parlophone as product manager. He began in his most recent role as Parlophone marketing and creative director in May 1998 and has worked on projects involving a range of artists including Blur, Norah Jones and Radiohead.

The appointment of Leonard as Parlophone managing director follows a series of successes for the Parlophone A&R team where,

since February 2002, he has been director of A&R and head of associated labels. During his tenure it has signed and developed artists such as Coldplay, Gorillaz and Kylie Minogue.

For the past 10 months, Wozencroft has directly overseen the two companies himself, but says the two appointments now free him up to concentrate on specific projects. "I like to really focus on things," he says. "I need to sit and listen to records and think creatively."

### BBC boss backs R1 over UK music

Greg Dyke gives his support to national pop station in latest development in row over its support for UK acts **p3**

### Warner and BMG ready to merge

Majors prepare to make merger announcement within a month as discussions reach advanced stage **p4**

### Seal goes back to basics

Five years after his last studio album, the singer reunites with Trevor Horn and prepares for comeback **p7**



**This week's Number 1s**  
**Albums: Beyoncé**  
**Singles: Beyoncé**  
**Airplay: Beyoncé**



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Digest

● 'Ten years ago, any "influence" list would have been full with record executives; today, the emerging force is media' - Editorial, p22

## MUSICWEEK

Incorporating lists, A&R, Release, Reviews, News Report, Hit Music, Record Mirror and Yours Report

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## Sign here BMG and Warner head for merger

● **BMG and Warner** are expected to announce plans to merge within the month, p4  
● Former Sony Music chairman and CEO **Tommy Mortola** is returning to the record business with the launch of a new label through Universal. The new company will be called **Casablanca**, after the Seventies label founded by Neil Bogart which was known to stars such as Kiss, Village People and Donna Summer p6



Rice: Warner/Chappell publishing deal

● **Warner/Chappell** last week won the contest to sign up-and-coming singer-songwriter **Danier Rice** to a worldwide deal. Rice's debut album *B* has been given a soft reissue since being signed by Christian **Tattersfield's** 10th Floor Records prior to a full-on fourth quarter push.

● **Mobile music company Shazam** has inked a deal with **Universal Music** for its **Songreal** service in the UK. Shazam's **Songreal** service allows consumers to tag a tune they like, then, by dialling 2584, send a 30-second audio clip of the track via SMS with a personalised record message to a friend. It follows **Shazam** deals with **Aim** and **Wanter**.

● **Advertising agency BBH's** recently-launched music publishing arm **Leap Music** has signed a worldwide administration deal with **Buckle Music**. ● **BMG** has struck a joint venture deal with new label **Phonogenic**. The new label has been set up primarily a producer/songwriter-focused venture that will feed into **BMG's** as it searches for new talent to add to an experienced songwriting team.

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## Bottom line

### EMI chief bullish on anti-piracy

● **EMI** executive chairman **Eric Nicoli** told his company's AGM last Wednesday that he believes the push against online piracy will start to have an impact within the next 12 months. At the gathering of shareholders at the National Gallery in London, Nicoli said the company's improving release schedule through the rest of the year will see the major active results in line with his forecasts.  
● **Sanity Entertainment** is looking

to consolidate its UK and Australian operations with parent company **Brazin** placing more than 100 stores under review. **Brazin** has placed 25 of its 105 UK stores, acquired from **Virgin** under its **Our Price** brand two years ago, under review and plans either to close them or convert them to **Global's** lingerie, footwear or surfwear lines over the next year.

● **British Music Rights** director general **Frances Lowe** has questioned **Oxfam's** methods of analysing TV and radio stations' output, p7  
● **Simon Cowell's** role at **BMG** will continue unchanged despite his chancing of a three-year deal with **US** network **FOX** for **American Idol**, says the major's chairman **Tim Bowen**. The deal is expected to keep **Cowell** in the US for nine months of the year, while he is also working on other TV projects. "He will still be part of **BMG** in his current role," says **Bowen**.

● **MTV Networks** International (**MTNI**) has put in place a series of management changes. **Alex Ferrari** is promoted to COO for **MTNI** from his role as CFO at **MTNI**. **MTNI** Europe president/Chief executive **Dirk Hansen** becomes **MTNI** creative director; general sales director of advertising sales **Europe Jonathan Patrick** also becomes executive VP of global marketing partnerships; **Alina Voglner** is made **MTNI** senior VP of human resources for **MTNI**; **Michael Day** becomes **MTNI** senior finance VP; **Glennia Patton** becomes **MTNI** senior VP of marketing and communications; and **Rebecca Baird** is promoted to VP marketing and consumer products.

● **Barry White's** (UMTV-issued) **The Barry White Collection** retrospective was yesterday (Sunday) challenging to return to the Top 75 after sales increased five-fold in the week following the singer's death. **White** passed away aged 58 on July 4 in **West Hollywood** following a battle against a kidney condition.

● **Paul Zimmerman**, head of music at **Amazon.co.uk**, is leaving the company at the end of July. **Neither Zimmerman** nor **Amazon** would comment on the reasons behind his decision, which becomes effective at the end of this month.

● **Yool Kenan's** appointment as **BMG UK and Ireland** international marketing and A&R senior vice president has been confirmed by the company's chairman **Tim Bowen**. In his new position, **Kenan** - who was formerly senior vice president, marketing for **BMG Europe** - takes overall responsibility for the UK, **International Exploitation** group and **International A&R**.

● **PRS** chairman **David Bedford** has accused the **UK Government** of not being interested in or respecting creative industries, p7

## People

### EMI digital boss departs in rejig

● **EMI** Recorded Music's president of digital distribution and development **Jay Samit** has left the company. Sources say the move comes prior to the creation of a new structure for **EMI's** new media group. **Samit** joined



**EMI's** flagship **Oxford Circus** store closed under a new management of its most over-subscribed PAs yet last Monday, when **The Darkness** marked the release of debut album **Permission To Land** with an in-store performance. Around 1500 fans turned out for the event with the first 400 in the queue, which started forming

around lunchtime, being handed outwards to meet the band afterwards and have their albums signed. Only three weeks after **The Darkness's** debut, **East West** offering **Growing On Me** gave the band a Top 20 singles debut, the band were yesterday (Sunday) on course to figure among the top three albums.



White: retrospective heading for Top 75

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Corporation defends commitment to British acts

## BBC boss backs R1 over UK music row

### Radio

by Joanna Jones

BBC director general Greg Dyke has added his voice to the debate over Radio One's support for UK acts insisting that the national station, alongside Radio Two, leads the vanguard in "championing the British music industry".

Asked whether the national station's support for British music would be an issue in the BBC's forthcoming charter renewal, Greg Dyke told *Music Week*, "It is important to support British music and original British artists."

*MW* last week reported concerns among record labels over Radio One's perceived lack of support for British acts, with as few as three domestic artists featuring within a 20-strong A-list in recent weeks. The latest Radio One A-list, published last Thursday, features five records by British acts.

Earlier in a special *Radio Festival* in Birmingham last Tuesday, Dyke highlighted Radio One's OneMusic initiative for unsigned talent, through which 100 artists have won management and publishing contracts or record deals. Two OneMusic Unsigned acts, Squint from Luton and Stateless from Leeds, were added to the C-list this week.

When asked to respond to the criticisms of Radio One, Dyke handed the baton to station controller Andy Parfitt.

"Around 90% of artists on the Radio One playlist are UK artists," Parfitt told delegates. "We make no apology for featuring international artists - the UK is awash with global music and young people increasingly access it online, on digital radio and through TV."

Parfitt added that OneMusic



Dyke: BBC is 'championing British music'

nurtured UK talent by providing legal and A&R advice to young music makers every day of the year. "This week, 25 plays on Radio One's mainstream output were from those young bands," he says.

Meanwhile, BBC director of radio Jenny Abramsky told *MW* that Radio One was showing its support for UK artists in "more subtle ways" than just through mainstream playlists.

"We are looking at different ways to [support British music] all the time and OneMusic is one of those ways," says Abramsky. "There is no point in playing new music to no listeners and there has to be a balance."

Abramsky says the importance of Radio One's specialist music programmes should not be underestimated, citing John Peel as a "towering influence" on music who went unmentioned in Radio Two's recent Great British Music Debate.

Greg Dyke told delegates that

**Around 30% of artists on the Radio One playlist are UK artists. We make no apology**

Andy Parfitt, Radio One controller

Radio One and Two were of critical importance to the corporation, as important as Radio Three and Four and BBC's 1 and 2, and said the BBC's role was to encourage diversity, drive new markets, discover fresh talent in radio as well as driving awareness of DAB digital.

The director general earlier announced that a new Coventry-based radio station for Coventry and Warwickshire would be added to its BBC local radio portfolio.

Dyke's backing of Radio One came last week as Simon Fuller - named this week as the most influential executive in the UK music industry (see p5) - offered his own words of support for the station.

Talking to *MW*, Fuller said, "When there is a fantastic record made by a British artist, Radio One will support it. They can spot the quality and this has proven over a number of years."

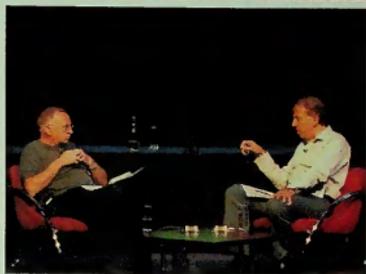
"I certainly have faith in Radio One and their ability to support the best British talent. The onus is on the music industry here to come up with better records than the US and other territories."

Other radio industry figures also stepped into the debate. Mark Findlay, Capital Radio's head of music, says Radio One needs to be more supportive of British music on high rotation, adding that he has expanded the London station's B-list to give acts more chance of developing on air. The list now comprises 10 tracks, instead of five tracks as before.

Findlay says the B-list structure is to be rolled out across the network over the coming weeks.

Xfm managing director Graham Bryce adds, "I am not a fan of quotas, but it should be implicit that Radio One should support British music."

joanna@musicweek.com



Manfred (left), Berner: disappointed with changes to Communications Bill

## Diversity is safe with us insist radio chiefs

Commercial radio executives have hit back over what they perceive are implications that their stations cannot safeguard musical diversity once the Communications Bill becomes law.

Their response follows proposed changes to the Bill, helping to safeguard "localness" in the face of concerns that diversity could be swept away by group mergers or takeovers.

GWV chairman Ralph Bernard says the changes imply that commercial radio cannot be trusted. "It is disappointing that we have to enforce localisation to the point it is felt necessary to put it in the Bill, as it suggests that [commercial radio] cannot be trusted," he says.

"It is like we are a naughty boy who has to be slapped over the head to make radio stations local - but we are doing it anyway," adds Bernard, who says the changes would not have a diverse effect if the interpretation of the rules is reasonable.

The Bill is being a third reading in the House of Lords last Tuesday, following key Government amendments, which

will impel regulators to consider the impact on musical diversity when radio licences change hands or station formats are changed.

Commercial Radio Companies Association chief executive Paul Brown echoed concerns that the rules on local content were heavy-handed. "Clearly local radio is not in the business of not wanting UK music to do well," he says. "We are not in favour of regulation for the sake of it and clearly our business and the music industry's interests are clearly aligned."

Meanwhile, Capital Radio chief executive David Mansfield used the opportunity of last week's Radio Association-organised Radio Festival to scotch suggestions that his group was prime for a takeover by Clear Channel.

He said, "There are some basic differences in approach between a company like Clear Channel and Capital. Clear Channel's Lowry Mays said his business was all about selling hamburgers and Ford's. Well the starting point for Capital is listeners."

joanna@musicweek.com

### THE MUSIC WEEK PLAYLIST



**P DIDDY**  
Let's Get It  
(Bad Boy)  
Usually  
Finally getting  
plays on radio  
after months of  
club spins, this is  
one big step for  
hip-hop.  
(Single, August 18)



**BROADCAST**  
Halo Sound  
(Warp)  
A Pioneer's box of  
exotically melodic  
and seductive  
songs, from a band  
which shows no  
sign of running out  
of steam.  
(Album, August 11)



**FYA CREW**  
Too Hot  
(White Label)  
A collection of  
UK rags with a  
strong pop look  
from these three  
dancehall teen  
quints from  
reggae hotspot,  
Slough.  
(Single, 10c)



**BUSTED**  
Sleeping With  
The Light On  
(Island)  
Just four singles in  
and Busted are  
already Britain's  
best pop act, by  
quite some  
distance.  
(Single, August 11)



**LENE**  
It's Your Duty  
(Polydor)  
This track from  
Aqua, back with  
something fresh  
and aiming to be a  
Euro-Pink (Single,  
September 15)



**ELVISS**  
Comedose  
(PP Records)  
West Londoners  
updates mix their  
live power with  
radio-friendly punk  
rock melodies.  
(Single, September 8)



**THE RAVEONETTES**  
That Great Love  
(Sanctuary)  
(Columbia)  
This is the first  
musical moment  
to date from the  
dark Danish duo  
(Single, August 11)



**SPEEDWAY**  
Genie In A Bottle  
(Innocent)  
This  
momentarily may be  
cringing, but the  
public will lap up  
this clever  
new king of The  
Strokes and  
Christina Aguilera.  
(Single, August 25)



**THE FUTUREHEADS**  
First Day  
(Domestic  
Plastic)  
Andy Gill exercises  
his production  
magic across three  
killer tracks of  
angular punk rock.  
(Single, July 28)



**P'NUT**  
Sweet As  
(Cheeky)  
From studio waltz  
to arena indie and  
artist, P'NUT's  
diverse beats  
form one  
cracking debut  
(Album, September 1)

## Music scores VAT victory in Euro vote

The music industry has scored a political and economic breakthrough, with the European Parliament's culture committee last week voting to include music in the list of cultural goods given a lower VAT rating.

The move last Tuesday represents a significant U-turn by the European Commission, which recently rejected a draft proposal to consider products that should be granted a reduced rate of VAT under Annex H of the 6th VAT Directive. This provides for member countries to set a lower level of VAT on certain goods such as books and newspapers.

Recorded music was not listed in that initial proposal, but music lobby groups are hoping that the European Parliament's decision will influence commissioners to rewrite and represent a new draft proposal with an amendment to include music in Annex H.

Previously, commissioners have steered clear of including music in Annex H because it is a form of entertainment and, therefore, not a first necessity good. Also, it is suggested that they would prefer VAT on music to be harmonised across Europe.

However, Impala deputy secretary general Helen Smith says several commissioners are in favour of including music in Annex H and hopes the European Parliament's decision will have an influence on how a second draft proposal on Annex H is framed. A new draft proposal on Annex H may be written as early as this week.

Smith says, "The European Parliament wants music [in Annex H] and that is an elected body. We are obviously going to point out this is the voice of the European people, because lower VAT will benefit consumers. They will pay less and there will be more choice."

"The pressure is on the commissioners to draft a new proposal on Annex H within the next couple of weeks before the EC breaks for summer, a move which would delay the legislation until much later in the year.



Smith: banking on Euro decision

Speculation over announcement grows as link-up negotiations get serious

# EMI and Warner merger talks reach advanced stage

## Companies

by Robert Ashton

Sources within Warner and BMG are indicating that proposals for a merger will be confirmed within weeks.

Widespread speculation that two out of the three majors, BMG, EMI and Warner, would ultimately come together gathered new pace last week as a spokesperson for Warner Music parent, AOL Time Warner, gave a clear indication that talks have started to get serious between Warner and BMG. She confirmed the existence of a short-term "exclusivity" deal precluding the two groups from talking to other interested parties while their negotiations continue.

And other sources within the two majors indicate that talks are so far advanced that notification of intent to merge could be posted in Brussels within the month. One source close to the two companies says, "Talks are going ahead. It's all heading towards an agreement sometime this summer. People sense we are getting closer and they are right, but we are all trying to do the right thing and getting on with business."

However, analysts remain divided on whether the efforts of BMG's and Warner's respective

bosses, Rolf Schmidt-Holtz and Roger Ames, will win the seal of approval from the European Commission's Directorate-General For Competition (DG Comp). The DG, which has already rebuffed two music mergers involving EMI, still needs to be convinced that any combination of BMG and Warner would not diminish competition, according to Brussels sources.

Analysts say the rationale for a merger between two of the big five has not changed since EMI looked to link up in 2000, first with Warner and then BMG - the ultimate end-game of cost savings. However, the landscape in the music industry and at Brussels has changed significantly since then, which may have given Warner and BMG some success.

The problems within the music business are well documented, centring on a decline in profits, increases in piracy and the industry's slouch in migrating to a digital delivery model.

The EC itself has also seen changes; the merger task force,

**Talks are going ahead. It is all heading towards an agreement sometime this summer**  
BMG/Warner source



Ames: deep in talks

which ruled on the two failed EMI attempts to combine, has been folded into DG Comp. A Brussels lobbyist says that, because of this, the merger task force may lose some of its power. "Whenever Monti has a problem with a merger, he asks for either a structural or behavioural change," he adds.

In their favour, BMG and Warner are both smaller than EMI in Europe, claiming shares estimated at 10.0% and 11.9% respectively in 2002. Planners suggest Warner is also planning to offload its Warner/Chappell publishing arm, with potential buyers including rival music companies, other media groups and even an internal management team.

The EC is expected to squeeze promises that AOL will not push Warner and BMG catalogue on to its media platforms at the expense of

other companies.

One city media analyst adds that DG Comp may now conclude that the pair have been as weakened that their merger, with conditions, will not adversely affect the rest of the business. "It is difficult to predict either way," the analyst adds. "But if it does, EMI will be a lost soul who misses out again."

The Simpkins Partnership's Stephen Hornsby, who advised Zomba during EMI's failed merger attempts, also believes a merger is not as problematic as the EMI deals, because "BMG is not so strong in publishing".

He also suggests that promising the independents access to the "AOL dominated internet" could be dealt with by undertakings.

However, Impala, which played a crucial role in gathering evidence to block the EMI merger proposals, believes BMG and Warner face a tough ride. Deputy secretary general Helen Smith says a recent meeting with head of the DG Comp media unit Herbert Ungeler and DG Comp chief Philip Lowe gave her the impression that Brussels remains committed to the principle that "five majors is OK, four is not". She adds, "The changing market has not changed any of our views on four-meetings feeling comfortable."

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## AMY WINEHOUSE

Londoner Amy Winehouse is poised to follow a similar career path to Ms Dynamite, albeit with a very different take on British urban music.

The 19-year-old musician mixes elements of jazz, hip hop, soul and reggae into her brand of R&B, all of which carries a gritty and earthy feel.

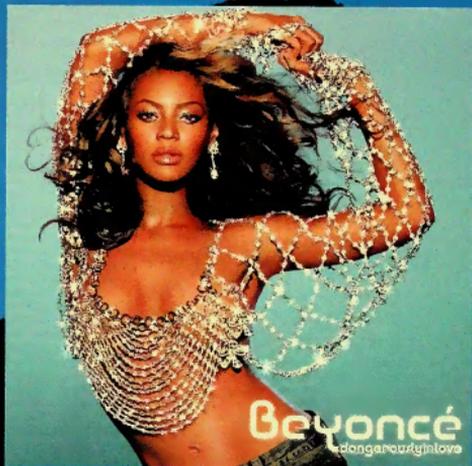
Managed by Nick Goodwin and Nick Chernanski of 19 Management, Winehouse has secured a publishing deal with EMI Music and a record deal with Island.

"She has an amazing range of CAST LIST: Label: Island. Publisher: Guy Moot. EMI Music. Management: 19. Press: Steve O'Neill. Island.

## SNAP SHOT



Windswept Music  
would like to congratulate it's writer  
Beyoncé Knowles



on her No.1 Album 'Dangerously In Love'  
and No.1 Single 'Crazy In Love'



WINDSWEPT

Windswept Music (London) Limited  
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Telephone: 020 8237 8400  
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E-mail: [mail@windswept.co.uk](mailto:mail@windswept.co.uk)



Donna Summer: one of Casablanca's most successful artists

Rebirth of Casablanca shows value of famous brands to the industry

## Classic labels resurrected

by Paul Williams

When Tommy Mottola announced last week that he was re-activating the Casablanca Records moniker as part of a newly-signed deal with Universal, he was falling in line with a new fashion in the record business.

The rebirth of the Casablanca imprint, whose notorious history includes hits from Kiss, Donna Summer and Village People, came after Mercury last month revived Fontana and Vertigo. EMI's moves to breathe new life into Liberty and Manhattan, and BMG's dusting off the Bell name.

And yesterday (Sunday) The Darkness were expected to debut in the top three of the albums chart with their debut *Permission to Land*, having become the first signings to an Atlantic UK imprint resurrected by new East West managing director Korda Marshall.

Marshall believes the revival of such famous label imprints shows an industry that has "woken up to the value of the brand." "It's easier for me signing up established acts trying to sign them and ringing up media I don't know if I say 'It's Korda from Atlantic,'" he notes.

Mercury Records co-managing director Greg Castell says the decision to dust off the Fontana and Vertigo imprints followed a look at the company's operations.

"It became clear we're not a genre-specific record company and we don't need to be a genre-specific company. But when we're signing artists as diverse as Dariusz to The Rapture to Manlight and Lisa Scott-Lee, it's clear some artists fit in the same pot as others and some in a different pot," he says.

For Fontana, it is a third coming; in the Sixties, the imprint was home to Manfred Mann and the Spencer Davis Group, before being

revived in the Eighties for acts such as James and Tears For Fears.

Looking to the past for a label name can be a financially prudent move, according to Manhattan Records co-vice president/general manager Ian Ralchini, whose company first signing Morch Jones has this year's biggest-selling album this year with *Come Away With Me*. "It's very costly to copyright and protect the patent of a name," he says, adding, "From a commercial stand point the name Manhattan was registered and it had a history."

For Ralchini and his partner and former Atlantic colleague, legendary producer Arif Mardin, the Manhattan label name, which in its first incarnation was associated with a roster including Natalie Cole and Bobby McFerrin, seemed the ideal moniker for their plan for a "New York night-time label."

And, to complete the circle, the label has just signed Richard Marx, the first signing to the original Manhattan.

While a classic label name remains a great selling point to artists and the media, some believe their value to the public as a whole has diminished; the days of collecting records on a certain label, such as Stax or Factory, appear long gone.

Brian Southall, Warner Music Europe's corporate communications vice president, who is currently updating his A-Z Of Record Labels book, says, "There were lots of labels that had a personal magic when I was a kid, such as Chess and Monument," he says. "They were all identified with a particular music style, but that's now changed."

However, at record companies, where there is now an increased emphasis on branding, their value is more important than ever.

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Global sales of pirate CDs top 1bn for the first time

## IFPI to take on the world's 10 hot spots

### International

by Martin Talbot

The international music industry has unveiled a new strategy in its ongoing battle against the growing scourge of commercial piracy, targeting its efforts in 10 of the world's hotspots.

The announcement came last Thursday, as the IFPI announced figures showing piracy to be at its worst level on record. Global sales of pirate CDs topped 1bn for the first time in 2002 (up 14% on the previous year), taking the value of the global market to \$4.6b (up 7%).

The figures underline a pirate CD market which has more than doubled in the past three years, replacing the commercial pirate cassette business, which declined by more than 20% last year to leave piracy across all units down by 3%.

The IFPI unveiled its list of markets at a media conference last Thursday, vowing to up the ante in terms of investigation and enforcement, while also putting increased pressure on governments to act.

The Top 10 markets, which include four in Europe - Poland, Russia, Ukraine and Spain - will be the subject of concerted action over the coming year, says IFPI chairman and CEO Jay Berman.



In order to work effectively against pirates, we need to have government participation

Jay Berman, IFPI

Berman outlined a three-point strategy, centring on better laws to protect music, the regulation of plants using optical disc regulations and the imposition of severe penalties against those found guilty of commercial piracy activity.

Berman stressed the importance of government support. "We as an industry spend an enormous amount of our resources and manpower in dealing with piracy worldwide," he said. But in order to work effectively against pirates, we need to have government participation and co-operation.

Berman highlighted the importance of creating national optical disc licensing schemes for

Total units: 1800m, down 3%  
Total value: \$46bn  
up 7%

IFPI target markets: Brazil, China, Mexico, Paraguay, Poland, Russia, Spain, Taiwan, Thailand, Ukraine.

### SNAP SHOT



### CHEEKY GIRLS

Grainade TV has started filming a documentary on *Multiply Records' The Cheeky Girls* for ITV, as part of the TV pilot for their debut album *Playtime*, which is released on August 13. The hour-long *Being The Cheeky Girls* programme will go out in September, after appearances on *Big Brother*, *The Saturday Show*, *SMTV* and *GMTV*. "The Cheeky Girls are viewed as a bit of a joke, but the kids love them," says *Multiply's* managing director Mike Hall, whose company has timed the album's release to coincide with the school holidays. "It is aimed at kids from three or four years up to 12," he says. *Playtime* will be preceded by a single, *Hooley Hooley* (It's A Cheeky Holiday), on August 4.

CAST LIST: Label: *Multiply/Ishtar*. Product manager: Dave Mariner. *Ishtar*: Radio 2. *Big Brother*: BBC. *Hooley Hooley*: BBC. *Playtime*: Press. *Shelley Barwell*: Spinnet Media.

Fuller has had a profound impact during the past 18 months' - MW50, p9

✂

Talent

CAST LIST  
Label: WEA  
Publisher: Perfect Songs  
Manager: Irving Azoff  
Radio: Peter Black, The Partnership

TV: Sarah Adams, The Partnership  
Press: Andy Preiner, WEA

## 'Show us respect' says PRS chairman

PRS chairman David Bedford has laid into the UK Government over what he says is its 'lack of interest in or respect' for the creative community.

Speaking at his organisation's AGM last Thursday, Bedford highlighted last September's Cisc conference held in London, to which Prime Minister Tony Blair turned down an invitation and Culture Minister Tessa Jowell cancelled at the 11th hour.

By contrast, Bedford noted that the then US president Bill Clinton hosted a reception on the White House lawn for the 1994 Washington congress, while French president Jacques Chirac met delegates when the event was held in France four years later.

Bedford said he has written to new Arts Minister Estelle Morris congratulating her on her return to Government and that he has been encouraged by ministers' decisions to adopt 'crucial amendments' to the Communications Bill.

But he added, 'I'm afraid we

have a constant challenge to persuade the Government of the need for their total support for copyright and a better understanding of creative culture as a whole.'

PRS chief executive John Hutchinson used the AGM at London's Radisson SAS Portman Hotel to highlight international income as a 'star performer' during 2002, with a near 11% annual rise to £60m. He said it provided further evidence that British music is as popular as it has ever been abroad.

'It is a message we need to communicate to the doomsayers, who keep predicting the demise of the British music industry when what they are really talking about are the problems facing the recorded music industry,' he added.

The US was the top territory earner for PRS overseas, with an income increase last year helped partially by cable settlement deals with HBO and Viacom.

Meanwhile, Mute Song's Andrew King topped a vote in a seven-candidate election to fill three publisher director places on the PRS board. Chrysalis Music's Cathine Bell attracted the second-most votes, while Heathcote Music's Andrew Heath, who, like King was re-standing for election, finished third.

There were only three candidates for three vacant writer-director places; these were filled by media composer Nigel Eastham Powell, songwriter Mick Leeson and composer John McLeod.



Bedford: faces constant challenge

## BMR targets Ofcom as key battle ground

British Music Rights is heading for a battle with Ofcom over how the new media regulator plans to monitor TV and radio stations' output.

BMR's outgoing director general Frances Lowe used her keynote speech at last Thursday's PRS AGM to question why Ofcom's creative board, which is charged with examining output, will not have a place for a creative specialist.

'So, how do they expect to analyse what makes up the content on radio and TV?' asked Lowe. She further identified the BBC Charter Renewal as a key issue for BMR going forward, with the organisation this October planning a seminar to debate the topic.

Its importance was echoed by PRS chief executive John Hutchinson, who said the industry

should be apprehensive about any possible changes to how the BBC works.

'The BBC gets lots of kicks, but overall it is a very important sponsor, owner and developer of music,' he said. 'It keeps many of our members in employment and we must be very careful before we try to work Centre's head of legal affairs and will start at BMR on September 15.

Lowe's successor was unveiled last week as advertising agency Young and Rubicam's UK and Europe chief legal counsel Kate Fulton. Fulton was previously the ITV Network Centre's head of legal affairs and will start at BMR on September 15.

Lowe will leave BMR at the end of August after five years, to take a one-year diploma in modern and contemporary art. 'I enjoy the work,' she said. 'But it's time for something different.'



## Star reunited in the studio with producer Trevor Horn Seal's new release goes back to basics

by James Roberts  
In 1998, Seal landed one of the biggest recording deals of recent times, then said to be worth in the region of \$65m.

The worldwide deal with Warner Bros was expected to propel the singer, who first emerged as the voice of Adamski's acid house classic *Killer* in 1990, into the superleague of global stars.

But the first album under that deal - Seal's third titled *Human Being*, released in 1998 - did not live up to the commercial expectations set by the huge sales of his two previous best-selling albums.

The singer's 1991 eponymous debut sold more than 3m copies worldwide, but its 1994 follow-up - also titled *Seal* - raised the game considerably, selling more than 4m copies in the US alone, driven by the worldwide hit *Kiss From A Rose*, which was featured in 1995's *Batman Forever* movie.

He was an international star on the scale of Robbie Williams today. Now, five years on from the release of *Human Being*, Seal is preparing for the release of his fourth studio album, *Seal IV*, in September. Despite the obvious pressure to deliver a hit album, Seal says the new album has been his most pleasurable recording experience to date.

'Commercial success is not of primary importance with this album,' he says. 'My sense of worth comes from making music that makes people feel connected.'

One connection Seal, who is managed by Irving Azoff, made last year was as the vocalist on Jakatta's hit *My Vision*, a huge sales and airplay hit across Europe.

'I think it was a tonic for him getting a hit with the *Jakarta thing*,' says Trevor Horn, who has been reunited with Seal to produce the new album. Horn produced all of the artist's previous hits, including *Crazy* and *Kiss From A Rose*. 'But we didn't go into the recording of this album with a big plan. The idea was to make an album with no bad songs on it.'

Since the pair last worked together, Horn has clocked up a number of international hits, his most recent being courtesy of Russian faux-lesbian duo t.A.T.U. 'It shows the depth of a truly great producer,' says Seal. 'He can pro-

**My sense of worth comes from making music that makes people feel connected**  
Seal

duce a soul record, the next day a t.A.T.U. record and Belle & Sebastian after that, which he has also just done.'

Although Horn had worked on a handful of tracks for *Human Being*, the new album is the first time they have worked on a project completely since 1994. Seal wrote around 70 new songs in the run up to recording *IV*, which Horn helped narrow down to the 12 that have made the final cut. 'The emphasis is on the song and the vocal quality on this album,' says Seal, who appears to have a unique working chemistry with his producer, he says he would be 'hard pushed' to find another such source of inspiration.

'I think he is my biggest fan and that he really gets turned on by my singing,' Seal says.

IV sees Seal and Horn getting back to basics with what they do best. 'With an almost underproduced feel - given the dynamic - it is about letting the songs do the talking.'

The whole recording process has given me a tremendous sense of achievement,' says Seal. 'But really the most important thing is that it connects with people, everything else will follow.'

james@musicweek.com  
Cast list see above

# Fight for market share has been closest in years as albums grow while singles continue slide

## Sony tops singles and albums share

### Market shares

by Paul Williams

First the good news: the once, almost weekly turnover of the UK's biggest-selling single is now just a distant memory, with quarter two's top three all spending four weeks at the top.

But the figures behind the hits make somewhat less comfortable reading, with just one single across the entire three months - R Kelly's Jive-issued Ignition (remix) - managing to sell more than 200,000 copies. It was so far ahead of the competition that it outsold the quarter's runner-up, Make Love by Room 5 featuring Oliver Cheatham (Positive), by more than two copies to one.

Meanwhile, the quarter's 10th most popular single, Buste'd's You

Said No (Island), only just managed to break the 100,000 barrier, a huge drop from the equivalent period in 1999, when Westlife's Swear It Again had to sell 334,518 copies to achieve the same status. All that Buste'd's sales would have achieved then was 44th place.

But, while the quarter's top-selling single was so far ahead of the competition, within the record company market shares it could hardly be closer. The tightest battle for the victory since the opening of 2000 had Sony overcoming quarter one's champ Polydor to record its first singles victory since the previous Epic, Sony and S2 operations were combined.

Sony's unbeatable 12.2% share here, helped by the chart-topping Evanesence's Bring Me To Life (third of the quarter) and Big Brovaz's Favourite Things (fifth),

was coupled with a second successive victory on albums. Its 11.5% victory, slightly up on the last quarter, was also led by Evanesence, whose Fallen ranked eighth of the period.

Polydor was hit by declines on both singles and albums, with its 11.2% singles share its lowest in the sector since the second quarter of 2000. But that was still enough to take second place, as its 50 Cent release In Da Club finished fourth of the quarter and S Club's swansong Say Goodbye/Love Ain't Gonna Wait For 11th.

Across on albums, Polydor was out of the top three for the first time since 1998, having to settle for fourth place on 6.9% behind Sony, RCA-Arista and Parlophone.

There were declines on singles and albums, too, for RCA-Arista, which suffered its heaviest drop on singles, where its share fell quarter-on-quarter from 14.1% to 8.3% to leave it in fourth place.

In contrast, fellow BMG company Jive pulled off the biggest gain within the Top 10 companies by leaping from 10th to fifth place. R Kelly's Ignition was its main contributor, but Justin Timberlake's Rock Your Body also helped, finishing as the 14th biggest single of the quarter.

After the void that was the quarter one's albums release schedule, a crop of some of the UK's biggest albums acts came to

TOP INDIE COMPANIES  
SINGLES  
Telstar 17.7%  
MCA 16.4%  
XL 6.4%  
Etel 4.5%  
Better The Devil 4.1%

TOP INDIE COMPANIES  
ALBUMS  
MCA 9.3%  
Telstar 9.3%  
XL 8.6%  
V2 6.5%  
Synchronicity 4.6%

Share of independent market Source: OCC



R Kelly: way ahead of the field



Evanesence: a boost to Sony

Coldplay were one of only three UK acts figuring among the quarter's Top 10, with Universal act Buste'd (fourth of the quarter with Buste'd) and V2's Stereophonics (10th with You Gotta Go There To Come Back in 10th). The others: Jive act Justin Timberlake's Justified, which was the quarter's top artist album, but was outsold by the compilation Now! 54, which helped EMI Virgin to enter the Top 10 companies in seventh place.

Despite gains for EMI Virgin and Parlophone, EMI's overall corporate albums share slipped slightly over the quarter, even though it held onto runner-up spot behind Universal with 19.2%. Universal, too, was in decline, its market-leading share slipping on albums from 26.2% to 23.0% as Warner strengthened its position in third place with 14.2% and Sony (12.2%) and BMG (9.8%) retained fourth and fifth places respectively.

Universal again led on singles, despite a drop in share from 32.8% to 26.5%, after its companies Polydor, Mercury and Island all suffered declines, while singles runner-up BMG (16.4%) also dropped back. But there were gains for Sony (on 13.8%), EMI (12.4%) and Warner (8.9%).

Ministry of Sound just nudged ahead of Telstar to finish top corporate indie with 4.0% after a run that included the quarter's fifth biggest hit, Tom's Raw's Lowliness. Craig David featuring Sing'N Rise & Fall was the main contributor to Telstar's 3.9% share. MoS also led on albums with 3.5% of the overall market, 1.5 points ahead of runner-up the Beggars Group, which was responsible for the period's third biggest album, the XL-issued Elephant by White Stripes.

In distribution, Ten retained its albums distribution crown after extending its lead over Universal by 7.9 percentage points to take 29.9% of the market. It also grabbed the single title for the first time in a year with 26.8%, setting up a fierce battle for supremacy during the year's remaining six months with Universal.

Uncertainty hangs over the record company singles and albums crowns for the year, with no company dominating as RCA-Arista did last year on singles and Polydor on albums. A handful of companies are in with a shot for either crown, but not least Sony, whose new single-entire set-up has placed it among the favorites.

But, within the singles market at least, the main question will be how ever-declining sales can be turned round. There can be no complacency either on albums where, despite still-rising sales, discounting remains rife.

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### Q2's Top 10 singles

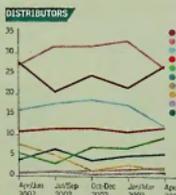
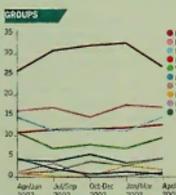
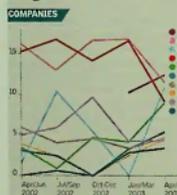
- 1 R Kelly Ignition (Jive)
- 2 Room 5 feat. Oliver Cheatham Make Love (Epic/Wind-Up)
- 3 Evanesence Bring Me To Life (Epic/Wind-Up)
- 4 50 Cent In Da Club (AfterScope)
- 5 Big Brovaz Favourite Things (Epic)
- 6 Tom's Raw Lowliness (Dunham/EMI)
- 7 Busta Rhymes and Marla Carey I Know What You Want (J)
- 8 Craig David feat. Sting Rise & Fall (Mercury)
- 9 Junior Senior Move Your Feet (Mercury)
- 10 Buste'd You Said No (Universal)

### Q2's Top 10 albums

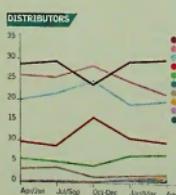
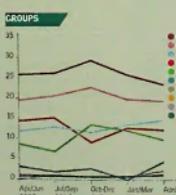
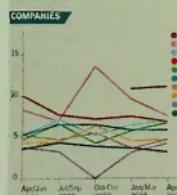
- 1 Various Artists Now That's What I Call Music 54 (EMI/Virgin/JMTV)
- 2 Justin Timberlake Justified (Jive)
- 3 White Stripes Elephant (XL Records)
- 4 Buste'd Buste'd (Universal)
- 5 Norah Jones Come Away With Me (Parlophone)
- 6 Christina Aguilera Stripped (RCA)
- 7 Coldplay A Rush Of Blood To The Head (Parlophone)
- 8 Evanesence Fallen (Epic/Wind-Up)
- 9 Avril Lavigne Let Go (Arista)
- 10 Stereophonics You Gotta Go There To Come Back (V2)

Source: OCC/ICL/EMI/SONY/UMG

### Singles



### Albums



Source: OCC/ICL/EMI/SONY/UMG

MUSICWEEK

50

**Simon Fuller****Founder, 19 Group**

Manager who pioneered a new business model and inflicted Pop Idol on the world

Whether you regard Simon Fuller as one of the smartest men in UK music or as a cynical purveyor of manufactured dross, it is hard not to have an opinion. What is undisputed is that Fuller's Pop Idol has had a profound impact on the international music business during the past 18 months – both by creating a format whose spin-off revenues have topped £115m, and even by prompting a consumer reaction against manufactured pop. Fuller has consistently delivered on his vision of using music to drive broader media properties with new revenue streams, first with the Spice Girls, then S Club 7 and now Pop Idol. That success has given him access to international media platforms and brands that other music executives can only dream of – all of which he is trying to tie into his ambitious I Love Music project. Last month 19 made US chart history by holding the top two slots on the Hot 100 singles chart, while also having three albums in the Top 20. Now the group is gearing up for the release of up to 20 albums over the next 12 months by artists as diverse as Rachel Stevens (ex-S Club), Will Young and Amy Winehouse. As the global record industry seeks a new way of shoring up its revenues, the breadth of Fuller's 19 Group – whose activities span artist management, records, music publishing and production, not to mention TV – means that the company is perfectly positioned to benefit from changes underway in the consumption of music.

**2. Lucian Grainge****Chairman and CEO, Universal Music UK & Ireland**

Hands-on in every facet of the biggest record company and Brits boss to boot

Lucian Grainge's larger-than-life presence dominates every area of the UK's largest record company. Having inherited the market-leading position from his predecessor John Kennedy, Grainge has proceeded to stamp his mark on every division, building new management teams at each of his frontline labels while also remaining hands-on to a degree which is unmatched by any of his contemporaries at the other majors. His aggressively ambitious attitude towards his business pitches each of the five commercial divisions under his control – Polydor, Island, Mercury, Classics & Jazz and Commercial – in direct competition with one another. A deal-maker *par excellence*, Grainge has also developed close ties with international colleagues such as Island Def Jam US CEO Lyor Cohen. At home, he derives further influence from the fact that he has just become co-chairman of the Brits committee.

Power is a job title, a work force, a big chequebook or a share price, but influence is a far more subjective quality. Here we list for the first time the people who we believe exert the most influence over the direction of the UK music industry on a day-to-day basis. Their decisions count; what they do affects others right across the business. You may not agree with all our choices, but that's the beauty of lists. Kick our ass, to paraphrase one of the best-known A&R men of our times. Tell us what you think. E-mail [mw50@musicweek.com](mailto:mw50@musicweek.com)

# The most influential people in UK music



1



2

Fuller: access to international media platforms and brands  
Grainge: hands-on to a degree unmatched by any of his peers at the other majors

### 3. Tony Wadsworth

**Chairman and CEO, EMI Recorded Music UK & Ireland**

The architect behind Britain's most-admired major record company

Even though Wadsworth relinquished his role as Brits chairman in the spring, he remains the chairman of other major executives to be. His company is the epitome of the good, old-fashioned value of long-term artist development – and it is British-owned to boot. Since adding responsibility for Virgin in spring last year, he has built on an empire which already included the label home of the UK's biggest pop star, Robbie Williams, the UK's most successful dance label, Positiva, and arguably the most-admired label in the business, Parlophone. That record alone means Wadsworth is a key influence.

### 4. Andy Taylor/Rod Smallwood

**Chief executive/chairman, Sanctuary Group**  
The music industry's wealthiest poor relations

The influence of the Sanctuary business model among aspiring independents cannot yet be quantified, not least because its hyperactive growth in recent years doesn't leave much room for would-be imitators to grow into. Taylor, the financial brain, and Smallwood, the creative mastermind, have built a £120m-a-year empire out of escapes from major labels – Morrissey, Spiritualized and Steve Winwood are among recent signings – as well as assorted joint ventures and a bulging portfolio of catalogue, management, publishing and studio interests.

**GLOSE**  
CONTENDERS  
Lisa Anderson, The Bits  
Philippe Accell, Virgin/Sire  
Colin Barlow, Polydor  
Evan Berg, UMGV

Ashley Bird, Konnex  
Mark Cooper, BBC  
Paul Cowley, TV  
David Connolly, Universal Music  
Rob Holden, IHT  
Paul Carron, BMG  
Music Publishing

Byron Edge, Chris Hafford, Courtney Management  
Gary Farrow, Sony Music  
Mark McGuinness, Prince  
Steve Jenkins, Zomba  
Jeremy Marsh, Universal Classics & Jazz

Warner/Chappell  
Steve Mason, Music  
Paul McGinness, Principle  
Manuscript  
Nick Phillips, Warner Music UK  
Keith Pringle

Capital Group  
Rob Stringer, Sony Music  
Jo Wallace, Chant  
Alison Weisman, A&R  
Nick Worthington, 679 Recordings



### 5. Steve Gallat

**Product director, HMV**

The man the music specialists once loved to hate is now one of their own

This very magazine once described Steve Gallat as the most dangerous man in the music industry. That was back in the days when, as Asda's chief music man, he successfully set about establishing the supermarket as a serious music player through discounting. His "most dangerous" tag has now long lapsed, but what does remain from his Asda days is a reputation as an achiever. He is now back at HMV after four years at Universal, working with new chief Steve Knott.

### 6. Simon Cowell

**Managing director, S Records**

The UK's richest A&R executive and TV's Mr Nasty  
Ask the ordinary man on the street to name a

music industry executive and at least nine out of 10 would name Simon Cowell. Ask a teenage girl to name her favourite artist and a similar proportion will name one of his acts over the years – Westlife, Gareth Gates, 5ive, Will Young. His decision to sell his S Records label for £25m to BMG in June has made him the richest A&R executive in the UK industry and given him increased freedom to pursue his TV interests. Cowell's answer to suggestions that his own high profile has resulted in him neglecting his A&R is simple – Pop Idol is the new A&R. It is a quirky prospect, but the 40m Pop Idol records sold worldwide appear to justify that attitude.

### 7. Richard Russell

**Managing director, XL Recordings**

The indie that outpaces its major rivals

No label has reflected and fuelled the shifting musical underground as deftly as Richard Russell's XL Recordings. Nick Halkes, Martin Mills, Nick Worthington and others have played a significant part in the development of the label which boasts the proud British A&R record of recent times, but it is Russell who has held the reins as XL has grown organically from its rare roots without ever losing step with the times. Even the Prodigy's lengthy hiatus has not tainted XL's record, as Badly Drawn Boy, Basement Jaxx, The White Stripes, The Avanchions and Lemon Jelly have all moved to fill the gap. Russell is one of only a tiny handful of contemporary labels which do justice to the great independent tradition.

## Rest of the pack

### 11. Bono

**Artist**

It could probably be said that judges' favourite Bono has more influence where it counts than the rest of this list put together. His profile gives his humanitarian work enormous value, but he spends relatively little of his time attempting to steer the course of the UK music industry, so in this context he finds himself at a still respectable 11.

### 12. Colin Martin

**Executive producer, music, Radio Two**

From musical associate of Johnny Hallyday and props manager for Dr Who to one of Britain's most influential music programmers, Martin's progress has been as remarkable as the station whose daring and open-minded playlist he supervises. It really can break artists too – just ask Norah Jones.

### 13. Simon Wright

**CEO, Virgin Entertainment Group**

No-one can question Simon

Wright's ability to fight his corner. He faced the wrath of the majors in 2000 when Virgin withheld its payments and is now one of the most passionate advocates of the singles market, having also guided the group through the Our Price sell-off. Between all that he leads the entertainment retail community as Bard chairman.

### 14. Charles Grimsdale

**Chief executive, O2D2**

As the UK's legitimate online music market begins to come to life in 2003, the company at the heart of it all is Charles Grimsdale's O2D2. The online distributor boasts deals with all five majors and powers dozens of download services. Peter Gabriel may be O2D2's trump card, but it is Grimsdale who plays the hand.

### 15. Michael Rapino

**CEO, Clear Channel Entertainment European Music Group**

Clear Channel's rapid Stateside expansion was built in part on the back of radio deregulation. The company is poised to make

its full force felt in the UK commercial radio landscape in the wake of the communications bill, with 35-year-old Canadian Michael Rapino the man at the helm of its (currently) live-focused European operation.

### 16. Peter Reichardt

**Chairman/CEO, EMI Music Publishing**

Reichardt's companies have topped the publishing market shares for 11 of the past 12 years. His skill is in building and sustaining what many regard as the best publishing team in the business, having created an environment where executives such as head of A&R Guy Moot and general manager Sally Peryman can flourish.

### 17. Hugh Goldsmith

**Managing director, Innocent**

At RCA and then Innocent, Goldsmith's mix of A&R and marketing vision has steered the careers of a decade of UK pop stars, from Take That to Billie Piper and Blue. In five years, Innocent has become the only serious developer of British pop besides Cowell and Fuller. With his current EMI contract set to expire at the end of 2003, Goldsmith could be

branching out into exciting new ventures in 2004.

### 18. Chris Cowey

**Executive producer, Top Of The Pops**

Since taking over in 1997, the opinionated Georgie has overhauled Top Of The Pops by trying to restore a sense of excitement to the UK's longest-running music TV programme. While the flagship Friday night broadcast has lost some of its power, Cowey has developed the TOTP brand by launching a Saturday morning show, an awards show and international offshoots.

### 19. Vince Power

**CEO, Mean Fiddler Group**

Having shed his bars, restaurants and radio station and pulled the 2003 Fleadh, Mean Fiddler's softly-spoken-yet-plain-talking chief executive is focusing on festivals, international touring and live venues. With a triumphant Glastonbury festival in the bag, anticipated highest-ever ticket sales for the Carling Weekend and a new shareholding in Spain's Doctor Festival, Mean Fiddler remains a potent force in the live sector.

### 20. David Enthoven/Tim Clark

**Managing directors, IE Music**  
IE Music Group's Enthoven and Clark are not always the most popular managers around – the Robbie Williams label beauty parade is an example of why – but the heavyweight Robbie/EMI deal, which sees the artist share income from his non-recording interests in return for improved royalties and eventual reversion of rights guarantees their place on the list.

### 21. Geoff Travis

**Manager, head of A&R, Rough Trade Records**

Rough Trade's strokes are between albums, Pulp have put themselves on indefinite hold and Travis's other key management client Beth Orton has not made the forward leaps many had predicted. But with Rough Trade scions Morrissey and the Smiths enjoying a rehabilitation and DIY post-punk informing the music of countless pop acts, Travis's influence still puts most other British A&R men in the shade.

### 22. Phil Mount

**Head of music, Blaze Television**

With extensive production experience on shows such as TFI Friday, MTV's Most Wanted



**MW50 SECTOR  
BREAKDOWN**  
Music: 16  
Labels: 7  
Management: 7  
Retail: 6  
Publishers: 3

Live: 3  
PR: 2  
Business Affairs: 2  
Artists: 1  
Online: 1  
Advertising: 1



## 8. Alex Jones-Donnelly

**Editor music policy, Radio One**  
The man in charge of music at the nation's established pop station

Say what you like about Radio One, the fact remains that it is still the single most influential pop station in the country. And that makes the man who oversees its playlist policy hugely important when it comes to exposing new music. Since Jones-Donnelly took over from Jeff Smith just three years ago, the station has overhauled its daytime output. Critics point out that the station's declining listening figures are weakening its importance in the face of some of its commercial rivals, yet the Thursday morning publication of Radio One's playlist is still the moment most keenly awaited by most pluggers.



## 9. Steve Garton

**Entertainment category director, Tesco**  
The man who sets the music strategy for the UK's biggest supermarket

In five short years, Tesco has transformed itself from an entertainment nobody into the biggest music supermarket there is. It is a combination of its sheer size – anecdotal reports indicate that the chain accounts for 20% of all chart sales right now, compared to just 4% in 1998 – and its current, consistent, cut-price strategy which puts Garton in the list. As entertainment category director, Garton is the man who led the chain's aggressive efforts to compete head-on with the sub-£10 pricing strategy of rival Sainsbury last autumn. Tesco's VAT-free price of

# Media makes its mark on the MW50

Like it or not, media is the message of the first-ever *Music Week* 50. Blame the record labels, blame the listless consumers, blame the advertisers or the moves towards globalisation which have touched virtually every industry in the world but, as in the US, consolidated groups of radio, television and online interests have made themselves the story in today's mainstream UK music industry.

A list which attempted to evaluate the influence of overseas executives and media magnates on our market would have introduced a dramatically different cast of characters, but in many respects, the picture would have been the same: there is nothing that any one music

company can do to reverse the way music is now consumed.

The people who can make their influence felt are those who control or embrace the new models. Simon Fuller inspires mixed reactions from committed music fans, but in troubled times, his 19 stable has defied every hint of recession by forging powerful cross-media alliances and taking music to where the consumers are.

As for the record companies themselves, the list incorporates nine representatives – six majors and three indies – from simply the biggest to the very best. Music-focused executives such as Richard Russell, Geoff Travis and Keith Wozencroft are the beating heart of the music industry.

But, increasingly, it is in the wider world that the business takes place and the presence of 16 media figures in our list is a reflection of that. So is the presence of supermarket executives such as Tesco's Steve Garton, Asda's Becky Oram and Woolworths' Richard Izard, who put CDs in the line of sight of grocery shoppers, and B&H's John Hegarty, who places music in vast, global advertising platforms no record company could afford.

Many within the business might like to see artists and credible music companies wielding influence over corporate titans. That's not the way it is, but 2004 is another year – and empires can come down as well as up.

£9.97 has been omnipresent in the supermarket's racks since Christmas, doing more than anything else to establish the "less-than-a-tenner" approach to UK music retailing.

## 10. Keith Wozencroft

**Chairman, Capitol Records UK**  
The most respected A&R man in the UK business?

Since starting out as an A&R executive for Parlophone more than a decade ago, Wozencroft has built arguably the best record of any A&R

man in the business in recent times. Coldplay, Radiohead, Beverley Knight and Gorillaz have all been nurtured under Wozencroft's tutelage, as he has progressed from being the architect behind Parlophone's A&R strategy into the label's managing director, before last year being handed responsibility to reconstruct EMI-Chrysalis (now EMI) as overall chairman of Capitol Records UK. And, despite his current position, he remains in touch with his A&R roots as co-owner of Regal, his joint venture label with EMI, to which Athlete are signed.

ed and Party in the Park, Mount has helped to inject new energy into CD:UK as co-producer of the show. Although the BBC is mounting a stronger Saturday morning challenge, CD:UK remains dominant and under Mount is developing its reputation for promoting new artists as well as playing hits.

## 23. Peter Leak

**Director, Network Management**

As the manager of Britain's most successful musical export in recent years in Dido, Leak has the top echelons of the music industry around the globe dancing to his tune. Leak is also a key operator in Network Management which handles Avril Lavigne, Sarah McLachlan and Coldplay (for the US). Leak is developing Network's UK arm, and looks set to create a worldwide management powerhouse.



## 24. Ian Grenfell/Andy Dodd/Mick Hucknall

**Managers and artist, SilentWang Management**  
Hucknall and his management team of Grenfell and Dodd this year executed one of the biggest-ever album campaigns not to be backed by a tradition-

al record company. Not only did the release of Home mark Hucknall's return as a commercial force, it pushed an alternative artist-focused business model and proved that some artists do know how to market their own music better.

## 25. Andy Roberts

**Group programming director, Emap Performance**

It seems that the further commercial radio consolidates, the more powerful Andy Roberts becomes. As well as overseeing the output on Kiss, Emap's eight Big City stations and three digital radio services, he has also made it his business to get up the noses of his BBC and commercial radio rivals as the main mouthpiece of Emap's Sunday night Smash Hits chart countdown.

## 26. Ian Foster

**Commercial director, EUK**

As the successor to Richard Izard, Foster is the new commercial brains behind EUK which, as supplier to Safeway, Sainsbury, Tesco and sister companies Woolworths and M&S, remains the most important wholesaler in the business. The growth of THE and the emergence of Handlename have

chipped away at the company's position, but the rapid growth of Tesco has compensated for the loss of Asda.

## 27. Michael Parkinson/Beatrice Ballard

**Television institution/ executive producer, Parkinson**

He may have come of age a decade before the arrival of The Beatles, but Parkinson and executive producer Ballard have in their gift possibly the most coveted spot on mainstream television, with an average of 4.25m viewers for each episode of the last series.

## 28. Roger Lewis

**Managing director, Classic FM**

There aren't many ways to set classical music at the moment, but Classic FM finds most of them. Lewis moved up within GWR last month to take on the day-to-day running of the group in addition to his responsibilities to Classic FM, but the irreplaceable Welshman's main achievement has been in creating a hugely popular radio, television and online platform just when the classical sector most needs the support.



## 29. Mark Story

**Managing director of programming, Emap Performance**

Mark Story is one of that rare breed of early-fortysomethings who can boast more than 30 years' experience in the radio industry. After his start as a nine-year-old guest book reviewer on RTE, Story has had stints at Capital FM, Radio One, Praxidilly and Virgin, while at Emap he has helped to turn the newly-acquired Melody into Magic and London's second biggest commercial radio station.

## 30. Simon Moran

**Managing director, SJM Concerts**

The Manchester-based managing director of SJM Concerts, which promotes between 1,300 to 1,500 concerts a year, Moran is a partner in the V and T In The Park festivals as well as a shareholder in Glasgow-based promoter DJ Concerts and the McKeanic Group. Moran also runs his own label, North Country Records, as well as having management interests in artists including John Squire, The Coral and the Beautiful South.

## 31. Patrick McKenna

**Chairman, Ingenious Media**

While Robbie Williams loves the media spotlight, the former accountant who did most to pull together his new EMI deal likes to remain firmly in the background. Chairman of the Really Useful Group for seven years before he set up Ingenious Media in 1998, McKenna's Ingenious also provided finance for 15 Group in 2001 and is building up a portfolio of media-related investments.

## 32. Barbara Charone

**Director, MBC Media**

Charone carved her unique reputation – feared and respected in equal measures – as head of press at WEA UK, where she worked for 19 years. When she set up her own venture in 2000 with ex-Warner colleague Moira Bellas, it could hardly fail. MBC Media's roster sparkles with the glitz of its A-list divas (Madonna, Dido, JLo and Christina Aguilera), and packs the punches in the "serious" music press (REM and Depeche Mode).

## 33. Alan Edwards

**Chairman, Outside Organisation**

Veteran music PR Edwards formed Outside in 1997, leading the way for a new breed of

independent publicity companies. The company has followed the convergence of mainstream media, with press management, a TV & radio division and an online publicity arm. Outside Line, Outside famously handles David and Victoria Beckham, but Robbie Williams, Elton John and David Bowie (including management) ensure musical clout as well as tabloid spin.

### 34. Louis Walsh

Managing director, Louis Walsh Management

Another music business veteran who enjoys a TV profile, Walsh has ridden the successive waves of Boyzone, Westlife and reality television with some panache. He credits Colin Barlow and Lucian Grainge as the keys to his success, but Walsh has made his own mark, if only as an inspiration to shameless, tireless would-be pop entrepreneurs everywhere.

### 35. Michiel Bakker

Managing director, MTV Networks UK & Ireland

MTV has been making a comeback in the digital TV ratings since the UK team that Bakker leads tweaked it offering earlier in the year. The UK channels are also currently looking to increase their focus on new music, as well as developing more original programming.

### 36. Becky Oram

General manager, Asda's entertainment division

Asda is the grand old man of music-focused supermarkets, pioneering the sector under Steve Gallant in the mid-Nineties, although it has since slipped to second against Tesco. Even before taking over control of all entertainment, Oram's role has been crucial as music buyer under former BMG man David Inglis, not only overseeing all music buying but also co-ordinating the retailer's transfer to supplier Handmaker.

### 37. Martin Mills

Chairman, Beggars Banquet

Some 27 years after releasing its first record (The Lutlarkers' Shadow/Love Story), Beggars Banquet remains more important - and stronger - than ever in the European indie landscape. Founder Martin Mills remains one of the most respected label executives in

the UK. Today XL Recordings is in the musical frontline but, as a deal-maker and Airm Power, Mills still looms large in the industry.

### 38. Jonathan Ross

Radio Two DJ, BBC One presenter

Ross has become the filter for enthusiastic but casual music fans through his Saturday morning Radio Two show, which collects 3m listeners, and BBC's Friday Night With Jonathan Ross, which has become one of the key spots for mainstream album artists. Bowie and Madonna have been the subject of specials, and, when the TV-shy Radiohead wanted to break their silence, it was Ross they talked to.

### 39. Tim Bowen

Chairman, BMG UK & Ireland

Having taken over from Hase Breitholtz in January, Bowen inherited a company in great shape, with Will and Gareth, Pink, Christina Aguilera, Alicia Keys, Dido and Annie Lennox out in force. Since then, Bowen has stripped down the international marketing division, dropped dR Records and Gravitly, while managing to retain their key acts, and assumed chairmanship of Zomba UK. Now all eyes are on what he does next.

### 40. Brian Rawling

Songwriter, producer, director, Metrophonic

Along with colleagues Paul Barry and Mark Taylor, Rawling has set the international standard for UK pop songwriters. His company Metrophonic has played a central role in the careers and Enrique Iglesias and Cher, but what sets them apart from any other songwriting team is the commercial instinct which has seen them build their own independent production and publishing powerhouse.

### 41. Richard Huntingford

Chief executive, Chrysalis Group

Chrysalis's metamorphosis from Leo Sayer and Blondie's record label into one of the UK's most successful media companies has been one of the most remarkable of recent years. Key to it all has been one-time chartered accountant

Richard Huntingford, who helped create the UK's fourth biggest radio player. Now he oversees it all, including music recording, publishing and TV production.

### 42. Simon Sadler

Director of Music, Emap Performance TV

Not only is The Box the channel of choice with its target teen demographic, it also remains the most commonly watched TV channel in UK record company offices. Not all the Emap channels overseen by Simon Sadler are as successful but Kerrang! TV in particular has shown it can have as strong an impact on sales in its niche as The Box, which not only powers cheesy pop hits but has also been the first to hammer records from So Solid and Evanesence.

### 43. Jeremy Lascelles

Chief executive, Chrysalis Music Division

Since formally assuming leadership of all Chrysalis's music operations two years ago, the one-time Virgin staffer has continued to strengthen the indie music group's position in publishing and records. A genuine commitment to long-term artist development has paid dividends for both divisions with writers and artists such as David Gray and Feeder.

### 44. John Hegarty

Chairman and creative director, Bartle Bogle Hegarty

Some 18 years since Nicky Kamen shed his jeans to the strains of Marvin Gaye, BBH is attempting to capitalise on the musical power of its ads with publishing ventures of its own. Head of TV production Frances Royle is the agency's main advocate as it attempts to gain commercial capital from its hit-making influence, but Hegarty remains the man who united the two worlds.

### 45. Tony Russell

Senior partner, Russells

A veteran lawyer who has seen George Michael through his various legal scrapes and numbers Simon Cowell, Hugh Goldsmith and Alan McGee among his industry clients, Russell remains the man you want on your side in a show-

down - a peerless negotiator and a hugely respected legal figurehead.

### 46. Colin Lester/

### 1k McAndrew

Directors, Wildstar and Wildlife Entertainment

As managers of both Craig David and Travis, this duo have a roster the envy of just about any other manager in the business. But long before other indies got the same idea, they added more than one string to their bow, running the Telstar- and Capital-partnered sister label Wildstar in parallel with their Wildlife Entertainment management operation.

### 47. Trevor Nelson

Radio One DJ and MTV presenter

A presenter on Radio One and the host of MTV Lick, Nelson is one of the best of British urban music. Starting out with his Madhatter Sound System in the Eighties, Nelson was a founder DJ at Kiss. Today, he is building his own production company and is the man who interviewed the prime minister for MTV.

### 48. Conor McNicholas

Editor, NME

The commercial fortunes of NME might have resembled a rollercoaster ride over the past few years, but the publication's impact - at least within the

industry - outstrips its circulation. When NME decides to champion a band, whether it is Black Rebel Motorcycle Club, Kings Of Leon or Polyphonic Spree, people still take notice.

### 49. Richard Izard

Group commercial manager, Woolworths

Since moving over from sister operation EUK in December, Izard has moved fast to make his mark, bringing Woolworths and MVC together under joint management and into the same Marylebone HQ. After several years building EUK into the commercial giant it is today, Izard now aims to return Woolworths to its market-leading glory of the early Nineties.

### 50. 3am Girls

Pop gossip columnists, Daily Mirror

It is the concept of the 3AM Girls which wins a place in the MW50, perhaps, rather than the specific individuals, so regularly have they changed personnel in the past few years. Now staffed by Eva Simpson and Jessica Callan along with relative newcomer Niki Waldgrave, the trio are the Charlie's Angels of the pop press, the most powerful tabloid columnists in the UK and the inspiration for a number of columns, including the *Daily Star's* more pithily-titled column, *Bitches*.

Profiles written by Joanna James, James Roberts, Ajax Scott, Martin Talbot, Paul Williams and Adam Woods.



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## Compiling the rundown



*Music Week* was assisted in the onerous task of identifying the 50 most influential people in the UK music business by a panel of experts from the ranks of labels, radio, TV and law. The panel of judges, who met at London's Soho House club last month, considered a huge number of candidates, numbering up to 200, against specific criteria: creative influence within the business;

political influence within the industry and outside, while also taking into account the size of the company they run or represent. Thanks go to the judges, Harriett Brand, Paul Burger, Robert Horsfall, Jeff Smith and Nick Sitovay, who are pictured with *Music Week's* editor-in-chief Ajax Scott, executive editor Martin Talbot and special projects editor Adam Woods.

With sales steady, vinyl may seem safe, but problems with machinery are threatening to finish it off. *By Adam Woods*

# Never give up on a good thing

After years in which its death notices have been written more times than anyone can count, it is probably safe to conclude that vinyl is actually immortal; or if not immortal, then certainly sufficiently well-loved that it is unlikely ever to be allowed to completely fade away.

LP sales figures peaked in 1975 at \$1.6m units. Following their collapse in the late-Eighties at the hands of CD, they have jogged along at between 2.2m and 3.2m since 1996. The market for 12-inch singles – of which 7.8m units were sold last year – has declined slightly in the past year or two, but at a far less stomach-lurching rate than the

singles market as a whole, while seven-inch singles posted a healthy rate of growth last year, with 529,000 units sold against 429,000 for 2001.

But the vagaries of the market are, in many ways, the least of vinyl's problems. Frangible machine parts at the heart of the cutting process are no longer manufactured, lathes are expensive and hard to come by, skilled cutting professionals are leaving the industry and not being replaced at the other end and the UK is only just putting its manufacturing offering back together after the demise of EMI's Hayes factory in 2000. Plus, there's not much money in any of it.

But the piles of largely home-made DATs and CD-Rs awaiting their appointment with analogue in the in-trays of cutting suites everywhere demonstrate the market's saving grace. As mainstream vinyl album and seven-inch single releases have thinned out, bedroom recording has moved to fill the gap in the cutting room schedules.

"There is like a pyramid," says Bob Kane, director of Liquid Mastering in Cricklewood, which operates a cutting lathe chopping out dub plates and short runs of vinyl for underground drum & bass and garage artists. "The top 5% of the market is the majors' work and the rest is driven from street-level."

Vinyl sales are statistically meagre, but every vinyl record starts with a lacquer, irrespective of its sales potential, and, for most of the leading cutting houses, business has dipped relatively little. "Saleswise, it has all gone a bit pear, in a nutshell," says Masterpiece cutting engineer Walter Coelho. "But the lucky thing is that people still need a set of lacquers." Much of the vinyl pressed in the UK today has the benefit of only one pair of trained ears and they will be those of the cutting engineer.

"Often, the first time a track has been heard on a decent, truthful monitoring system by someone who has actually got a perspective on how it should sound is in this room," says mastering engineer Martin Giles at Alchemy Mastering, as he sets up the levels for a thunderous home-made trance tune. "With a bit of luck, they have actually got something quite usable. But often enough, it falls some way short of where it needs to be. I see my job as doing my best to put it between the goal-posts and, in some ways, it makes the job more important than perhaps it has ever been."

Important? Certainly. Easy? Certainly not. In the past, the limited number of vinyl cutting lathes has been cited as one of the factors which keeps the vinyl market earthbound. According to Sony Music Studios' legendary cutting engineer Ray Staff, there are currently two lathes on the market and the likely closure of Sony Music Studios will probably take that number to five.

But the equipment is notoriously fragile and difficult to use, and an inexperienced cutting engineer can destroy or badly damage a costly cutting head with very little difficulty. The cutter heads themselves are difficult to repair and easily damaged. The drive coils can simply burn out over a period of time, or the head can die a hero's death attempting to cut an un-cuttable signal. An average repair job, if it can be done at all, costs around £5,000 and the heads themselves are no longer manufactured.

In 1991, the year when Sennheiser bought Neumann, the company which manufactured the lathes and components, the format was apparently in terminal decline. Sennheiser's decision to strip away all Neumann's vinyl operations was an understandable, if unpopular one.

"A couple of guys who maintained the lathes very shrewdly got a consortium together to go over and buy all the spares that were available from the factory, and that is really what has been keeping the business going," says Alchemy director Barry Grint.

But, as vinyl has found its new level as a DJ/audiophile format and stocks of spare parts dwindle, the shortage is threatening to shut the industry down. Lathes cost around £40-50,000 and are constantly in demand, if only for spares. Sanctuary Studios' set-up is typical. "We have got two Neumanns and we break one up for parts," says business development manager Jon Ward.

But the situation is far from ideal. "Until we see someone coming out of the woodwork who can provide a new head and maintain it, then I think vinyl is in a precarious state," says Ray Staff.

No do the problems end in the cutting room. In fact, when the lacquer leaves the lathe, the

## Diverse Vinyl: keeping the long-player alive

About 18 months ago, John Richards launched Diverse Records, a specialist label with the aim, as he puts it, of "filling in the holes" in the vinyl release schedules.

The lack of a vinyl edition for many key new album releases was abundantly apparent to Richards, as the founder of the Newport-based Diverse Vinyl record shop and mail order business and, while companies such as Simply Vinyl have set about the vinyl reissues market, Richards believes his is the only company attempting to license current chart product. "That might be because it is so bloody difficult," he says. "You need the skin of a rhino. It is absolutely soul-destroying."

Securing the licence to press a new CD album on LP is far from straightforward. "The money I can offer most licensing departments is small beer, because the quantities I am talking about are anything

from 500 up to 3,000," says Richards. "You can't really get to the album while it is still being worked in the CD format, because they want to see how it goes. I have chased albums for 18 months or two years and still not got them. And there are some LP releases that would not have happened if I hadn't asked for the licence." Diverse

now has a catalogue of five releases – two Alison Krauss albums licensed from Rounder, one by US alt-country band Dolly Varden picked up from Underflow, Richard Thompson's Old Kit Bag from Cooking Vinyl, and Ron Sexsmith's Cobblestone Runway on Parlophone. The latter was Diverse Vinyl's first major-label scalp.



Alison Krauss (left), Ron Sexsmith: brought to fans on vinyl following Diverse deals

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Cadiz Music is a new sales and marketing outfit distributed through Pinnacle in the UK and Ireland with trading partners throughout Europe and the world. Cadiz exists to represent the exceptional from the genres of roots, folk, country, world, reggae, blues, rock, metal, punk, jazz and soundtracks, ranging from labels of long standing with major catalogues to artist owned boutique enterprises.

Cadiz Music is proud to represent such artists as Kate Rusby, Laura Cantrell, Gary Rafferty, Nils Lofgren, John Cale, Bill Laswell, Graham Nash, Bill Hicks, Frank Zappa, Dr Feelgood, Karan Casey, and Taj Mahal, and the labels 30 Hertz, Alchemy, BGO Records, Celtic Collections, Corazon, Diesel Motor Records, DTS Entertainment, Eureka, Grand, Hypertension, Indigo/Sanctuary, Innerhythmic, Invasion, Majestic Rock, Mausoleum, Music Avenue, Pure, Purple Haze, Redbridge, Skitteesch, Spit & Polish and Vertical.

Forthcoming releases include Jah Wobble, Marilyn Manson, Crash Test Dummies, Jimi Hendrix, Sting (DTS), Wayne Kramer, and Chip Taylor.



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playback it offers is virtually perfect. The pops and crackles that have become synonymous with the vinyl listening experience invariably make their way into the recording at any one of the next stages.

"It is incredibly hard to put out an LP," says John Richards of vinyl-only label Diverse Records, which specialises in licensing current albums for vinyl release (see breakout). "It is such an organic process and so many things can go wrong. The lacquers can get contaminated in transit before they get silvered in the plant. It is such a delicate thing. When the LPs come off the lorry, I'm shaking. They can be warped, they can be eccentric, there's all sorts of things that can be wrong with them."

Diverse uses Ray Staff as its first-choice cutting engineer - Richards even has Staff sign the acetates, such is his opinion of the man whose cutting credits from the height of the vinyl years include Led Zeppelin's Physical Graffiti, David Bowie's Ziggy Stardust and Elton John's Madman Across The Water.

Staff echoes Richards' frustration at the troublesome nature of the vinyl production process. "It is really hard to get it right every time," he says. "It can be a real nightmare. You have to listen to the cut when it comes back and try to figure out what has gone wrong."

But for all the factors which militate against vinyl as a commercially viable format, its support in its core constituencies all but guarantees its long-term future. The volumes of 12-inch vinyl have been hit somewhat by the increasing use of dub plates, but overall 12-inch sales have been damaged only slightly by the decline of

A fine line: manufacturing vinyl is fraught with hands-on and mechanical difficulties



**When the LPs come off the lorry, I'm shaking... there's all sorts of things that can be wrong with them.**

John Richards, Diverse Records

dance music on the charts. In a less familiar corner, one cutting engineer reports that he has handled more seven-inch indie-guitar vinyl in the past 18 months than in the rest of the previous decade combined.

Meanwhile, the vinyl albums market, while only a niche one, captures some of the most vehement audiophiles, many of whom believe vinyl is more than a match even for the new generation of digital surround-sound formats.

"In some respects, the vinyl market is very similar to the SACD market," says John Richards. "There are parallels - they both appeal mostly to people who have an interest in audiophilia and listen to music on good-quality systems."

Vinyl has seen its UK manufacturing base collapse, its technology abandoned and its corporate support withdrawn. But it still hangs in as an analogue standard in a digital world. "The type of



music which is usually committed to vinyl is the most cutting-edge music, recorded on the most modern digital equipment," says Bob Kane of Liquid Mastering. "And then it is manufactured at the other end of the spectrum on these old lathe things. That really says something about the quality it gives you."

Martin Giles has a theory about what it is that has kept vinyl alive all these years against the digital onslaught. He believes the physical limitations of the disc and the practical difficulty of cutting music which contains inappropriate frequencies, ensure that vinyl always attains a minimum standard. "They talk about digital music sounding harsh or tiny or brittle in comparison and it is because you can't get away with that kind of top-end on vinyl, and you have to find other ways to cut it," he says. "In a way, vinyl won't let you get away with cutting unmusical stuff."

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Moulding the CD package into ever more ingenious shapes and designs adds perceived value, giving them a competitive edge against the rising download market. *By Adam Webb*

# Bend me, shape me, any way you want me

The fact that CDs have become so easy and inexpensive to replicate is widely regarded as the most significant driving force in the rise of piracy. With CD-Rs costing pennies and the availability of inexpensive technology, the format has undergone a significant decrease in its perceived value.

After burning a borrowed album, or downloading using peer-to-peer filesharing software, consumers can pay a visit to a site such as [coveruniverse.com](http://coveruniverse.com) and download the cover too; quicker than you can say "KaZaA", you have an instant replica of 99% of most generic jewel-cased CDs on the racks. "Why pay £10.99 when you can make the same item yourself for 20p?" ask many consumers.

The industry's response to such infringements is becoming more evident. Bonus content, in the form of videos or photos, or limited-edition two-disc DVD sets are becoming increasingly standard. Copy-protected discs and the threat of heavy fines for unsanctioned filesharers are evidence of the need for such inducements.

But, with the advent of downloading and

retail competition cutting the average UK CD price to £9.79, there is real concern with the design community that record companies are cutting back on creative packaging too. Some designers worry that such a trend could risk devaluing the format yet further – not only fuelling the threat of piracy, but also damaging the reciprocal relationship between innovative visual art and innovative music.

"More emphasis should be made on packaging and design," says Ian Anderson of The Designers Republic, summing up the feelings of many designers. "The music industry needs to give a little more value to consumers to encourage investment in their product – something more than just the music."

Certainly, creative packaging has enhanced the experience of buying music for nearly 40 years. From the days of Andy Warhol's peelable banana, to Peter Blake's vision of Sergeant Pepper to the revolving wheel on Led Zeppelin III, visual creativity has been integral to the success of many classic albums. In some cases, such

**You're not losing anything with good design.**

**You're only ever gaining.**

John Reed,  
Sanctuary

imagery has become as indelible, famous and iconic as the music itself.

In today's market, however, designers are operating on a completely different playing field. If Apple's iPod is the new and successful vision of a faceless music-purchasing future, then this might lead one to believe that packaging is becoming increasingly redundant.

This issue was raised recently in *Music Week* by Gerard Saut, creative director at design agency Big Active. "For those of you who cry wolf that someone right now might actually be downloading your product," he said, "ask yourself a question: if that's all there is to this business, then why are you simply not selling your wares in homogenised brown paper bags like years ago?"

For John Reed, head of Sanctuary Special Markets, the failure of record companies to adapt their packaging to changing market conditions has been a significant factor in the format's devaluation. "There's a lot of talk in the industry about piracy and so on," he says. "But no-one actually

## Radiohead's artistic Ordnance Survey map breaks packaging mould

**Radiohead: Hail To The Thief - Limited Edition Map (Parlophone)**

One of the most innovative packages of recent months was undoubtedly Stanley Dunwood's design for Radiohead's *Hail To The Thief*. Limited to 45,000 copies in the UK, the replica road map sleeve comes packaged in a rectangular wallet and highlights

the creative potential which is still possible within the CD format.

"The idea came about through the actual artwork itself," says product manager Randy Plurda. "As the beginning of each Radiohead project, Stanley will put together a number of ideas about what artwork he is planning on doing. Then we sit

down together and have a brainstorm of what we can do and what would work for the project.

"The map itself was really down to Stanley's design. This is meant to be a secret, but the actual images within the booklet are actually cities. When you look at it, they are blocks of colours that look a bit like maps, but he

has used words and colours that inspired him when he was in Los Angeles with the band when they were recording the album. All the colours that are used are taken around colours that are used in advertising. I said to him it would be great if we could do something like a tourist map and expand it out even further. And that's

how we eventually got to the Ordnance Survey map.

"If you come up with the right idea, it's got the right artwork, and it is relatively simple and relatively comprehensive, then packaging can be very important with certain types of bands such as Radiohead. Massive Attack and Spiritualized."



Radiohead album (right) is packaged like an Ordnance Survey map, and opens out larger than A2

## Bowie replica package draws fans to reissue

David Bowie - Ziggy Stardust  
Motion Picture Soundtrack (EMI)  
Following last year's 30th  
Anniversary edition of the Ziggy  
Stardust studio album - which  
sold more than 100,000  
copies worldwide - zone  
similar reissues of  
Aladdin Sane and the  
Ziggy Stardust Motion  
Picture Soundtrack.

Showing great  
attention to detail, the  
latter, in particular, has  
successfully replicated  
the original vinyl release  
while offering fans  
several incentives to buy  
the album again: housed in  
a special box, the package  
contains two red CD  
pockets (the original 1973  
release came on limited red  
vinyl); a replica pull-out poster;  
a replica ticket stub; and a  
fanzine-like booklet containing  
a Ziggy chronology and notes  
by filmmaker DA Pennebaker.

"We found that some  
of them the actual packaging  
that we did, with the  
extensive sleeve notes, made  
them feel rather  
special," says  
product

manager Jo Brooks. "It's like  
holding David Bowie's Aladdin  
Sane or Ziggy Stardust in your

hand as compared to something in  
a jewel case. The actual tactile  
experience is just really special  
and fans can see that a lot of love  
and attention has been given to it.  
Fans can therefore appreciate that  
their artist is special."

"Packaging is immensely  
important because what we  
are doing is effectively  
selling the same product  
back to the same people  
and hopefully some more,"  
says A&R manager Nigel  
Reeve. "So, really, packaging  
is everything. Dealing with  
the five-inch format, we have  
to be that much more  
creative with the limited  
space that we have. That's  
why on something like Aladdin  
Sane, where we didn't have  
that many new recordings to  
tempt the hardcore fan, I  
certainly felt I had to deliver  
more in the packaging. By  
doing that, I wanted to create  
a little piece of history that  
encompassed both images and  
text and put the album into its  
place in history and gave the  
punter something that they felt  
was worth buying. It's a  
value-for-money  
item."



Bowie's re-issues  
include replicas  
and memorabilia  
of original  
packaging

focuses on the fact that, in some respects, it's not  
surprising, because we're selling people a piece of  
computer software and not an aesthetically  
pleasing product. We've miniaturised it, we've  
put it in a horrible plastic case, and then we moan  
when people are happy to accept a counterfeit or a  
bootleg copy of it, or they make their own  
colour photocopy and burn it onto CD-R. What's  
the difference, you could argue?"

For Gerard Saint, a drive towards improved  
packaging would add another dimension to the  
downloading debate. Product presented in eye-  
catching, non-replicable formats could result in  
consumers utilizing the internet more as a testing  
ground than as a means to an end.

"I wouldn't be naive enough to suggest that  
the packaging is the most important part of a  
product," he says. "But I do think it's an essential  
part if you are still looking at feasible product  
that you can hold in your hand. There's been  
brought up to expect more than that - not just in  
music but in all forms of product."

"In a lot of ways, downloading is like listening  
to the radio - you may well download a track  
because you like it, you may scrub it off your  
hard drive after a few days, but it still could be  
the motivating thing to make you actually go out  
and buy the physical album which you love and  
cherish and you want to have or give to some-  
body as a present."

Certainly, there has been evidence of interest-  
ing and innovative CD packaging in recent  
months - with the limited red-cloth cover to  
Blur's Think Tank, the roadmap edition of

Radiohead's Hail To The Thief and the digipack-  
plus-insert of Metallica's St Anger being promi-  
nent examples. Anti-piracy measures may not be  
the driving force behind these designs, but they  
do add perceived value to the finished product.

Henry Laselle, founder of packaging specialist  
Modo, says there remains a distinct difference  
between the typical types of projects which  
indies and majors will respectively judge to be  
worthy of special packaging.

"Majors will do it if they can afford to do  
something flashy and to throw money at some-  
thing that's going to be a big catalogue campaign  
or a reissue," he says. "But it is the independents  
who have got a real appreciation of why it's  
important for them to do packaging and what it  
is about what they're doing and the music they're  
putting out that means it's important to do it.  
But it's hard to persuade people sometimes that  
it adds value to the product without having to  
spend a huge amount of money. It's a shame  
because you do end up with all this uniform  
plastic grey packaging."

Modo's current assignments include several  
DVD and games projects, as well as a Throbbing  
Gristle box set and the new UNKLE album. "It is  
absolutely awesome," he says. "We're doing a special  
DVD pack for the single in a clamp pack  
style for the DVD package with a layered tray  
construction inside. For the album, we're doing a  
triple-vinyl gatefold on rigid board that will end up  
being two-thirds of an inch thick when it's  
closed. The triple-gatefold double-disc CD pack  
will be inside a shoulder box and again all in

rigid packaging. It is by far one of the best things  
I've ever done."

Matt Cook at Intro, who has recently finished  
the book-cover packaging for Broadcast's Haha  
Sound and is currently developing the sleeve for a  
Primal Scream best of, believes there have been  
some recent changes in industry attitudes. "I had  
a terribly gloomy outlook a few months back  
when budgets had dropped by quite a large per-  
centage," he says. "But record companies do now  
seem to be signing more real acts and they do  
seem to be concentrating in the packaging. I think  
they're getting wise to that differentiation thing.  
I'm not saying we're doing tons of it - but we are  
doing more special packaging again. There was a  
complete lull during the big times of the bubble-  
gum pop era, but there seems to be a little more  
open-mindedness going on there."

Cook is confident that MP3s will not result in  
the death of the record sleeve. Designers, he  
believes, will simply adapt their work to suit the  
medium they are working in - such is the indeli-  
ble link between music and image. "The intrinsic  
value of the sleeve over downloading is a moot  
point. We are definitely of the opinion that there  
is added value in the world they create for a  
record. So, I think that the packaging will always  
be there, it just might not be wrapped around a  
physical product. Packaging is the attitude of the  
music, or the T-shirt, or what colours the lights  
are at the gig. It's a wider issue of design and I do  
think people need to associate images with  
music. It works."

Companies only have to look at the leading  
players in the re-issue market to see the advan-  
tages of good packaging. By rights, this should  
be a sector more susceptible to piracy than any  
other - yet the success of recent replica reissues  
of Led Zeppelin and David Bowie (see breakout,  
left) and the consistently high standards set by  
Rhino and Sanctuary offer evidence that presen-  
tation significantly increases the inherent value  
of the product. Treating music with the respect it  
deserves can ultimately translate to the attitudes  
of the customer.

For John Reed, the emphasis on the 20-year-  
old CD market has shifted towards presentation  
as much as content. For a company such as Sanctu-  
ary, quality packaging is a vital contributor to  
the success of a project. "I think if you're not  
using really imaginative, good design and you're  
not prepared to invest in interesting formats,  
materials and finishes, then you're just not in the  
market these days," he says. "You have to do it  
just to survive."

"We now live in an age where, to an extent,  
everything is available on CD and there are  
probably more titles available than ever before -  
but that doesn't necessarily mean more people  
are buying them. So how are you going to get  
people to buy it? You make it look great. And if it  
sounds great and looks eye-catching and you use  
very simple techniques like digi-packs or slipcases  
with great designs and make it look like some-  
thing that you want to own, it's almost like a  
no-brainer. You're not losing anything with good  
design. You're only ever gaining."

Ultimately, it may be the case that the internet  
allowed customer expectations to move beyond  
what the industry was offering - a case of demand  
moving faster than supply. Innovative packaging  
is one potential way of rectifying this situation  
and repositioning the industry before its market  
once again. Increased content on disc combined  
with greater aesthetic value could well be the cre-  
ative double-whammy to claw back lost sales.

For Gerard Saint the analogy is evident else-  
where. "Why do kids go out and spend £200 on  
a pair of Puma trainers? Essentially, it's still a  
pair of trainers like any other pair of trainers.  
Ultimately it's all down to perception."

**Packaging  
will always  
be there, it  
just might  
not be  
wrapped  
around a  
physical  
product.**

Matt Cook, Intro



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## Biggest slice of cake is for Naxos

By Andrew Stewart

Second quarter market share figures, published last week by CIN, show that Naxos and Decca have undermined their position as the dominant classical labels.

Aggregate statistics for the year's first two quarters reveal that Naxos captured 15.6% of the classical market, marginally ahead of Decca during the same period. The Universal Classics label, which topped the league table in quarter one, fell behind Naxos in quarter two, a clear reflection of the different A&R and marketing strategies of the two front runners, one yielding steady monthly business, the other predicated on high-profile key releases.

The market share analysis by record company confirms that Universal Classics remains on top with a reach of 24.3%. Naxos parent company HNH shaded EMI Classics into third place by 2.6%, gaining 17.7% and prompting an upbeat assessment from its UK distribution base in Redhill.

"We're happy to open a gap between Naxos and Decca," says Select UK marketing director Barry Holden. "Although EMI

JOHN RUTTER-REQUIEM



Rutter Requiem: Naxos Q2 best-seller

Classics recouped second place in us in terms of distribution, we're still pleased to have a 19.8% share as a distributor." Universal Classics again returned the best distribution figures, taking 26.1% to EMI Classics' 22.1%. Warner distributors Ten registered fourth place with 14.5%, ahead of BMG's 8.0% and Pinnacle's 2.5%.

Universal Classics and Jazz division director Bill Holland says he is pleased with the result, which has been achieved even though many of the biggest artists going through the division do not qualify towards the classical shares. "The more we operate on the cusp of what is categorised as classical music, the less it will reflect the business that we are doing at the division," he says.

The success of many of the company's pop-classical projects,

## Classical shares

Label	market share (%)
1. Naxos	16.7
2. Decca	16.7
3. EMI Classics	6.7
4. HMV Classics	6.0
5. Deutsche Grammophon	5.4
6. EMI Virgin	4.8
7. Sony	4.6
8. Classic FM	4.3
9. Philips	4.2
10. Deccaforce	3.8

such as Bond, help support the work which the company does in specialist classical, adds Holland.

"We have to run our business with a broad perspective and try to deliver hits to protect the foundations of our company," he says.

Hyperion recorded a market share of 1.4%, outpacing RCA Victor (0.8%), Teldec (0.7%), Erato (0.6%) and EMI's Virgin Classics (0.5%). Chandos and Harmonia Mundi both secured 0.4% of the market, as did the LSO Live label.

At the market's budget end, Naxos (47.0%) and Naxos Historical (2.0%) accounted for almost half of the total number of units sold, with second placed HMV Classics (15.4%) far ahead of its nearest rivals Universal's Eloquence (3.9%), Sony Classical (3.9%) and EMI Classics (3.3%).

AndrewStewart1@compuserve.com

**Boismortier**  
Suites and Sonatas, Passacaglia.  
(Linn Records OKD 204).



Linn's hybrid SACD engineering contributes to the outstanding artistic success of this disc, although the major credits lie with youthful ensemble

Passacaglia and, above all, Joseph Bodin de Boismortier, the early 18th-century French composer whose work has routinely been dismissed as second rate or even dull. Neither condition applies to the suites and sonatas presented in this programme, which are admirably compiled and affectionately played. The release is backed by Linn ads in the specialist classical press.

**Janine Jansen**  
Works by Tchaikovsky, Saint-Saëns, Vaughan Williams, etc. Jansen, etc. (Decca 475 011-2).



Dutch violinist Janine Jansen is the stuff of marketing dreams, being young, beautiful and talented. She has topped the pop charts in her homeland and has made inroads into the French, German and Austrian

classical markets. The release of Jansen's showcase disc on Decca coincides with her appearance performing Vaughan Williams' *The Lark Ascending* in The Nation's Favourites From at the Royal Albert Hall on July 19. The concert, which includes works chosen by the public, will also be broadcast on BBC1. Jansen is also set to perform at the Edinburgh Festival on August 24.

**Catrin Finch**  
Crossing The Stone. Finch, etc. (Sony Classical SK 87320).



Catrin Finch made news headlines when she was appointed

harpist to the Prince of Wales. The 23-year-old Welsh musician recently signed to Sony Classical and, thanks to the arranging talents of Adiemus composer Karl Jenkins, has come up with an attractive package of crossover and mainstream works for her debut release. Finch emerges here as a genuinely uninhibited, adventurous player, her work being full of character and no little grace. Several of Jenkins' original numbers have the makings of hit tracks, especially so if they make it to commercial soundtrack use.

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WarnerClassics

# Club Charts 19.07.03

## The Upfront Club Top 40

Rank	Artist	Track	Label
1	MADONNA	HOLLYWOOD	Atlantic
2	SLIMMY RED FAME	REDEEMED	Atlantic
3	MONICA	SO GOOD	Capitol
4	LOS ANGELES	INVISIBLES EASE YOUR MIND	Capitol
5	JASON NEVINS/DUK M.V./HOLLY JAM	I'M IN HEAVEN	Empire/Interscope
6	KOSHEEN	ALL I WANT IS YOU	Mercury
7	LAVO & BUSHMACKAY	IT'S UP TO YOU (SHINING THROUGH)	Mercury
8	LUMIDE	NEVER LEAVE YOU (OH-OOH)	Mercury
9	LACROUX	BEHIND	Mercury
10	IN-GARDO	ES FOUU	Mercury
11	P. DIDDY FEAT. KELLS	LET'S GET IT	Mercury
12	ARPO ANGEL	JOIN ME BROTHER	Mercury
13	4TUNE	500 DANCING IN THE DARK	Mercury
14	YOMANDA	YOU'RE FREE	Mercury
15	DUB PISTOLS	DOG TOWN CLASH (EP)	Mercury
16	DUTCH FEAT. CRYSTAL WATERS	MY TIME	Mercury
17	DOUGIE DEE	SHINING	Mercury
18	DEEPESI BLUE	DEEPESI BLUE	Mercury
19	BENNY BENASSI	PRESENTS THE BIZ SATISFACTION	Mercury
20	MICHELLE LAWSON	I JUST WANNA SAY	Mercury
21	AMEN UK	PASSION	Mercury
22	NEW	KNOW LOVE AFTER LOVE	Mercury
23	ULTRA NITE	GRASS IN POCNET	Mercury
24	NEW	L.C. ANDERSON VS. PSYCHO RABBIT	Mercury
25	STACE	ORRICO STUCK	Mercury
26	GLIDER	RIDDING HIGH	Mercury
27	NEW	GRAFFITI WHAT IS THE PROBLEM?	Mercury
28	NEW	TIGA HOT IN HERRE	Mercury
29	ASHANTI	ROCK WITH YOU (LAWWW BABY)	Mercury
30	ANNIE LENNOX	PAVEMENT CRACKS	Mercury
31	DISCOVERY	MESSING	Mercury
32	NEW	MEL BLATT DO ME WRONG	Mercury
33	AXWELL FEAT. EVELYN THOMAS	HIGH ENERGY	Mercury
34	GOLDRAPP	STREET MACHINE	Mercury
35	PERCY	FILTH SHOW ME YOUR MONKEY	Mercury
36	PAUL VAN DYK/HENSTOCK & JENNINGS	NOTHING BUT YOU	Mercury
37	NEW	AVADON FEAT. EMMA LANDROUD	Mercury
38	NEW	D-SIDE	Mercury
39	DALLAS SUPERSTARS	HELIUM	Mercury
40	JAVINE	FEEL THIS	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

1. MADONNA HOLLYWOOD
2. SLIMMY RED FAME REDEEMED
3. MONICA SO GOOD
4. LOS ANGELES INVISIBLES EASE YOUR MIND



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Slimmy Red: Dole single enters high



Madonna: Top of Urban and Commercial Pop lists

## Madonna reigns supreme

Teaching the charts young pretenders a thing or two, the top two artists on the Upfront and Commercial Pop charts have over 37 years in the limelight between them. Leading the way by a slim margin on both charts is Hollywood by **Madonna** - who first ventured into the sales and club charts at the beginning of 1984 and has rarely been absent from either since - closely followed by Felice, the latest single by **Slimmy Red** whose introduction in entered the chart exactly a year after Madonna's. Even if Felice does not climb any higher, it has done well - though not as well as *Surreal*, the first single from their current *Fore* album, which simultaneously topped the Commercial Pop and Upfront charts at the end of March.

Despite the fact it had mixes by the likes of Paul Oakenfold, Peter "Club 69" Remother and Felix Da Housecat, Madonna's last single, *American Life*, was not the subject of a major club mailing, and peaked at a very modest number 55 on the Upfront Chart in April, while falling short of the Commercial Pop list altogether. In America, however, it was given a full mailing, and spirited to the top of *Billboards* Hot Dance Chart, becoming Maddy's 29th number one there - more than twice as many as any other act. Hollywood is shaping up to be her 30th number one on that chart (it jumped 43-27 last week) although it remains conspicuously absent from the Hot 100 and is in decline on the Adult Top 40, where it climbed only as high as number 35 and dips 38-39 this week.

On the Urban Chart, it is **Jay-Z** all the way, with the busy rapper spitting out cements on both the new number one, *Frontier* by *Nephtunes* man *Pharell*, and the number two, *Crazy In Love* by Beyoncé. *Frontier* competes a smooth 5-1 ascent of the chart and replaces **50 Cent's** 21, which spent only a third of the nine weeks that 50 Cent's debut hit. In Da Club, spent at number one earlier this year, the only significant new entry on the Urban Chart is Spanish, the latest **Craig David** effort, which has been remixed by both Blacksmith and Kishi Kishi. It debuts at number nine. David's last single - the Rize And Fall collaboration with Sting - topped the Urban Chart for a fortnight in May before being toppled by the Busta Rhymes/Mariah Carey's I Know What You Want.

### COMMERCIAL POP TOP 30

1. MADONNA HOLLYWOOD
2. SLIMMY RED FAME REDEEMED
3. MONICA SO GOOD
4. LOS ANGELES INVISIBLES EASE YOUR MIND



Produced in co-operation with the BPI  
 an estimate of more  
 than 4,000 record outlets  
 ©The Official UK Charts Company, 2003

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 19.07.03

### SINGLES

		Chart
1	1	BEYONCE CRAZY IN LOVE Beyoncé Columbia
2	6	MADONNA HOLLYWOOD Madonna/Ruffen-Phog Columbia
3	4	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME Pink Innovative
4	4	JAYME REAL THINGS Jayme Epic
5	2	EVANESCENCE BRING ME TO LIFE Evanescence Interscope/Polydor
6	6	EMINEM BUSINESS Eminem Waltitanic
7	5	WAYNE WONDER NO LETTING GO Wayne Wonder Betr-The-Deaf
8	3	FAST FOOD ROCKERS FAST FOOD SONG Fast Food Rockers Jive
9	7	R KELLY IGNITION R Kelly Jive
10	6	KYD MARSH COME ON OVER Kyd Marsh Universal
11	9	XTM & DJ CHUCKY P.T.S ANNIA FLY ON THE... XTM/Chucky P.T.S Sirena/McAvery
12	6	50 CENT FEAT. NATE DOGG 21 QUESTIONS 50 Cent Interscope/Polydor
13	6	JOE BUDDEN PUMP IT UP Joe Budden De-Jam/McAvery
14	8	MIS-TEEQ CAN'T GET IT BACK Mis-Teeq Sklar
15	4	S CLUB 8 FOOL NO MORE S Club 8 Polydor
16	10	DELTA GOODREM LOST WITHOUT YOU Delta Goodrem Epic
17	11	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT... Busta Rhymes/Mariah Carey J
18	6	BLUR CRAZY BEAT Blur Polygram
19	12	BLAZIN' SQUAD WE JUST BE DREAMIN' Blazin' Squad East West
20	6	KRAFTWERK TOUR DE FRANCE 2003 Kraftwerk EMI
21	6	STIMPY RED FAKE Stimpy Red Epic

### ALBUMS

		Chart
1	1	BEYONCE DANGEROUSLY IN LOVE Beyoncé Columbia
2	4	THE DARKNESS PERMISSION TO LAND The Darkness Mer Doggy
3	2	DELTA GOODREM INNOCENT EYES Delta Goodrem Epic
4	13	THE OSMONDS ULTIMATE COLLECTION The Osmonds Polygram/Universal TV
5	6	KINGS OF LEON YOUTH AND YOUNG MANHOOD Kings Of Leon Hart M. Deen
6	3	THE THRILLS SO MUCH FOR THE CITY The Thrills Virgin
7	4	EVANESCENCE FALLEN Evanescence Epic
8	8	GEORGE BENSON THE VERY BEST OF - THE GREATEST... George Benson WGM
9	6	MORCHEEBA PARTS OF THE PROCESS Morcheeba East West
10	9	50 CENT GET RICH OR DIE TRYIN' 50 Cent Interscope/Polydor
11	10	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK Stereophonics Interscope/Polydor
12	11	CHRISTINA AGUILERA STRIPPED Christina Aguilera RCA
13	5	ASHANTI CHAPTER II Ashanti Mercury
14	6	OCEAN COLOUR SCENE NORTH ATLANTIC DRIFT Ocean Colour Scene Mercury
15	12	S CLUB 7 BEST - THE GREATEST HITS OF S Club 7 Polydor
16	17	AVRIL LAVIGNE LET GO Avril Lavigne Arista
17	8	SEAN PAUL DUTTY ROCK Sean Paul Atlantic
18	7	ELECTRIC SIX FIRE Electric Six XL
19	15	JUSTIN TIMBERLAKE JUSTIFIED Justin Timberlake Jive
20	29	DANIEL BEDINGFIELD GOTTA GET THRU THIS Daniel Bedingfield Polydor
21	6	BUSTED Busted Polydor



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5	SOUL CLUB KEEP LOVE FOR HER	Blues
6	DON'T REMEMBER TEAR DAME LET WINDA LUV	Blues
7	GET IT GOOD	Blues
8	COMIN' FISHIN' AWAY FRIENDS	Blues
9	KANSAS REMEMBER THIS NIGHT	Blues
10	CALICO DAVIS SPANISH	Blues

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	DEPVEST BLUE (DEPVEST BLUE)	Mercury
2	BENNY BRIDGES SATELITE (BENNY BRIDGES)	Mercury
3	JASON EVANS PRESENTS HOLLY JAMES I'M IN HEAVEN (JASON EVANS)	Mercury
4	YOKO KAWA VOICE FREE (YOKO KAWA)	Mercury
5	YOKO KAWA VOICE FREE (YOKO KAWA)	Mercury
6	JAMISON COMPLETE (JAMISON COMPLETE)	Mercury
7	MOSDEF ALL IN MY HEAD (MOSDEF)	Mercury
8	REBORN A FEEL KIDS FINEST DREAMS (REBORN)	Mercury
9	INFERNO PROJECT FEAT LARVA JANE YOUR MASCOT (INFERNO PROJECT)	Mercury
10	DOOMIE DEE SHINING (DOOMIE DEE)	Mercury
11	LESA MARTINA IN LOVE (LESA MARTINA)	Mercury
12	MARY TATE PRINCESS SUPERSTAR JAZZ FOR THE LOVES (MARY TATE)	Mercury
13	LA TONTO HIG IN HERGEE (LA TONTO HIG)	Mercury
14	DIANA SIMON RHYTHM BANNERS (DIANA SIMON)	Mercury
15	DIANA & EPSON FEAT STIMULINA MIA BURTON (DIANA & EPSON)	Mercury
16	PIRROUN LET IT GO (PIRROUN)	Mercury
17	COLLEEN SPURR MACHINE (COLLEEN SPURR)	Mercury
18	LARVA & BIRCHWOOD'S UP YOU (LARVA & BIRCHWOOD'S)	Mercury
19	THE ASSOCIATION SIGHMAN (THE ASSOCIATION)	Mercury
20	ELTON JOHN AND YOU LOVER YOU LOVER (ELTON JOHN)	Mercury

These charts are also available online at [musicweek.com](http://musicweek.com)



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Rank	Artist	Label
1	Kelly Clarkson "This Independent" (S1 Records)	Mercury
2	Shanté "Thank You Baby" (Mercury)	Mercury
3	Thelma Houston "This Perfect Day" (Mercury)	Mercury
4	Usher "This Perfect Day" (Mercury)	Mercury
5	Usher "This Perfect Day" (Mercury)	Mercury
6	Usher "This Perfect Day" (Mercury)	Mercury
7	Usher "This Perfect Day" (Mercury)	Mercury
8	Usher "This Perfect Day" (Mercury)	Mercury
9	Usher "This Perfect Day" (Mercury)	Mercury
10	Usher "This Perfect Day" (Mercury)	Mercury

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### Fuel Do 4 Love

Headliner presents a soul music summer...  
Craig Jensen's 'Do 4 Love' is a soul music summer...  
A Lil' Edmon & Viny Presents...  
Mercury has released the brand new album 'Do 4 Love'.

### COOL CUTS CHART

Rank	Artist	Label
1	THE LONG MARKET (OLIVER ZION)	Mercury
2	4 KINGS (LIT) BOY	Mercury
3	SOUL & SPIRIT (BARTON)	Mercury
4	DIANA & EPSON (BARTON)	Mercury
5	DIANA & EPSON (BARTON)	Mercury
6	DIANA & EPSON (BARTON)	Mercury
7	DIANA & EPSON (BARTON)	Mercury
8	DIANA & EPSON (BARTON)	Mercury
9	DIANA & EPSON (BARTON)	Mercury
10	DIANA & EPSON (BARTON)	Mercury

### URBAN TOP 30

Rank	Artist	Label
1	PHAROS & ANZ (ROUNTE)	Mercury
2	BRONCO FEAT. ANZ (ROUNTE)	Mercury
3	SO GO 21 (QUEST)	Mercury
4	LUNAR (KAYE)	Mercury
5	DIANA & EPSON (BARTON)	Mercury
6	DIANA & EPSON (BARTON)	Mercury
7	DIANA & EPSON (BARTON)	Mercury
8	DIANA & EPSON (BARTON)	Mercury
9	DIANA & EPSON (BARTON)	Mercury
10	DIANA & EPSON (BARTON)	Mercury



Craig Jensen Club Lonely...  
Mercury has released the brand new album 'Club Lonely'.

Rank	Artist	Label
1	JASON EVANS PRESENTS HOLLY JAMES I'M IN HEAVEN (JASON EVANS)	Mercury
2	INFERNO PROJECT FEAT LARVA JANE YOUR MASCOT (INFERNO PROJECT)	Mercury
3	DOOMIE DEE SHINING (DOOMIE DEE)	Mercury
4	LESA MARTINA IN LOVE (LESA MARTINA)	Mercury
5	MARY TATE PRINCESS SUPERSTAR JAZZ FOR THE LOVES (MARY TATE)	Mercury
6	LA TONTO HIG IN HERGEE (LA TONTO HIG)	Mercury
7	DIANA SIMON RHYTHM BANNERS (DIANA SIMON)	Mercury
8	DIANA & EPSON FEAT STIMULINA MIA BURTON (DIANA & EPSON)	Mercury
9	PIRROUN LET IT GO (PIRROUN)	Mercury
10	COLLEEN SPURR MACHINE (COLLEEN SPURR)	Mercury
11	LARVA & BIRCHWOOD'S UP YOU (LARVA & BIRCHWOOD'S)	Mercury
12	THE ASSOCIATION SIGHMAN (THE ASSOCIATION)	Mercury
13	ELTON JOHN AND YOU LOVER YOU LOVER (ELTON JOHN)	Mercury
14	DEPVEST BLUE (DEPVEST BLUE)	Mercury
15	BENNY BRIDGES SATELITE (BENNY BRIDGES)	Mercury
16	JASON EVANS PRESENTS HOLLY JAMES I'M IN HEAVEN (JASON EVANS)	Mercury
17	YOKO KAWA VOICE FREE (YOKO KAWA)	Mercury
18	JAMISON COMPLETE (JAMISON COMPLETE)	Mercury
19	MOSDEF ALL IN MY HEAD (MOSDEF)	Mercury
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22	DOOMIE DEE SHINING (DOOMIE DEE)	Mercury
23	LESA MARTINA IN LOVE (LESA MARTINA)	Mercury
24	MARY TATE PRINCESS SUPERSTAR JAZZ FOR THE LOVES (MARY TATE)	Mercury
25	LA TONTO HIG IN HERGEE (LA TONTO HIG)	Mercury
26	DIANA SIMON RHYTHM BANNERS (DIANA SIMON)	Mercury
27	DIANA & EPSON FEAT STIMULINA MIA BURTON (DIANA & EPSON)	Mercury
28	PIRROUN LET IT GO (PIRROUN)	Mercury
29	COLLEEN SPURR MACHINE (COLLEEN SPURR)	Mercury
30	LARVA & BIRCHWOOD'S UP YOU (LARVA & BIRCHWOOD'S)	Mercury

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**TASTEMAKER TIP**  
Roger Lewis, managing director and programme controller at Classic FM. Trust Luke Walton: Christopher O'Riley

Plays Radiohead (Gary Oldroyd). "Every time we play this on Classic FM, the telephone lines light up with people asking, 'What is that music?' Who would have thought,

Radiohead played by a solo classical pianist. It's not 'cross-over', it's a genuine attempt to create something new."

**Purcell**  
O Solitude Songs, etc. Lesne; II Seminario Musicales. (Naive E 8882).



Gerard Lesne's tonal richness and canny musical experience contribute significantly to the French counter-tenor's beguiling artistry, which he sets to exquisite use in this cross-channel survey of music by England's greatest composer. Lesne and his ensemble are clearly in tune with the sensibility of the poetry set by Purcell, even where it falls short of the composer's inspirational music.

**Villa-Lobos**  
Choros 1-7. Orquesta Filarmonica de Gran Canaria/Leaper. (ASV CD DCA 1150).

This first volume of Villa-Lobos's strikingly original Choros orchestral and instrumental pieces, marketed as ASV's record of the month for July, adds a distinguished feather to the artistic cap of Sanctuary Classics. The variety of music here, and the elegant, energetic performances by Adrian Leaper's Canary Island players, are bound to attract positive critical reactions.

**Barbara Bonney**  
The Operetta Album. Bonney, Schneider. (Decca 473 473-2).



Barbara Bonney won many admirers as TV's commentator during the recent BBC Singer of the World Competition in Cardiff. This disc underlines her place among the most intelligent and musical of modern singers, admirably turning her refined technique and gift for expression to the Sacher-Torte world of Viennese operetta. Good reviews and targeted advertising are in place as part of the album's marketing campaign.

**Berlioz**  
Cantatas: Hermine; Death of Cleopatra, etc. Soloists: Orchestre National de Lille/Casadesu. (Naxos 8 555810).



Berlioz's youthful Cantatas are brimful with the wild passion and energy that shaped his larger-than-life adventures in his early days as struggling composer. Jean-Claude Casadesu and dramatic soprano Michèle Lagrange give a suitably full-



blooded account of Hermine, a winning performance packed with raw emotions.

**Enescu**  
Piano Suites 1, 2 & 3. Luiza Borac. (Avie AV0013).  
The Romanian composer and multi-talented musician George Enescu composed parts of his Second Piano Suite at the age of six, although the results sound more

like the work of a mature artist. Luiza Borac's empathy with the music of her fellow countryman suffices her performances on an impressive new release from Avie. The Suites range from the Bach-like austerity of the first work in the series to the romantic, improvisatory fantasies of the seven-movement Third Suite. This disc is backed by ads in the specialist classical press.

Records released 28.07.03  
Classical is edited by Adam Woods

**ALBUM OF THE WEEK**  
**Tchaikovsky & Mendelssohn**

Piano Concerto No.1.  
Lang Lang, Chicago SO/Barenboim  
(Deutsche Grammophon 474 291-2).

Deutsche Grammophon's recent signing, keyboard wizard Lang Lang, delivers memorably individual concerto performances on this, his yellow label debut disc. The 20-year-old Chinese pianist plays Tchaikovsky's First Piano Concerto at the opening night of this year's Proms season on July 18, televised live on BBC2. His recorded interpretation of the work strikes a fine balance between romantic heroics and self-expression, creating an interpretation that sounds fresh and always alive.

**Vivaldi**  
Sacred Music - 9. Including Laudate pueri, Salve Regina. King's Consort/ King. (Hyperion DDA66839).

Robert King's series of Vivaldi's sacred choral works continues with a ninth volume, complete with a spirited reading of the colourful Venetian composer's Laudate pueri and the delectable motet Vos aurare per montes.

Release date  
11 August

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Simon Rattle  
Berliner Philharmoniker  
Angela Denoke · Jon Villars · Alan Held  
László Polgár · Juliane Banse  
Rainer Frost · Thomas Quasthoff  
Arnold Schönberg Chor

Following the phenomenal success of his recent Beethoven Symphony cycle, Rattle's latest release was recorded live at a concert performance of the opera at the Philharmonie in Berlin, and is released at a special price.

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The media and new business models are emerging as growing influences on the business

# MW50 underlines a shift in power

## EDITORIAL MARTIN TALBOT



Lists are great things. They mean nothing, and yet they mean everything – especially if you are in them.

When we came together with our venerable judges – thank you Paul, Jeff, Harriett, Robert and Nick – to mull over the issues a few days ago, it was surprising just how much consensus there was. What was also clear was just how much the business is changing.

The precise make-up of our list will be the subject of plenty of debate. And so it should – there is no fundamental truth about such lists. We would be disappointed if you did agree with us (and make sure to let us know your views, at [MW50@musicweek.com](mailto:MW50@musicweek.com)).

But there can be little argument about the list's broad make-up and what it says about the business.

For one thing, it highlights how appallingly white and male the business is. We make no apologies for the small number of black and female faces represented within; we are simply holding a mirror to the industry and attempting to show it as it is. In this area, it has seen little or no progress, it seems.

There are other areas where things changed though. Ten years ago, any such list would have been full to the brim with record executives.

Today, however, the emerging force is media. Even

our number one, Simon Fuller, is where he is partly because of his all-conquering TV "Idol" format, which has already rolled into the UK and America with extraordinary, artist-launching effect.

The other fascinating facet of Fuller's operation, the inventive structure which it represents, is also underlined through the list. Smallwood & Taylor, Patrick McKenna, Clark & Enthoven and Ian Grenfell, Andy Dodd and Mick Hucknall all represent the spirit of invention. They all represent the creation of new business models which are already being hailed as the shape of the future.

What will be fascinating, when Music Week publishes its 10th list in 2012, is just how right – or wrong – they were.

It only remains this week to say thank you to everyone who has contacted us with congratulations about the new-look Music Week and our new baby Musicweek.com. We received well over 50 letters and emails last week, voicing pretty universal approval.

We are continuing to evolve the magazine and – as illustrated in some of the letters published opposite – listening to your views as we do so. Keep 'em coming.

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## Comms Bill should hold no fear for commercial radio

### VIEWPOINT RALPH BERNARD



After years of consultation and discussion, the Communications Bill is finally passing through the Lords.

The basic premise of the Bill is that it offers greater ownership freedom in return for tighter content controls – to safeguard against any negative effects on content that a new (particularly foreign) owner might have.

Lord Pattman proposed a "Plurality Test" allowing the competition authorities to block media mergers if they led to a reduction in plurality of ownership.

### Our local stations are proud of the way they enhance the culture

The new test will examine proposed mergers to see if they threaten plurality, impartiality or diversity – the range of services available. As radio broadcasters, we are required by law to be impartial, so should have no problems there. Diversity should improve when a particular owner looks after a number of services, as it makes no sense to compete with yourself – think of the BBC's five networks, or Capital FM, Capital

Gold and Xfm in London. So that leaves plurality itself, where we wait for the first case under the new rules to give us the guidelines.

The localness requirement is the other major change for the radio industry. At first this clumsy piece of drafting troubled us, but it is now rephrased to concentrate on outputs – what the listeners hear – rather than inputs – what the regulator can tick boxes about.

Ofcom is now charged with producing "guidance" on how localness should be maintained and enhanced. The Bill includes a reference to music as part of localness, but it seems to mean meeting local tastes in music (Nottingham's Trent FM listeners like Robbie Williams) rather than being forced to play locally-originated music (Orchard FM in Somerset has to play The Wurzels).

Our local stations are proud of their localness and the way they reflect and enhance the culture, interests and character of the areas they serve, including supporting local music by playing it on air and encouraging listeners to go to local gigs. We're confident that the localness guidance will tell us to go on with that good work.

Ralph Bernard is executive chairman of GWR Group plc.

## Which label should be revived for a new market?

### The big question

Tommy Mottola's new Casablanca label revives the classic Seventies brand, which was home to Donna Summer and Village People

#### Guy Fletcher, Music Copyright Solutions partner

"I guess it has to be Tamla Motown. It was a unique way of making records and it's never going to happen again. It's the grooves: they're still being used every day. People think they've discovered something new but most of it had been done by Tamla Motown."

#### Tom Bradley, EMI Music Publishing deputy managing director and director of finance and administration

"Stuff would be the top one for me. I was at A&M at the time when I went up to see them in Camden and they all operated around one table. There were 12 of them around the table and that style has been copied since by certain managers such as Tim Clark and David Enthoven at IE." Peter Thompson, Vital Distribution managing director

"I'd like to see Two Tone resurrected. KLF Communications would be good, too, but then that would probably need the KLF to reform, which

would be good as well. Either that or it's In Tape, the home of such acts as Marc Riley and The Creepers, Terry & Gerry and Yeah Yeah Yeah No."

#### Barbara Charone, MBC PR managing director

"Sun. So they can find the new Elvis."

#### David Ferguson, British Academy of Composers and Songwriters Chairman

"Two names come into my head: the original Virgin, when it was a small independent label and it put out interesting and unusual stuff, and Harvest. Harvest because it just released magical records from the likes of Kevin Ayers, Roy Harper and Fink Floyd. It was one of those labels where you bought into the lifestyle and the covers were always great and really quirky."

#### Helen Smith, Impala deputy secretary general

"It would have to be Postcard Records from Glasgow. The label burst onto the Scottish scene in 1980 and, although it only had a few releases, introduced us to Orange Juice, Josef K, Autechre Camera and also the Australian band the Go-Betweens. Few will dispute that Postcard had an everlasting influence on the development of pop music. Scottish, daring, influential and independent."

# The new-look Music Week: how you have responded

## Letters

### First-time buyer backs MW style

From *Dominic Horner, Mustoe Merriman Levy*

Despite my passion for all things to do with music, I've never bought *Music Week* before. To be honest I haven't even noticed its existence.

Today I bought a copy and on page 2 I realised why - you've had a redesign. I don't know what you've done, but it worked for me! *Cocent Garden, London*

From *Michiel Bakker, managing director, MTV Networks UK & Ireland*

Congratulations on the new-look *Music Week*. It might be a small step for mankind, but it's a giant leap for the industry.

I love the focus on established talent and new music and am smitten with the new Datafile section. I like the TV airplay chart. It makes a lot of sense. *West End, London*

From *Bill Holland, Universal Classics UK Jazz*

I just saw the new *Music Week*, which looks great. Has the separate weekly classics feature been jettisoned? *Hammersmith, London*

**Editor's note:** *Music Week's* regular Classic feature will now run every two weeks, alternating with a new, more regular Music DVD feature.

### Great look with lots of content

From *Roger Quill, 3mv*

I love the new layout, it looks really good, lots of content (too much about the bloody Darkness, though - I just feel sorry for Gun, Little Angels, Thunder, Terraplane - all those crap Nineties UK rock bands who basically did the same thing). Hey, my password access to the website doesn't work - who do I moan to? *Borough, London*

**Editor's note:** any queries about password access to the website should be directed to David Pagendam on [dpagendam@cmp-information.com](mailto:dpagendam@cmp-information.com).

From *Jon Foster, Fab Music*  
I really like the new design, with one exception - as a retailer we have always displayed the album and singles charts on the counter and we are unable to do this now



they are spread over two pages - any possibility they could go back to one page? *Crouch End, London*

**Editor's note:** We intend to launch a new service to our retail subscribers in the next week, in the form of a PDF version of the albums and singles charts, in a format which can be printed out and displayed. Any retailers interested in such a service should e-mail *Music Week* at [mwletters@musicweek.com](mailto:mwletters@musicweek.com)

### Update us with other formats

Gary Steel

I have just completed reading the new edition of *Music Week* and wanted to forward some comments to you. There's a lot more news and articles to read and I was impressed with the website.

However, when reading through the chart data pages, I was disappointed to discover that the chart pages no longer include details of the formats a single or album is available on. With almost all of the Top 40 singles and over half of the Top 20 albums available on other formats than on CD, I would like to think that this is an oversight as the magazine usually provides such comprehensive chart coverage.

In view of the current declining sales, in my opinion, all attempts must be made to promote the availability of singles or albums in whatever formats are available. *via e-mail*

**Editor's note:** When we researched our readers in advance of the redesign, it became clear that most regarded the catalogue numbers for vinyl, cassette and other formats as superfluous. We also found that excluding this data

### The new MW might be a small step for mankind but it's a giant leap for the industry

Michiel Bakker, MTV

from the singles and albums chart makes the new-look cleaner and easier to read. However, we plan to make such details available within *musicweek.com*, which is where the catalogue numbers of all titles in the specialist charts can also now be found.

### Put embargo on radio releases

From *Glenn Wilson, Outlet Promotions*

Firstly I'd just like to congratulate you on the new-look *Music Week*. It's excellent! It took me over two hours to browse it (instead of the usual half-hour).

Much talk of the "singles debate", but everybody seems to be missing the obvious point. I have a strong theory and I see it with my kids all the time. It all comes down to accessibility. There is more access to music than ever. For example, when iATU came on the box, my kids were constantly watching and watched the channel-hopping and watched the same constantly for about two weeks. It was "the best song they have ever heard". However, by the time it was released, they were sick of it so they didn't buy it.

The same happened with Linkin Park's in the End and recently with Justin Timberlake and Kelly Rowland.

There are so many digital channels now, the kids can hear songs whenever they like. They come in from school and on goes the TV. They love music, they love the single in its "marketed form". The big-genre-based opportunities, and the rise of rock music, which is largely down to MTV2 and Kerrang!

I don't believe the single's dead. It's just that the policy of pre-selling releases by record companies has bounced back and bit them on the toe, because accessibility to music has changed.

If record companies embargo radio releases until one week before the release date, I am sure more people will buy singles. *Helborn, London*

[mwletters@musicweek.com](mailto:mwletters@musicweek.com)

## DOOLEY'S DIARY



### Radio heads play at Two Ronnies

Remember where you heard it: David Mansfield and Ralph Bernard were the double act of the Radio Festival with their Two Ronnies-style head-to-head producing some interesting bon mots. "So this slash and burn approach you have to management," commented Mansfield in his opening gambit to Bernard. "In the words of John Lennon - how do you sleep?" he asked the GWR head honcho. One of the talk about whose company is bigger than whose and the conclusion that size does indeed matter. The shadow secretary for culture, media and sport John Whittingdale MP revealed that Tories could indeed rack. *John Peel* introduced me to punk rock and I quite often drive around my constituency listening to it "the politician's music to Radio Festival panelists. *Observer* radio critic Sue Arnold was clearly unimpressed by commercial radio. "Radio 4 is the only thing worth writing about sometimes. What is there to write about Kiss or Heart - it is like a gardening correspondent talking about grass all the time". *Mr Chris Tarrant's* cigar smoking did not get out of hand, but Capital's London stations found themselves temporarily off air and their staff out in the street after a fire hit Leicester Square last Thursday morning. Pre-recorded tapes

had to kick in to fill the gap after the fire brigade ordered the building to be evacuated because of a fire in the restaurant sited below Capital's HQ.

Essex working on rival *Envy* apparently all have alibis. *EMI* head honcho *Eric Nicol* had a tough time of things at the major's AGM on Wednesday. Besides referring to the new revenue stream of "free-timers" throughout his address, *Eric* heard *EMI* shareholders enthusiastically clapping new directors *Peter Georgescu* and *David Landonner*.

*Nicol* noted that he'd "been on the board for 10 years and never been applauded once". *PRS* chairman *David Bedford* neatly trailed his speech at his organisation's AGM last Thursday. "It is 18-and-a-half minutes long. There are interesting bits every few minutes and a very controversial bit right near the end". The powers behind this year's *Music Industry Awards* are keeping man up over the identity of the star due to play at the bash on October 21 in honour of *Rob Dickins*.

*Dooly* reckons *Cher* must be a 3/1 bet to make the Grosvenor House event. *Rod Stewart* at 4/1 with *Helicopter Cat* 100/1. *Croydon* will be rocking to *BRF* FM, a temporary radio station on 101.5 FM on air from tomorrow (Tuesday) until July 25 staffed by *Brit School* students. Former Radio One controller *Johnny Beering* encouragingly reckons "The pupils of the *Brit School* are the budding 'Tony Blackadder' of tomorrow". So that's how your *Brits* ticket money is used. Forget jampers for goolposts, it could be linkers for CDs in some outlets of music retailer *Santitas* after parent company *Brazin* has ordered a review of stores which are not profitable. Now that's one way to solve the downturn in music sales. The celebrations went on into the early hours at *MW's* re-launch bash last Monday night at Solo's Theatre with our mate *Anthony Hamer-Hodges* of *Incentive Music* on the decks and *The Darkness* turning up for last orders...



BMC president of music *Geod Cooper* was all thumbs when the *Robo Temple Clause* were awarded a silver disc by *Apple UK* representing more than 60,000 downloads by fans of the recently-released, download-only, mini-album *The Apple Bootlegs*. Pictured carrying the disc, *Doherty* was joined by *Mark Rogers*, general manager of *Apple UK*, and of course *TCTC*. The bootlegs come

from a gig the band played on May 13 in Glasgow. Tracks from the gig featuring old favourites and new album tracks, alongside video clips, were offered to fans with downloadable front sleeve artwork allowing them to make their own live album. The winner of a competition for fans to make their own video for the band, using clips from the album, will be chosen at the end of August.

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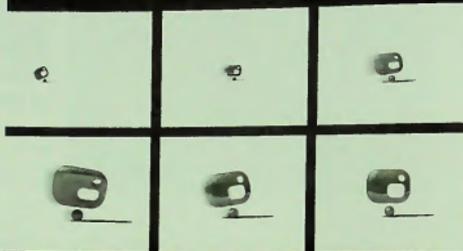
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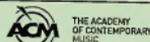
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For more information, contact Sarah Rosefield on 020 7222 4373  
[www.plates-ireland.com/teachers/sarahrosefield.htm](http://www.plates-ireland.com/teachers/sarahrosefield.htm)

Sarah is a member of the Plates Institute and currently teaches private one-to-one tuition to actors/musicians from their homes and in some selected offices. References available from Sanctuary Records or elsewhere...please ask me for them.

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# Datafile

Britain's most comprehensive charts service  
**Week 28**

TV & Radio Airplay p28 > Cued Up p32 > New Releases p34 > Singles & Albums p36

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
A Tribe Called Quest Hits, Rarities & Reissues (Live); Manic Street Preachers Livekick Traces - A Secret History (Epic); Sleazy Jackson Lovers (Virgin)

**JULY 21**  
Dizee Rascal Boy In Da Corner (XL); Jane's Addiction Hypersonic (Polyphone); Longview Mercury (4th Floor); Kym Marsh Standing Tall (Universal); SFA Phantom Power (Epic)

**JULY 28**  
The Coral Magic Medicine (Deltasonic); Holly Galightly Truly She Is None Other (Damaged Goods); Pepe Deluxe Beatitude (Catskills)

**AUGUST 4**  
Jeff Beck Jeff (Columbia); Flint Device 1 (Polydor); The Pastels The Last Great Wilderness (Geographic)

**AUGUST 11**  
Bla Cartroll Bittersweet (Arista); Eva Cassidy True Colours (Six Street/Hot); The Cheeky Girls the (Multiply); Koshen Kokopelli (Moksha/Arista)

### SINGLES

**THIS WEEK**  
Bunny Bernassi presents The Biz Salvation (MOS); Joe Budden Fire (Def Jam/Mercury); The Coral Pass It On (Deltasonic)

**JULY 21**  
Daniel Bedingfield Never Gonna Leave Your Side (Polydor); Goldfrapp Strict Machine (Mute); Stereophonics Maybe Tomorrow (V2); Triple 8 Give Me A Reason (Polydor)

**JULY 28**  
Bla Cartroll feat. Sean Paul Breathe (Arista); Craig David Spanish (Wildstar); Koshen All In Love (Moksha); Lisa Maffia In Love (Independent); Robbie Williams Something Beautiful (Chrysalis)

**AUGUST 4**  
Parrish & Jay-Z Frontier (LaFace/Arista); Richard K Heat, Keltis Fire Dreams (Vepac); Kelly Rowland Train On Track (Columbia)

**AUGUST 11**  
Aristo Butts Way Too Long (Source); Badly Skeemz Kings Of Leon Micky's (Universal); Wings Of Leon Micky's (Cherwell); Hand Me Down; Sean Paul I'm Still In Love With You (VP/EastWest)

## The Market

### Rock result brings cold comfort

Alan Jones  
Album sales are well down week-on-week, but that is only to be expected, thanks to a combination of good weather, a weak new release slate and the fact that the HMV, Woolworths and Virgin sales are past their first, market-boosting phase. Artist albums are down 19% week-on-week and compilations are off 17%. Total album sales of 2,607,000 make it the sixth biggest week of the year however, with the biggest new releases being by bands of brothers The Darkness and Kings Of Leon.

Suffolk sensations The Darkness - comprising Justin Hawkins, kid brother Dan, former school pal Ed Graham and Scottish exie Frankie Poullain - sold more than 40,000 copies of their debut long player Permission To Land to debut at number two, while Kings Of Leon - another family affair made up of the fraternal trio of Caleb, Nathan and Jared Followill and their cousin Matthew Followill - take fifth place with nearly 34,000 sales of Young And Young Manhood.

On a somewhat becalmed compilation chart, Clubland III is top for a third week with sales of nearly 31,000, and the only debut in the Top 20 comes from Extreme Euphoria. Mixed by Lisa Lashes, it debuts at number six



Family fortunes: The Darkness and Kings Of Leon show brotherly love can reap reward

with sales of more than 12,000.

After 12 weeks in which singles sales were consistently above 500,000 but below 600,000, they break free from the range - but despite the fact that the Top 10 comprises new entries, their direction is decidedly downwards. Just 481,000 singles were sold last week, an 8% dip on the previous week's tally of more than 522,000. In fact, sales last week were the lowest for singles for 26 weeks. Comparing them with previous years in the 21st century provides even colder comfort, with sales only 60.1% of 2002's 786,281 tally of 960,000 and 49.6% of both 2001 and 2003's

970,000 tallies.

Among the singles which underperformed, despite weak sales from others, were Blur's Crazy Beat and Losing Grip by Avril Lavigne. The Blur single sold just 6,500 copies to debut at number 18, charting lower than any of their last 13 singles. After opening her career with a trio of Top 10 hits from her debut album Let Go, Avril Lavigne has to settle for a number 22 debut on Listing For Pain. Meanwhile, Jennifer Lopez claims a Top 40 place with I'm Glad despite sales of just 1,038. In this week in 2000, the number 40 single sold 6,741 copies, nearly three times as many.

## MARKET INDICATORS

### SINGLES

Sales versus last week: -8.5%

Year to date versus last year: -26.9%

**Market shares**  
Sony 25.5%  
Polydor 15.2%  
Mercury 8.5%  
WEA London 7.4%  
East West 6.8%

### ALBUMS

Sales versus last week: -12.7%

Year to date versus last year: -11.9%

**Market shares**  
Sony 18.7%  
RCA/Arista 12.9%  
Epic West 10.4%  
Mercury 9.6%  
Universal TV 7.1%

### COMPILATIONS

Sales versus last week: -11.1%

Year to date versus last year: +0.3%

**Market shares**  
Universal TV 36.2%  
EMI Virgin 17.7%  
MCA 12.4%  
Sony 12.2%  
Musi 5.9%  
Telstar 5.9%

## THE BIG NUMBER: 726

726 sales of this week's number 75 single. Three years ago (this week, 1,334 sales) would have been needed.

### RADIO AIRPLAY

**Market shares**  
RCA/Arista 13.1%  
Sony 13.0%  
Polydor 11.7%  
Musi 6.0%  
Musi 7.5%

### UK SHARE

Origin of singles sales (in %)  
UK: 75.1%  
US: 59.8%  
Other: 17%  
Origin of albums sales (in %)  
UK: 49.3%  
US: 48.8%  
Other: 0.9%

## FAST CHART

### SINGLES

**NUMBER ONE**  
BEYONCÉ CRAZY IN LOVE Columbia  
Second week at number one: the 10th of 12 2003 chartoppers to stay on top more than one week

**HIGHEST NEW ENTRY**  
MADONNA HOLLYWOOD Maverick  
Her 56th hit, including 10 number ones and 11 number twos, making Madonna the UK's biggest-selling female artist bar none

### ARTIST ALBUMS

**NUMBER ONE**  
BEYONCÉ DANGEROUSLY IN LOVE Columbia  
A third week at number one. The album will top Destiny's Child colleague Kelly Rowland's 321,000 sales tally for Simply Deep this week

**HIGHEST NEW ENTRY**  
THE DARKNESS PERMISSION TO LAND Mute  
Destroy/East West  
Debuting at number two, this is the highest-charting album of the year by a rock act (without a Top 20 hit to their name)

### COMPILATIONS

**NUMBER ONE**  
CLUBLAND III All Around The World/Universal Music Television  
Number one for three weeks, 157,000 copies sold, 10th in year-to-date standings

### RADIO AIRPLAY

**NUMBER ONE**  
BEYONCÉ CRAZY IN LOVE Columbia  
Topping the 100m audience mark for the second week and a huge 30m ahead of nearest challenger

**HIGHEST CLIMBER**  
JASON NEVINS PRESENTS UKNY FEAT. HOLLY JAMES I'M IN HEAVEN Free2Air  
This big club hit samples Michael Jackson's Human Nature and jumps 48-31

### TV AIRPLAY

**NUMBER ONE**  
BEYONCÉ CRAZY IN LOVE Columbia  
The inaugural TV airplay number one remains and increases its lead at the top to 17 plays

The Triple A Multimedia Group (Ltd) of companies, trading as 'Triple A' (AAA) wish to make it known they have no connection with Triple A Entertainment/Promotions who have reportedly recently gone into administration

Triple A Multimedia Group (Triple A) are an education and training based facility on facilitating new talent in the arts and new media encompassing the Academy for television and film production, record label, publishing, artist management and agency. For further information Tel:44(0)1222 885959 www.triple-a.uk.com

The Academy's label Triple A Records is home to 'Hits on Top' (a biggie gum pro group) HUSSEY and UK's answer to 50Cent in a 'Freaky' the urban artist FELON.

www.hussey.dl.com www.felon.ac.uk



# TV Airplay Chart

Radio  
Last Week  
New Entry

Rank	Artist	Title	Label	Points
1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	504
2	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC	367
3	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	318
4	WAYNE WUNDER	NO LETTING GO	WILDLIFE WEST	282
5	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS	279
6	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA	263
7	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND	260
7	XTM PRESENT ANNA FLY	ON THE WINGS OF LOVE	INTERSCOPE/REPLICA	260
9	50 CENT FEAT. NATE DOGG	21 QUESTIONS	INTERSCOPE/REPLICA	237
10	CHRISTINA AGUILERA	FIGHTER	RCA	208
11	R KELLY	IGNITION	JIVE	191
11	BENNY BENASSI PRESENTS THE BIZ	SATISFACTION	WARRNER BROS	191
13	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	POLYGRAM	190
14	EMINEM	BUSINESS	INTERSCOPE/REPLICA	187
15	FAST FOOD ROCKERS	FAST FOOD SONG	SECTER THE DEVL	177
16	AMY STUDD MISFIT		POLYGRAM	168
17	BLAZIN' SQUAD	WE JUST BE DREAMIN'	LAST WEST	166
18	GOOD CHARLOTTE	GIRLS AND BOYS	EPIC	164
19	ASHANTI	ROCK WIT U (AWWWW BABY)	WARRNER BROS/REPLICA	161
20	BUSTA RHYMES AND MARIAN CAREY	I KNOW WHAT YOU...	J	157
21	MIS-TEEQ	CAN'T GET IT BACK	WILSTAR	154
22	LINKIN PARK	FAINT	WARRNER BROS	153
22	MADONNA	HOLLYWOOD	WARRNER BROS/REPLICA	153
22	ELECTRIC SIX	GAY BAR	XL	153
25	SEAN PAUL	GET BUSY	WIND-UP/EPIC	151
26	METALLICA	ST. ANGER	WIND-UP/EPIC	148
27	GOOD CHARLOTTE	THE ANTHEM	EPIC	146
28	THE DARKNESS	GROWING ON ME	WARRNER BROS/REPLICA	142
29	KVRL ROWLAND	TRAIN ON A TRACK	COLUMBIA	139
30	50 CENT IN DA CLUB		INTERSCOPE/REPLICA	137
31	JAVINE	REAL THINGS	EMULSION	129
32	AVRIL LAVIGNE	LOSING GRIP	ARISTA	123
32	BLU CANTRELL	BREATHE	ARISTA	123
34	THE CORAL	PASS IT ON	DELIRIOUS	119
35	CRAIG DAVID	SPANISH	WARRNER BROS/REPLICA	114
36	ALKALINE TRIO	WE'VE HAD ENOUGH	ARISTA	98
37	PHARRELL WILLIAMS FEAT. JAY-Z	FRONTIN	ARISTA	95
38	AVRIL LAVIGNE	I'M WITH YOU	JIVE	93
39	R. KELLY	SNAKE	JIVE	93
40	LISA MAFFIA	IN LOVE	IMPACT/REPLICA	92



**1. Beyoncé** Beyoncé Knowles cops the hot, again, topping single, album, radio and TV charts by margins of 92%, 78%, 43% and 42% respectively. On the latter chart, only two other videos – Evanescence's 'Bring Me To Life' and Rock Your Body by Justin Timberlake – have more than half as much exposure as Beyoncé, despite the fact that she is getting zero plays from rock stations such as MTV2 and Kerrang!



**6. Pink** A hot artist with a good track featuring clips from an eagerly-awaited movie is an irresistible one to TV stations. They had to wait until last week to get their hands on the new Pink clip for 'Feel Good Time', featuring songwriters from Claire's aesthetic. Full throttle, it was rapidly embraced, especially on the pay-per-view channels, and by midnight on Saturday had topped an impressive 263 airings to debut at number six on the chart.

Beyoncé tops an unchanged top three, as Robbie and Pink (feat. William Orbit) make the biggest moves on the overall Top 10.

**THE BOX NUMBER ONE** Fast Food Rockers' Fast Food Song  
**HIGHEST CLIMBER** Ashanti's Rock Wit U  
**HIGHEST NEW ENTRY** Pink's Feel Good Time

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA
2	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS
2	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE
4	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC
5	AMY STUDD MISFIT		POLYGRAM
6	CHRISTINA AGUILERA	FIGHTER	RCA
12	RED HOT CHILI PEPPERS	UNIVERSALLY SPEAKING	WARRNER BROS
7	0 JAMES	ADDITION... JUST BECAUSE	BRILLIANTONE
9	LINKIN PARK	FAINT	WARRNER BROS
17	BENNY BENASSI	PTS THE BIZ SATISFACTION	WARRNER BROS

**KERRANG NUMBER ONE** Alkaline Trio's We've Had Enough  
**HIGHEST CLIMBER** Kid Rock's (Feat. Sheryl Crow) Picture  
**HIGHEST NEW ENTRY** Electric Six's Gay Bar

**KISS TV NUMBER ONE** Beyoncé Crazy In Love

## THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	FAST FOOD ROCKERS	FAST FOOD SONG	BETTER THE DEVIL	
2	XTM PTX ANNA FLY	ON THE WINGS OF LOVE	SERIOUS MESSY/SONY	
3	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND	
3	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC	
5	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	
6	WAYNE WUNDER	NO LETTING GO	WILDLIFE WEST	
7	14	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS
8	8	MADONNA	HOLLYWOOD	WARRNER BROS/REPLICA
8	8	R KELLY	IGNITION	JIVE
10	10	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA

**HIGHEST CLIMBER** Beyoncé's Crazy In Love  
**HIGHEST NEW ENTRY** Pink's Feel Good Time

**MTV NUMBER ONE** Beyoncé Crazy In Love

**HIGHEST CLIMBER** Eminem's Business  
**HIGHEST NEW ENTRY** Javine's Real Things

## KERRANG MOST PLAYED

Rank	Artist	Title	Label	
1	ALKALINE TRIO	WE'VE HAD ENOUGH	WARRNER BROS/REPLICA	
2	1	METALLICA	ST. ANGER	WIND-UP/EPIC
3	4	LINKIN PARK	FAINT	WARRNER BROS
4	36	KID ROCK (FEAT. SHERYL CROW)	PICTURE	LAMARCA BELT
5	0	ELECTRIC SIX	GAY BAR	XL
10	10	MARSHY MONS	OSSENE	INTERSCOPE
7	7	GOOD CHARLOTTE	THE ANTHEM	EPIC
8	7	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC
9	3	CREED	MY SACRIFICE	WARRNER BROS/REPLICA
10	16	GREEN DAY	WALTING	REPRISE

**MTV2 NUMBER ONE** The Darkness's Growing On Me  
**HIGHEST CLIMBER** Good Charlotte's The Anthem  
**HIGHEST NEW ENTRY** Javine's Real Things

**MTVBASE NUMBER ONE** 50 Cent Feat. Nate Dogg's 21 Questions

## MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	1	THE DARKNESS	GROWING ON ME	WARRNER BROS/REPLICA
2	42	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	EMULSION
3	4	THE CORAL	PASS IT ON	DELIRIOUS
3	3	HOT HOT HEAT	NO HOT NOW	SUB POP/EPIC
5	2	METALLICA	ST. ANGER	WIND-UP/EPIC
6	0	JAMES	ADDITION... JUST BECAUSE	BRILLIANTONE
7	1	EELS	SATURDAY MORNING	DRE/ARISTA/REPLICA
8	7	ELECTRIC SIX	GAY BAR	XL
9	9	FOO FIGHTERS	LOW	REPRISE
10	27	SUPER FURRY ANIMALS	GOLDEN RETRIEVER	SONY

**HIGHEST CLIMBER** Eminem's Business  
**HIGHEST NEW ENTRY** McEckay's Take Me Over

**SMASH HITS NUMBER ONE** XTM PTX Anna Fly On The Wings

**HIGHEST CLIMBER** Beyoncé Crazy In Love  
**HIGHEST NEW ENTRY** Pink's Feel Good Time

## KISS TV MOST PLAYED

Rank	Artist	Title	Label		
1	1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	
2	2	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	
3	23	23	CPAC CHANGES	AVY	
4	4	50 CENT	IN DA CLUB	INTERSCOPE/REPLICA	
5	46	JENNIFER LOPEZ FEAT. LL COOL J	ALL I HAVE	EPIC	
6	54	0	DRE FEAT. EMINEM	FORGET ABOUT DRE	INTERSCOPE/REPLICA
7	47	KELLY ROWLAND	TRAIN ON A TRACK	COLUMBIA	
8	60	ASHANTI	FOOLISH	WARRNER BROS/REPLICA	
9	47	2PAC FEAT. DR DRE	CALIFORNIA LOVE	BEAN/IMPACT/REPLICA	
9	47	EMINEM	SING FOR THE MOMENT	INTERSCOPE/REPLICA	

**VH1 NUMBER ONE** Robbie Williams' Something Beautiful  
**HIGHEST CLIMBER** Miley Cyrus' 17

**HIGHEST NEW ENTRY** Beyoncé Crazy In Love  
**HIGHEST NEW ENTRY** Pink's Feel Good Time

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19/07/03

Insider

## IN-STORE NEXT WEEK



**Singles** – Daniel Bedingfield, Stereophonics, Triple 8, Deepest Blue, All American Rejects; **Albums** – Kym Marsh, Super Furry Animals, James Addiction, Longview, Now 55, Electroheat, Dave Pearce Dance Anthems Summer 2003

## BORDERS

**Windows** – Lord of the Rings: Two Towers reservation offer; **In-store** – Love, Heartworm Highways DVD, Dolly Parton, Super Furry Animals, Kiss, Big Brother 2003, Longview 2, for £22 and 2 for £10 on CDx, 3 for 2 on books and CDs; **Listening posts** – Now 55 and any album in stock in digital stores nationwide



**In-store** – Resident, Deadly Avenue Presents Straight To Video, Los Amigos Invisibles, Three Inches Of Blood, Battery Under A Winter Sun, Disczone Rascal, Psychid



**Windows** – Super Furry Animals, Daniel Bedingfield, Triple 8, Goldfrapp, All American Rejects; **In-store** – Tindersticks, Venus Hum, Young Heart Attack, Mower, Delays; **Press ads** – Dave Pearce, Friends



**Main CD Promotion** – 1/2 Price Clearout; **Listening Posts** – Arthur Lee, Love, Nite Sparhawk, Cerys Matthews, Clarksville; **Windows** – Marc Streiten Preachers, Super 70's; **In-store** – Sleepy Jackson



**Select listening posts** – Danger Mouse & Jemini, Jeffrey Lewis, Cosmic Revolver, Bishops, Glasgow, Wakuse, Dudley Perkins; **Mojo listening posts** – James Brown,

## TASTEMAKERS

**JOANNA**  
Manager, Massive Records, Oxford

1. **MINDO GROSSO** DANIELS/LOMBART
2. **MORLAGE STARS**
3. **SELENIUM7 VANILLA** (DANNY HOWELLS HE EDIT)
4. **KINETIC JUSTICE YOU REMEMBER REMIX**
5. **TINA AI FISHFACE**
6. **JOEY BELTRAM BIG FUNK BLASTER**
7. **CHATEAU FLIGHT COSMAG RACE**
8. **KEPNER FLASH KISSER FISH**
9. **SALTY PEPPER SAM CHOO**
10. **ERNEST SAINT LAUREN/DUB TO DUB**

"My top pick of the week is the Mondo Grosso record taken from their forthcoming eclectic Next Wave album. This is a killer club stonger featuring a rap by Armand Van Helden, which we sourced exclusively for Danny Howells and which ripped up Arena 1 at this year's Homelands. There are also lots of other great records across the spectrum."

**PAUL LESTER**  
Deputy editor, Uncut

1. **JOSHUA ROUSE JAMES**
2. **JAMES KIRK YOU CAN MAKE IT IF YOU BOOGIE**
3. **FEEL ON ROCKET WHAT DOES IT FEEL LIKE?**
4. **THE RAFFERTY HOUSE OF JEALOUS LOVERS**
5. **MEX BIRDS**
6. **NOON HEAVEN**
7. **ZOOZ WOMAN HOPE IN THE MIRROR**
8. **CHEMICAL BROTHERS FEAT. WAKNE COYNE THE GOLDENVOCH**
9. **DIJAZZ RASCAL I LUV U**
10. **BENNY BENASSI/THE BIZ SATISFACTION**

"James Kirk used to be in Orange Juice, who were the missing link between The Buzzcocks and The Smitels. It sounds like the follow-up to 1982's wonderful You Can't Hide Your Love Forever. Felix Da Housecat is probably my favourite producer in the world right now and I'm delighted dance music sounds like it ought to be in the 21st Century."

Mark Lungs, Sub Oslo, Cracker,



**In-store** – Kym Marsh, Dolly Parton, Dave Pearce, Best Pan Pipes



**In-store** – VA Dave Pearce, VA Electroheat, Dolly Parton, Jane's Addiction, VA Now 55, Super Furry Animals, Kym Marsh, VA The Piano & The Song, VA The Best Pan Pipe Album, Longview, Super Furry Animals



**Albums** – Kym Marsh, Super Furry Animals, Jane's Addiction, Ultimate Dolly Parton, Now 55, VBO Street Vibes, Dave Pearce Dance Anthems, Def Jam Classics, Ministry Of Sound Electro-Techno, Piano & The Song



**Windows** – Ghost ship, Solaris, Friends, 3x20 campaign, West Wing; **In-store** – Classical label of the month – Naive, Wras Records



**Press ads** – Murderdolls, Jane's Addiction, Kym Marsh, Glastonbury 2003 Campaign, The Coral; **Window** – 2 For £26 Campaign, SFA; **In-store** – Now 55, Rainband, Jane's Addiction, SFA, Kym Marsh



**In-store** – James Addiction; **Kym Marsh** Now 55



**Albums** – Very Best Of Street Vibes, Hits 56; **Singles** – Deepest Blue; **In-store** – Very Best Of Street Vibes, Hits 56, Now 55, Dave Pearce – a Dance Anthems Summer 2003; **Deepest Blue**, Daniel Bedingfield, Triple 8, All American Rejects, Robbie Williams, Stereophonics

**LEE THOMPSON**  
Head of music, Emap TV

1. **ELTON JOHN ARE YOU READY FOR LOVE?**
2. **RICHARD X VS KELLS FINEST DREAMS**
3. **FIN FOLK CHIMBLES TOO HOT**
4. **GABE CHINAWAGA**
5. **BILLY CRAWFORD TRACKIN'**
6. **RODD WITTE/FLAC**
7. **MARK OWEN YOUR MINUTE WARNING**
8. **ULTRAMART PRETTY GREENEYES**
9. **JANE'S ADDICTION JUST BECAUSE**
10. **MARK JOSEPHLY**

"The massive buzz in the office here is definitely the Elton track. When you see the video over the coming weeks and the whole feel-good vibe to the song combined, you'll realise that it's on course for a monster September smash. Dare will be competing with the current Euro hit version by DJ Bobo, but their video will push it ahead in the UK."

## TV LISTINGS

(Saturday)

**ADAM ANT: THE MADNESS OF PRINCE CHARMING** (Channel 4, Thursday)

**CDJUK**  
ABC: All American Rejects, Snowy, Chris Adams  
BBC: Get Cool, Kelly Rowland, Kelly Rowland  
ITV: Tom On A Track, Stereophonics  
Majka Tomson

**NUXT UK**  
Deepest Blue, Kelly Rowland Train On A Track, Richard X feat. Kells, The First

**POPWORLD**  
Appleton, Beyonce Cray In Love, David Bluefield, Newsy, Come Love You, James Levine  
BBC: Junior presents UNRY feat. Holly James I'm In Hooves, Junior presents Mad Tin Hot, Anybody's Girl, Lucy Carr, This Is Goodbye, Melanie Blatt, The Rhythmites Give Me A Reason

**RECOVERED**  
Features Melanie C, David Bedingfield, Eighth Matchbox B, Live Disaster (BBC3)

## RADIO LISTINGS

**RADIO 1**  
Steve Lamacz Live At The Park (Monday)  
Mary Anne Hobbs presents The Rhythm Rotation (Monday, First (Thursday))  
John Peel sessions  
Wednesday: Of Arsenic Hill (Thursday)  
Tim Westwood  
Live from One Big Sunday (Sunday)

**RADIO 2**  
Annie Lennox & Jarvis Cocker  
Live from One Big Sunday (Sunday)  
Story of New Order (Saturday)

**74 SUNDAYS**  
Performances: Liza Muller In Love, Machine Bait Do Me

**THE MIX**  
Playlist starts 50 Cent feat. Nate Dogg 21 Questions, Edo G. White Frag, Kelly Rowland Train On A Track, Keshon All In My Heart, Triple Eight Give Me A Reason

**TOP OF THE POPS FRIDAY**  
Performances: Beyonce Cray In Love, Blur Cray Cray, Craig David Spanish, David Bedingfield, Never Gonna Leave You, Side, Eminem, James Levine, Junior presents UNRY feat. Holly James I'm In Hooves, Junior presents Mad Tin Hot, Anybody's Girl, Lucy Carr, This Is Goodbye, Melanie Blatt, The Rhythmites Give Me A Reason

**TOP OF THE POPS SATURDAY**  
Performances: the

**Singles of the week**  
Liam Riess – We Can  
Album of the week  
Suzanne Vega – Redemptive

**XFM**  
Christina O'Connell  
Record of the Week  
Benny Benesi  
Wednesday of the Week  
Salsification  
Zoe Ball Record of the Week  
South – Looseen Your Mind

**KISS 100**  
World's Greatest  
DJ K-Ross  
(Saturday)

**CAPITAL**  
New Nights  
Gust, Dani, Mirog (Sunday)



## Hitting the right spot

**Trerry Underhill**  
Programme director and group head of music, Real Radio  
"Since we acquired our third station we decided it would be sensible to have one playlist covering our stations in Scotland, Wales and Yorkshire," says Underhill, who was appointed group head of music last year. Sarah Graham, who is programme controller for Real Radio in Wales, and Jay Crawford, who is programme director for the Scottish station, submit their playlist suggestions to Underhill on a Tuesday morning. At that point he sits down and works out what will make the grade.

"The stations' output consists of a mix of old and new music, with a small selection of Sixties titles, Seventies' and Eighties' music

## We don't think that because a listener reaches 35 they no longer like new music.

accounting for around 35% of music and the rest drawn from the Nineties up to the present day. "We don't think that because a listener reaches 35 or 45 they suddenly no longer like new music," says Underhill.

As a result, Real Radio has supported tracks by new acts such as Junior Senior and Dana Glover, as well as new material by classic artists such as Simply Red and Annie Lennox.

"The new single from Annie Lennox is amazing," says Underhill. "Our listeners love it. It's not out until September, but we're playing it already." Address: Sterling Court, Capital Business Park, Leeds WF3 1EL, Sterling Telephone: 0113 238 1114 E-mail: trerry.underhill@realradiofm.com

## ROB REYNOLDS SIGHTSEEING

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**SINGLE OF THE WEEK**  
**Robbie Williams**  
 Something Beautiful  
 (Crysals CDHSDJ512)

Following a pair of average singles from the album *Escapology*, *Something Beautiful* is a complete return to form, reminding us all of how good Robbie can be when he is firing on all cylinders. A key part of this single campaign is an interactive Pop Idol-style video, which has attracted interest across the media. Already the number one radio grower in the UK, this will generate further interest in his forthcoming epic three-nighter at Knebworth Park.

**ALSO OUT THIS WEEK**  
**SINGLES**  
 Benetton: Shake  
 Shaik (Island)  
 Dip Flock: Dog  
 Town Clash EP  
 (Disinfect)  
 Percy Fitts: Show

Me Your Monkey  
 (Southern Fried)  
 Rob Sinclair: Kiss  
 My Eyes (Delicious)  
**ALBUMS**  
 Emma Holland: Play  
 On (Lure)  
 Chris Rea  
 Blue Street (Jazzme  
 Blue)  
 The Zoylors

A Year To The Day  
 (Sire/Int)

Records released 28/07/03

**Singles**

**Benetton**  
 Shake Shake (Island CD1824)  
 Benetton are a London duo with a distinctly American R&B sound - soulful female vocals interspersed by smooth rap - Shake Shake is a strong offering tailored for the dancefloor.

**The Dandy Warhols**  
 You Were The Last High (Parlophone CDC8145)  
 This understated yet infectious track is single number two from the Dandy's fourth album *Welcome To The Monkey House*, which deserves to return to the Top 75 albums chart on the strength of this Bowie-infused groover.

**Craig David**  
 Spanish (Wildstar CDW149)  
 This fourth cut from *Slicker Than You Were* has been winning mass exposure on MTV and MTV Base, topping the former's most-played chart and jumping 11 places on the latter last week, while also winning a C-list at Radio One. The Rishi Rich remix provides a slightly bewildering

prologue to the band's new album *Welcome To The Monkey House*, which deserves to return to the Top 75 albums chart on the strength of this Bowie-infused groover.

**Funeral For A Friend**  
 James (Infectious/EastWest EW29921)  
 Things have been looking up and up for the Welsh post-hardcore teens since they appeared unsigned with the demo of this track on *MTV's Welsh Talent CD* in February. This infectious single and live favourite, which has been picked up by Radio One (C-list), MTV2 and M4, marks their major label debut, while they will receive a US push after signing to Atlantic last week.

**The Futureheads**  
 First Day (Fantasic Plastic FPS026)  
 This instantly likeable track, which features a varispeeded chorus, sees the Sunderland-

based four-piece enlist Andy Gill (Gang Of Four) on production duties. Tracks two and three are equally impressive slices of angular punk rock, making *The Futureheads* a band to watch through the rest of 2003.

**Dana Glover**  
 Rain (DreamWorks/Polydor 4504622)  
 This second single from current album *Testimony* tells a dark tale through powerful lyrics and stark vocals. US talent Glover has recently completed a tour with Simply Red and the track was featured on the *Two Weeks Notice* soundtrack.

**The Hiss**  
 Kick Kicks (Loon/Polydor LC00309)  
 The Hiss unveil a taster of their forthcoming debut album, *Parvic Movement*, in the form of this passionate rock'n'roll track. Sounding like an expert, scuzzier Ozias (Harris), in part, to producer Owen Monk, the Atlanta-based group manage to equal their Mancunian role models. Given a chance, Ozias' fanbase will, no doubt, lap this up.

**Hot Hot Heat**  
 No, Not No (B-Unique W615CD)  
 This second single to be lifted from the *Make Up The Breakdown* album is an album highlight, rivaling previous single *Bandages* for superiority. C-listed at Radio One, this track should help raise the profile of the US four-piece.

**Junior Senior**  
 Rhythim Bandits (Oranby Frog/Mercury JUNI0RGJ5-1C0268)  
 Following *Move Your Feet* (200,000 UK sales and still a huge radio and TV favourite) is a massive challenge, but Danish duo Junior Senior give it their best shot with the equally mindless, yet irresistible, *Rhythm Bandits*, which does for the *Beach Boys* what *Move Your Feet* did for Motown, turning it into a relentlessly funny disco-surf dance record. Fun for all the family and also deeply ironic.

**Relaxed Muscle**  
 Billy Jack/Sexualized (Rough Trade RT04E106)  
 Jarvis Cocker returns to the world of music, and electro pop in particular, under the pseudonym

**Lumidee**  
 Never Leave You (Uh-Oooh) (Universal MCST040328)  
 Yet another interpretation of the diwan rhythm, this is set to follow Siva Paul and Wayne Wonder straight into the Top 20. Driven by a naggingly catchy if off-key chorus, this was originally released on a New York indie before being snapped up by Universal and is now being driven here by Radio One, Galaxy, Kiss and MTV Base.

**MC Honky**  
 Somnol No. 3 (Like A Duck) (B-Unique bud506cd)  
 The mysterious 50-year-old ex-jazzman, fresh from supporting the Eels on their UK tour, showcases his pop nous on this single. A jaunty, camp and danceable effort, this joyful track will surely help dispel the cruel rumours circulating that Honky is really E, the Eels frontman, once and for all.

**Mower**  
 The Morning After (Transcopic TRANC0023)  
 This follow up to *After Dark* captures the exploits of a debauched evening and

conveys that dreaded 'cheap and nasty' morning-after feeling. A catchy and amusing single, this is a precursor to the band's August 4-released album.

**Radio 4**  
 Start A Fire (City Slang/Labels LC006853)  
 After playing a pivotal role in the punk-funk revival, it comes as a shock to see the New Yorkers recruiting a gaggle of UK progressive house DJs to remix this track from current album *Gothalm*. However, the resulting remixes work well, with Justin Robertson and Kevin Swain kicking the band into a striding rickety outfit without sacrificing Start A Fire's political edge.

**Relaxed Muscle**  
 Billy Jack/Sexualized (Rough Trade RT04E106)  
 Jarvis Cocker returns to the world of music, and electro pop in particular, under the pseudonym



**ALBUM OF THE WEEK**  
**The Coral**  
 Magic And Medicine  
 (Delatonic DLTC0 014)

Arriving precisely a year after their debut, *Magic And Medicine* sees the Coral hitting their stride. An incendiary live band, all their energy has been distilled to perfection here. It is hard to find fault, with each song existing in its own perfect world. Their trademark shanty-tinged baroque has lost none of its power, while James Skelly's full-bodied vocal commands attention. The Coral seem destined to soar and this album does just that.

Darren Spooner, alongside All Seeing I and part-time Fat Trucker Jason Buckle. Like their previous single *The Heavy*, this is awfully trendy but not particularly radio-friendly stuff and one gets the feeling that it would receive a muted response if big J was not involved.

**The Weils**  
 Guiding Light (Rough Trade RTRADESC0111)  
 It is not a surprise that this track is produced by Bernard Butler. Note the crashing, swirling drums, the echoey guitars and the lashings of Phil Spector drama. Singer Finn Andrew (who appears to have interchanged his forename for surname in the name of cool) has one of those desperate-sounding vocals that people often refer to as raps. B-side *He Is Water and Death And Co* are slightly better, Frost as predictable.

**Wheatas**  
 American In Amsterdam (Columbia 5098462)  
 These teenage dirtnags take the cheer of options in their quest to return to the upper reaches of the singles chart with this puff, which celebrates the city of puff. Wheatas may have the last laugh, because cheese is what the singles chart seems to love right now. American In Amsterdam heralds the band's second album, *Hand Over Your Loved Ones*.

**Albums**

**Cracker**  
 Countryguides (Cooking Vinyl COOIKD 261)  
 For six months, Cracker toured redneck bars in the US as Ironie Mullet and this is their ironic country record - rather, it is garage-influenced country music filled with Merle Haggard-inspired vitriol on all manner of subjects, including Britain, America, and Ireland (all on the rather catchy *Dary Free*) and the band's ex-label Virgin Records. Also offered are rousing covers of Up Against The Wall Redneck Mothers and *The Bottle Let Me Down*. Good stuff.

**Holly Golightly**  
 Truly She Is None Other (Damaged Goods DAMG000 23CD)  
 The es-Headcoater returns after two years with her 11th album, an excellent and eclectic mix of blues, rock and punk. Holly returned to the Bag for recording, a studio which last hosted her collaboration on *The White Stripes' album* track *It's True That We Love One Another*.



**The Nextmen**  
 Get Over It (Sensory SCCD007)  
 Introduced by the first album from The Nextmen may be knocked out of their vintage Addis by this. This is superlative British hip hop which is as old school as conkers and twice as nutty. Fresh, funny and addictive.

**Pepe Deluxe**  
 Beatitude (Catskills RIDCD009)  
 Those expecting another dose of big beat formulae from the Finnish duo are in for a surprise - Pepe Deluxe have found their sound with this breathtakingly wide-screen album. Taking in funk, waltz, soul, an assortment of guest vocalists and myriad live instruments, they have reached creative heights that many of their peers have failed to match. An unexpectedly heartwarming, inventive and fun album.

**Variuos**  
 American Pie: The Wedding OST (Island 9809640)  
 This 75-song soundtrack from the third American Pie-making features established and new pop-rock acts such as Foo Fighters, Sum 41 and Feeder, plus unreleased tracks from acts including Avril Lavigne.

**Variuos**  
 Back To Mine: Underworld (DMC BACKCD13)  
 This 13th volume in the Back To Mine series highlights Karl Hyde and Rick Smith's musical pedigree, where they pick an assortment of dance staples from clubland's recent and distant past.

This week's reviews: Duggie Baird, Phil Beavis, James Jones, David Knight, Owen Lawrence, James Roberts, Nicola Stule, Simon Ward and Adam Woods.





# Singles

190703  
Top 75

Beyoncé holds on comfortably at the top despite the three-pronged challenge from Madonna, Pink and Javine, as the overall market dips by 8.5%.

## HIT 40 UK

Artist	Album	Label
1	BEYONCÉ KNOWLES CRAZY IN LOVE	Columbia
2	MADONNA HOLLYWOOD	Mercury/Reprise/BMG
3	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	Columbia
4	R KELLY IGNITION	Jive
5	JAVINE REAL THINGS	Interscope
6	EVANESCENCE BRING ME TO LIFE	Epic
7	EMINEM BUSINESS	Interscope/Aftermath
8	MIS-TEEQ CAN'T GET IT BACK	Mercury
9	JUSTIN TIMBERLAKE ROCK YOUR BODY	Jive
10	WAYNE WUNDER NO LETTING GO	VP East West
11	KYM MARSH COME ON OVER	Mercury/Reprise
12	CHRISTINA AGUILERA FIGHTER	RCA
13	BUSTA RHYMES AND MARIAN CAREY I KNOW WHAT YOU WANT	Mercury
14	50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope/Aftermath
15	XTM PRESENT ANNIA FLY ON THE WINGS OF LOVE	Sony/Universal
16	FAST FOOD ROCKERS FAST FOOD SONG	Bitter The Devil
17	ASHANTI ROCK WIT U (AWWWW BABY)	Mercury/Reprise
18	STEREOPHONICS MAYBE TOMORROW	VP
19	JOE BUDDEN PUMP IT UP	VP
20	AMY STUDT MISFIT	Mercury
21	DELTA GOODREM LOST WITHOUT YOU	Mercury
22	SIMPLY RED TAKE	Mercury
23	ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUV	Parlophone
24	S CLUB 8 FOOL NO MORE	Parlophone
25	CRAIG DAVID FEAT. STING RISE AND FALL	Mercury
26	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	Columbia
27	BLAZIN' SQUAD WE JUST BE DREAMIN'	East West
28	DJ SAMMY SUNLIGHT	The Hacienda of Soul
29	AVRIL LAVIGNE LOSING GRIP	Arista
30	AVRIL LAVIGNE I'M WITH YOU	Arista
31	DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	Mercury
32	JUNIOR SENIOR MOVE YOUR FEET	Mercury
33	50 CENT IN DA CLUB	Interscope/Aftermath
34	DEEPEST BLUE DEEPEST BLUE	Delta/Mercury of Soul
35	RED HOT CHILI PEPPERS UNIVERSALLY SPEAKING	Warner Bros.
36	COLDPLAY CLOCKS	Parlophone
37	BLUR CRAZY BEAT	Parlophone
38	EMMA BUNTON FREE ME	20th Century
39	JENNIFER LOPEZ I'M GLAD	Epic
40	GOOD CHARLOTTE GIRLS AND BOYS	Epic

## THE YEAR SO FAR: TOP 20 ALBUMS

Artist	Album	Label
1	JUSTIN TIMBERLAKE JUSTIFIED	Jive
2	NORAH JONES COME AWAY WITH ME	Capitol
3	AVRIL LAVIGNE LET GO	Arista
4	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
5	CHRISTINA AGUILERA STRIPPED	RCA
6	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros.
7	BUSTED BUSTED	Interscope
8	WHITE STRIPES ELEPHANT	Jive
9	50 CENT GET RICH OR DIE TRYIN'	Interscope/Aftermath
10	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Mercury
11	EVANESCENCE FALLEN	Epic
12	KELLY ROWLAND SIMPLY DEEP	Columbia
13	TOM JONES GREATEST HITS	UMG
14	LINKIN PARK METEORA	Warner Bros.
15	EMINEM THE EMINEM SHOW	Interscope
16	PINK MISSINDIAZOOD	Arista
17	ROBBIE WILLIAMS ESCAPOLOGY	Jive
18	SIMPLY RED HOME	Mercury
19	DAVID GRAY A NEW DAY AT MIDNIGHT	East West
20	BEYONCÉ DANGEROUSLY IN LOVE	Columbia



**1. Beyoncé**  
Number one for the second week in a row on both charts, Beyoncé sold another 170,000 copies of her first single Crazy In Love and 72,000 copies of the album.

**2. Madonna**  
Dangerously In Love last week. It is the second week of number one for the single, which has reached up total sales of 195,000, and the third week at number one for the album, which has sold 271,000 copies. The single is the year's third biggest seller.



**2. Madonna**  
Madonna registers her third straight top three hit from the American Life album, as Hollywood debuts at two. The introductory single Die Another Day peaked at number three, while the title track also reached number two.



**3. Pink**  
Just as Fall Twisted is having difficulties noticing the box office of the original movie, so the first single - Feel Good Time with Pink feat. William Orbit - fails to equal its chart-topping predecessor. It still does well, debuting this week at three, welcoming a return to the Top 10 for Pink, whose last single, Family Portrait, peaked at 11.

# The Official UK

Week	Artist	Album	Label
1	1	BEYONCÉ CRAZY IN LOVE	Columbia
2	2	MADONNA HOLLYWOOD	Mercury/Reprise/BMG
3	3	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	Columbia
4	4	JAVINE REAL THINGS	Jive
5	2	EVANESCENCE BRING ME TO LIFE	Epic
6	6	EMINEM BUSINESS	Interscope/Aftermath
7	5	WAYNE WUNDER NO LETTING GO	VP
8	1	FAST FOOD ROCKERS FAST FOOD SONG	Bitter The Devil
9	7	R KELLY IGNITION	Jive
10	6	KYM MARSH COME ON OVER	Mercury/Reprise
11	9	XTM & DJ CHUCKY PRESENTS ANNIA FLY ON THE WINGS OF LOVE	Sony/Universal
12	6	50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope/Aftermath
13	6	JOE BUDDEN PUMP IT UP	VP
14	2	MIS-TEEQ CAN'T GET IT BACK	Mercury
15	2	S CLUB 8 FOOL NO MORE	Parlophone
16	4	DELTA GOODREM LOST WITHOUT YOU	Mercury
17	7	BUSTA RHYMES & MARIAN CAREY I KNOW WHAT YOU WANT	Mercury
18	6	BLUR CRAZY BEAT	Parlophone
19	3	BLAZIN' SQUAD WE JUST BE DREAMIN'	East West
20	21	KRAFT WERK TOUR DE FRANCE 2003	EMI
21	1	SIMPLY RED TAKE	Mercury
22	5	AVRIL LAVIGNE LOSING GRIP	Arista
23	8	AMY STUDT MISFIT	Mercury
24	15	ASHANTI ROCK WIT U (AWWWW BABY)	Mercury/Reprise
25	4	JENNIFER ELLISON BABY I DON'T CARE	Epic
26	2	PAUL VAN DYK FEAT. HEMSTOCK & JENNINGS NOTHING BUT YOU	Parlophone
27	18	LONGVIEW FURTHER	Mercury
28	23	50 CENT IN DA CLUB	Interscope/Aftermath
29	5	CHRISTINA AGUILERA FIGHTER	RCA
30	25	DJ SAMMY SUNLIGHT	The Hacienda of Soul
31	5	JUSTIN TIMBERLAKE ROCK YOUR BODY	Jive
32	6	SHANIA TWAIN FOREVER AND FOR ALWAYS	Mercury/Reprise
33	21	METALLICA ST ANGER	Mercury
34	16	LISA MARIE PRESLEY LIGHTS OUT	Epic
35	7	S CLUB 5 FEAT. GOODBYE LOVE ANITA GONNA WAIT FOR YOU	Mercury/Reprise
36	6	MINIMALISTIX MAGIC FLY	Del Mar/VP
37	1	N-TRACE DESTINY	Mercury
38	13	OCEAN COLOUR SCENE I JUST NEED MYSELF	Columbia

TITLES #2	ARTIST	ALBUM	WEEKS ON CHART
1	BRITNEY SPEARS	BRITNEY	1
2	THE NOTORIOUS B.I.G.	THE TRIPLE	1
3	THE NOTORIOUS B.I.G.	THE TRIPLE	1
4	THE NOTORIOUS B.I.G.	THE TRIPLE	1
5	THE NOTORIOUS B.I.G.	THE TRIPLE	1
6	THE NOTORIOUS B.I.G.	THE TRIPLE	1
7	THE NOTORIOUS B.I.G.	THE TRIPLE	1
8	THE NOTORIOUS B.I.G.	THE TRIPLE	1
9	THE NOTORIOUS B.I.G.	THE TRIPLE	1
10	THE NOTORIOUS B.I.G.	THE TRIPLE	1
11	THE NOTORIOUS B.I.G.	THE TRIPLE	1
12	THE NOTORIOUS B.I.G.	THE TRIPLE	1
13	THE NOTORIOUS B.I.G.	THE TRIPLE	1
14	THE NOTORIOUS B.I.G.	THE TRIPLE	1
15	THE NOTORIOUS B.I.G.	THE TRIPLE	1
16	THE NOTORIOUS B.I.G.	THE TRIPLE	1
17	THE NOTORIOUS B.I.G.	THE TRIPLE	1
18	THE NOTORIOUS B.I.G.	THE TRIPLE	1
19	THE NOTORIOUS B.I.G.	THE TRIPLE	1
20	THE NOTORIOUS B.I.G.	THE TRIPLE	1

# Singles Chart

NEW LAST WEEK WEEKS ON CHART ARTIST/ SONG TITLE (Album Name) WEEKS ON CHART LAST WEEK

39	35	5	<b>LINKIN PARK FAINT</b> (Album: <i>Meteora</i> )	Warner Bros. 000232 (R)
40	37	4	<b>JENNIFER LOPEZ I'M GLAD</b> (Album: <i>Jenny Holm</i> )	Epic 029052 (R)
41	33	6	<b>ELECTRIC SIX GAY BAR</b> (Album: <i>Electric Six</i> )	XL 005102 (R)
42	26	3	<b>TOMMI LIKE WHAT</b> (Album: <i>Tommi</i> )	Sony Music 029095 (R)
43	34	2	<b>B2K GIRLFRIEND</b> (Album: <i>B2K</i> )	Epic 029095 (R)
44	39	7	<b>EMMA BUNTON FREE ME</b> (Album: <i>Free Me</i> )	Universal 000472 (R)
45	39	7	<b>SCOOTER THE NIGHT</b> (Album: <i>Scoter</i> )	Shed-Records 000472 (R)
46	24	4	<b>THE DARKNESS GROWING ON ME</b> (Album: <i>The Darkness</i> )	Mercury 000472 (R)
47	30	3	<b>MOLOKO FOREVER MORE</b> (Album: <i>Moloko</i> )	Epic 029095 (R)
48	19	5	<b>SINEAD QUINN WHAT YOU NEED IS</b> (Album: <i>Sinead Quinn</i> )	Real Gone 000472 (R)
49	NEW	1	<b>THE TRANSPANTS DJ DJ</b> (Album: <i>The Transpant</i> )	Real Gone 000472 (R)
50	NEW	1	<b>SLEEPY JACKSON VAMPIRE RACECOURSE</b> (Album: <i>Sleepy Jackson</i> )	Virgin 000472 (R)
51	42	10	<b>BIG BROVAZ FAVOURITE THINGS</b> (Album: <i>Big Brovaz</i> )	Epic 029095 (R)
52	38	3	<b>PANJABI MC FEAT. JAY-Z, JOGI/BEWARE OF THE BOYS</b> (Album: <i>Panjabi MC</i> )	Shonko/Dunham 000472 (R)
53	28	2	<b>MARIO C'MON</b> (Album: <i>Mario</i> )	JBL 000472 (R)
54	34	2	<b>TATU NOT GONNA GET US</b> (Album: <i>Tatu</i> )	Mercury 000472 (R)
55	0	1	<b>GIRLS ALLOUD NO GOOD ADVICE</b> (Album: <i>Girls Aloud</i> )	Virgin 000472 (R)
56	NEW	1	<b>RAIN BAND KNEE DEEP AND DOWN</b> (Album: <i>Rain Band</i> )	Topcat 000472 (R)
57	43	5	<b>DANNI MINOUGE DON'T WANNA LOSE THIS FEELING</b> (Album: <i>Danni Minogue</i> )	London 000472 (R)
58	2	1	<b>FOUNDATION FEAT. NATALIE ROSSI ALL OUT OF LOVE</b> (Album: <i>Foundation</i> )	Atlantic 000472 (R)
59	NEW	1	<b>BLU CANTRELL FEAT. SEAN PAUL BREATHE</b> (Album: <i>Blu Cantrell</i> )	Arista 000472 (R)
60	NEW	1	<b>DMX X'ON GIVE IT TO YA</b> (Album: <i>DMX</i> )	Capitol 000472 (R)
61	64	6	<b>MARILYN MANSON MOBSCENE</b> (Album: <i>Marilyn Manson</i> )	Interscope 000472 (R)
62	74	6	<b>MELANIE C ON THE HORIZON</b> (Album: <i>Melanie C</i> )	Virgin 000472 (R)
63	NEW	1	<b>STONE SOUR INHALE</b> (Album: <i>Stone Sour</i> )	Reprise 000472 (R)
64	49	3	<b>KURTIS MANTRONIK PRESENTS CHAMONIX HOW DID YOU KNOW</b> (Album: <i>Kurtis Mtronik</i> )	Sony Music 000472 (R)
65	1	1	<b>MICHELLE BRANCH ARE YOU HAPPY NOW?</b> (Album: <i>Michelle Branch</i> )	Mercury 000472 (R)
66	NEW	1	<b>ELTON JOHN ARE YOU READY FOR LOVE?</b> (Album: <i>Elton John</i> )	Sony Music 000472 (R)
67	61	3	<b>SNOOP DOGG BEAUTIFUL</b> (Album: <i>Snoop Dogg</i> )	Capitol 000472 (R)
68	41	3	<b>GARY NUMAN WITH RICO CRAZIER</b> (Album: <i>Gary Numan</i> )	Virgin 000472 (R)
69	NEW	1	<b>ZENA LET'S GET THIS PARTY STARTED</b> (Album: <i>Zena</i> )	Sony Music 000472 (R)
70	NEW	1	<b>VITAMIN C LAST NITE</b> (Album: <i>Vitamin C</i> )	Mercury 000472 (R)
71	48	11	<b>TOMCRAFT LONELINESS</b> (Album: <i>Tomcraft</i> )	Mercury 000472 (R)
72	66	10	<b>THE CHEFKEY GIRLS TAKE YOUR SHOES OFF</b> (Album: <i>The Chefkey Girls</i> )	Mercury 000472 (R)
73	65	7	<b>ABS STOP SIGN</b> (Album: <i>Abs</i> )	Mercury 000472 (R)
74	45	3	<b>STIOBHAN DONAGHY OVERRATED</b> (Album: <i>Stiohban Donaghy</i> )	London 000472 (R)
75	0	1	<b>MIR REDOZ VS DJ SCRIBBLE EVERYBODY COME ON (CAN U FEEL IT)</b> (Album: <i>Mir Redoz</i> )	Mercury 000472 (R)

NEW LAST WEEK WEEKS ON CHART ARTIST/ SONG TITLE (Album Name) WEEKS ON CHART LAST WEEK

**As used by Top 10 of the Pops and Radio One**  
 Chart compiled from sales data from 100 radio stations in Saturday evening, a sample of more than 1,000 UK clubs, The Official Charts Company (OCC). Produced by EMI and BBC.



**6. Eminem**  
 The Eminem Show album has been out for more than a year and has sold 1.25m copies, but it surrenders its fourth hit single this week in the form of *Beavis*. Debuting at six, it is the highest-ranked single in the chart with a predominantly male vocal and is the rapper's 11th *MTV* Top 10.



**10. Kym Marsh**  
 With her debut solo album *Standing Tall* due to drop in a week, Kym Marsh reissues her second hit single with *Dozs On*. Over 200,000 copies had its number 10 debut, but it is well short of Crys's peak of two.



**21. Simply Red**  
 After a long gap, the band's back-to-back Top 20 hits since 1998, *Simply Red* follows up the number two smash *Surrender* with a more modest number 21 placing for *Fake*. It helps their Home album to re-enter the top 40 after a five-week absence. Since its release in March, the album has sold more than 200,000 — more than double the 135,000 of its 1995 *Only You*.

## INDEPENDENT SINGLES

Pos	Last	Artist/Title	Label
1	2	<b>FAST FOOD ROCKERS FAST FOOD SONG</b>	Mercury 000472 (R)
2	1	<b>KURTIS MANTRONIK PRESENTS CHAMONIX HOW DID YOU KNOW</b>	Sony Music 000472 (R)
3	4	<b>MOLOKO FOREVER MORE</b>	Epic 029095 (R)
4	6	<b>THE TRANSPANTS DJ DJ</b>	Real Gone 000472 (R)
5	8	<b>ELECTRIC SIX GAY BAR</b>	XL 005102 (R)
6	3	<b>THE DARKNESS GROWING ON ME</b>	Mercury 000472 (R)
7	10	<b>PANJABI MC FEAT. JAY-Z, JOGI/BEWARE OF THE BOYS</b>	Shonko/Dunham 000472 (R)
8	11	<b>KURTIS MANTRONIK PRESENTS CHAMONIX HOW DID YOU KNOW</b>	Sony Music 000472 (R)
9	9	<b>SCOOTER THE NIGHT</b>	Shed-Records 000472 (R)
10	6	<b>VITAMIN C LAST NITE</b>	Mercury 000472 (R)
11	7	<b>ELTON JOHN ARE YOU READY FOR LOVE?</b>	Sony Music 000472 (R)
12	7	<b>DELEIRIUM FEAT. JAEI AFTER ALL</b>	Mercury 000472 (R)
13	7	<b>TONY DE VIT FEAT. MIKI MAKI GIVE ME A REASON</b>	Top Taw 000472 (R)
14	6	<b>LADYTRON EVIL</b>	Mercury 000472 (R)
15	5	<b>BRITISH SEA POWER CARBONFOLOGIES TO INSECT LIFE</b>	Shonko/Dunham 000472 (R)
16	5	<b>RONI SIZE REMIXES</b>	Real Gone 000472 (R)
17	4	<b>DILLINJA FEAT. SKIRADEE TWIST 'EM OUT</b>	Top Taw 000472 (R)
18	5	<b>STIMULATOR PLAY</b>	Mercury 000472 (R)
19	0	<b>TRICKY ANTIMATTER</b>	Mercury 000472 (R)
20	0	<b>INFLUX UK/US SS SING OUT/FINGERS</b>	Mercury 000472 (R)

## DANCE SINGLES

Pos	Last	Artist/Title	Label
1	0	<b>MADONNA HOLLYWOOD</b>	Mercury 000472 (R)
2	0	<b>ELTON JOHN ARE YOU READY FOR LOVE?</b>	Sony Music 000472 (R)
3	1	<b>PAUL VAN DYKE FEAT. HENSTOCK &amp; HENNINGSON NOTHING BUT YOU</b>	Mercury 000472 (R)
4	0	<b>EDDIE MERRILL &amp; HARRY ROMERO DANCIN'</b>	Sony Music 000472 (R)
5	0	<b>ERIC PRYDE 3</b>	Mercury 000472 (R)
6	0	<b>MINIMALIST MAGIC FLY</b>	Mercury 000472 (R)
7	0	<b>INFLUX UK/US SS SING OUT/FINGERS</b>	Mercury 000472 (R)
8	9	<b>DILLINJA FEAT. SKIRADEE TWIST 'EM OUT</b>	Top Taw 000472 (R)
9	3	<b>TONY DE VIT FEAT. MIKI MAKI GIVE ME A REASON</b>	Top Taw 000472 (R)
10	0	<b>HURTS PRESENTS</b>	Mercury 000472 (R)
11	8	<b>KURTIS MANTRONIK PRESENTS CHAMONIX HOW DID YOU KNOW</b>	Sony Music 000472 (R)
12	6	<b>BEAT SAXUALITY POVERTY TO LUNCH</b>	Mercury 000472 (R)
13	6	<b>RENT SAY THE NAME</b>	Mercury 000472 (R)
14	7	<b>MOLOKO FOREVER MORE</b>	Epic 029095 (R)
15	2	<b>DAVID GUETTA VS BOWIE JUST FOR ONE DAY (REMIX)</b>	Virgin 000472 (R)
16	19	<b>DIZEE RASCAL I LUV U</b>	Mercury 000472 (R)
17	4	<b>LADYTRON EVIL</b>	Mercury 000472 (R)
18	0	<b>BLU CANTRELL FEAT. SEAN PAUL BREATHE</b>	Mercury 000472 (R)
19	12	<b>HAR MAR SUPERSTAR EZ PASS</b>	Mercury 000472 (R)
20	14	<b>LINUS LOVES THE TERRACE</b>	Mercury 000472 (R)

## R & B SINGLES

Pos	Last	Artist/Title	Label
1	0	<b>EMINEM BUSINESS</b>	Mercury 000472 (R)
2	1	<b>WAYNE WUNDER NO LETTING GO</b>	Mercury 000472 (R)
3	1	<b>JAYNE REAL THINGS</b>	Mercury 000472 (R)
4	0	<b>JOE BURDEN PUMP IT UP</b>	Mercury 000472 (R)
5	2	<b>50 CENT FEAT. NATE DOGG 21 QUESTIONS</b>	Mercury 000472 (R)
6	4	<b>R KELLY IGNITION</b>	Mercury 000472 (R)
7	3	<b>MIS-TEEQ CAN'T GET IT BACK</b>	Mercury 000472 (R)
8	5	<b>BUSTA RHYMES &amp; MARLAIH CAREY I KNOW WHAT YOU WANT</b>	Mercury 000472 (R)
9	7	<b>ASHANTI ROCK WIT U (LAINWAY BABY)</b>	Mercury 000472 (R)
10	6	<b>BLAZIN' SQUAD WE JUST BE DREAMIN'</b>	Mercury 000472 (R)
11	9	<b>50 CENT IN DA CLUB</b>	Mercury 000472 (R)
12	10	<b>B2K GIRLFRIEND</b>	Epic 029095 (R)
13	13	<b>JENNIFER LOPEZ I'M GLAD</b>	Epic 029095 (R)
14	0	<b>BLU CANTRELL FEAT. SEAN PAUL BREATHE</b>	Mercury 000472 (R)
15	8	<b>MARIO C'MON</b>	Mercury 000472 (R)
16	11	<b>SNOOP DOGG BEAUTIFUL</b>	Capitol 000472 (R)
17	17	<b>PANJABI MC FEAT. JAY-Z, JOGI/BEWARE OF THE BOYS</b>	Shonko/Dunham 000472 (R)
18	12	<b>TOMMI LIKE WHAT</b>	Sony Music 000472 (R)
19	16	<b>DMX X'ON GIVE IT TO YA</b>	Capitol 000472 (R)
20	15	<b>BIG BROVAZ FAVOURITE THINGS</b>	Epic 029095 (R)

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# Albums Chart

Chart compiled from 100 UK retail outlets in Scotland across a range of more than 6000 titles. © The Official UK Charts Company 2010. Produced with the aid of NISRS.

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
39	27	<b>METALLICA ST ANGER</b>	Rock/Metallica	1	1
40	42	<b>SIMPLY RED HOME</b>	Various	1	1
41	40	<b>MEAT LOAF COULDN'T HAVE SAID IT BETTER</b>	Comedy/Various	1	1
42	48	<b>STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM</b>	Rock/Stereophonics	1	1
43	44	<b>QUEEN GREATEST HITS II II &amp; III</b>	Rock/Queen	1	1
44	33	<b>LINKIN PARK METEORA</b>	Rock/Linkin Park	1	1
45	52	<b>DAVID GRAY A NEW DAY AT MIDNIGHT</b>	Various	1	1
46	45	<b>GOOD CHARLOTTE THE YOUNG AND THE HOPELESS</b>	Rock/Good Charlotte	1	1
47	37	<b>THE CORAL THE CORAL</b>	Rock/The Coral	1	1
48	39	<b>THE STREETS ORIGINAL PIRATE MATERIAL</b>	Rock/The Streets	1	1
49	43	<b>MADONNA AMERICAN LIFE</b>	Pop/Madonna	1	1
50	41	<b>DE LA SOUL THE BEST OF</b>	Hip-Hop/De La Soul	1	1
51	36	<b>R KELLY CHOCOLATE FACTORY</b>	R&B/R Kelly	1	1
52	4	<b>WAYNE WONDER NO HOLDING BACK</b>	Rock/Wayne Wonder	1	1
53	21	<b>BIG BROUVAZ NU FLOW</b>	Pop/Big Brovaz	1	1
54	35	<b>WILL YOUNG FROM NOW ON</b>	Pop/Will Young	1	1
55	15	<b>GARETH GATES WHAT MY HEART WANTS TO SAY</b>	Pop/Gareth Gates	1	1
56	16	<b>DJ SAMMY HEAVEN</b>	Dance/DJ Sammy	1	1
57	3	<b>ROBBIE WILLIAMS ESCAPOLOGY</b>	Pop/Robbie Williams	1	1
58	37	<b>NERD IN SEARCH OF</b>	Pop/Nerd	1	1
59	44	<b>OASIS HEATHEN CHEMISTRY</b>	Rock/Oasis	1	1
60	76	<b>EMINEM THE MARSHALL MATTERS LP</b>	Hip-Hop/Eminem	1	1
61	54	<b>DARIUS DIVE IN</b>	Pop/Darius	1	1
62	71	<b>ATHLETE VEHICLES &amp; ANIMALS</b>	Rock/Athlete	1	1
63	40	<b>ROYKSOPP MELODY AM</b>	Pop/Royksopp	1	1
64	NEW	<b>JULIO IGLESIAS LOVE SONGS</b>	Pop/Julio Iglesias	1	1
65	29	<b>CRAIG DAVID SLICKER THAN YOUR AVERAGE</b>	Pop/Craig David	1	1
66	53	<b>ZED ZEPPELIN HOW THE WEST WAS WON</b>	Rock/Zed	1	1
67	61	<b>THE FLAMING LIPS YOSHIMI BATTLES THE PINK ROBOTS</b>	Rock/The Flaming Lips	1	1
68	3	<b>BARRY WHITE THE BARRY WHITE COLLECTION</b>	Soul/Barry White	1	1
69	54	<b>LIBERTY X THINKING IT OVER</b>	Pop/Liberty X	1	1
70	51	<b>BRYCE SPRINGSTEEN GREATEST HITS</b>	Rock/Bryce Springsteen	1	1
71	59	<b>TONY BENNETT &amp; KD LANG A WONDERFUL WORLD</b>	Pop/Tony Bennett & KD Lang	1	1
72	64	<b>CHRISTINA AGUILERA CHRISTINA AGUILERA</b>	Pop/Christina Aguilera	1	1
73	56	<b>FOO FIGHTERS ONE BY ONE</b>	Rock/Foo Fighters	1	1
74	37	<b>LUTHER VANDROSS DANCE WITH MY FATHER</b>	Soul/Luther Vandross	1	1
75	47	<b>ZED ZEPPELIN VERY BEST OF - EARLY DAYS &amp; LATTER DAYS</b>	Rock/Zed	1	1

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
39	42	<b>METALLICA ST ANGER</b>	Rock/Metallica	1	1
40	42	<b>SIMPLY RED HOME</b>	Various	1	1
41	40	<b>MEAT LOAF COULDN'T HAVE SAID IT BETTER</b>	Comedy/Various	1	1
42	48	<b>STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM</b>	Rock/Stereophonics	1	1
43	44	<b>QUEEN GREATEST HITS II II &amp; III</b>	Rock/Queen	1	1
44	33	<b>LINKIN PARK METEORA</b>	Rock/Linkin Park	1	1
45	52	<b>DAVID GRAY A NEW DAY AT MIDNIGHT</b>	Various	1	1
46	45	<b>GOOD CHARLOTTE THE YOUNG AND THE HOPELESS</b>	Rock/Good Charlotte	1	1
47	37	<b>THE CORAL THE CORAL</b>	Rock/The Coral	1	1
48	39	<b>THE STREETS ORIGINAL PIRATE MATERIAL</b>	Rock/The Streets	1	1
49	43	<b>MADONNA AMERICAN LIFE</b>	Pop/Madonna	1	1
50	41	<b>DE LA SOUL THE BEST OF</b>	Hip-Hop/De La Soul	1	1
51	36	<b>R KELLY CHOCOLATE FACTORY</b>	R&B/R Kelly	1	1
52	4	<b>WAYNE WONDER NO HOLDING BACK</b>	Rock/Wayne Wonder	1	1
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65	29	<b>CRAIG DAVID SLICKER THAN YOUR AVERAGE</b>	Pop/Craig David	1	1
66	53	<b>ZED ZEPPELIN HOW THE WEST WAS WON</b>	Rock/Zed	1	1
67	61	<b>THE FLAMING LIPS YOSHIMI BATTLES THE PINK ROBOTS</b>	Rock/The Flaming Lips	1	1
68	3	<b>BARRY WHITE THE BARRY WHITE COLLECTION</b>	Soul/Barry White	1	1
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71	59	<b>TONY BENNETT &amp; KD LANG A WONDERFUL WORLD</b>	Pop/Tony Bennett & KD Lang	1	1
72	64	<b>CHRISTINA AGUILERA CHRISTINA AGUILERA</b>	Pop/Christina Aguilera	1	1
73	56	<b>FOO FIGHTERS ONE BY ONE</b>	Rock/Foo Fighters	1	1
74	37	<b>LUTHER VANDROSS DANCE WITH MY FATHER</b>	Soul/Luther Vandross	1	1
75	47	<b>ZED ZEPPELIN VERY BEST OF - EARLY DAYS &amp; LATTER DAYS</b>	Rock/Zed	1	1



**14. Ocean Colour Scene**  
Ocean Colour Scene's first album as a Sanctuary label act, North Atlantic Drift, debuts at 14 this week, after a long and arduous sales of 15,500. That is a long way shy of the 38,000 first week tally of 1996's Muscle Shoals, which went on to sell more than five copies, or the following year's Marchin' Already.



**35. Michelle Branch**  
It is so rare compared to the album's number two debut in the US, but Hotel Paper's number 35 debut here, with sales of more than 9,000, marks it as a bigger success than her debut, The Spirit Room, which entered and peaked at 54 last year, on its way to a respectable sales tally of 42,000.



**48. Barry White**  
Not in the chart at fortnight ago, The Collection by Barry White has since hit the chart as the singer's sad death. It gained a foothold on the chart last week, after re-entering at number 161, and now leaps to number 48. Barry White, who died in 1991, re-released, having originally been issued in 1988.

## TOP 20 COMPILATIONS

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>VARIOUS CLUBLAND</b>	Various	1	1
2	2	<b>VARIOUS POWER BALLADS</b>	Various	1	1
3	3	<b>VARIOUS CLUBBERS GUIDE TO SUMMER 2003</b>	Various	1	1
4	4	<b>VARIOUS PURE URBAN ESSENTIALS</b>	Various	1	1
5	5	<b>VARIOUS THE BEST SUMMER HOLIDAY EVER</b>	Various	1	1
6	6	<b>VARIOUS EXTREME EUPHORIA - LISA LASLIES</b>	Various	1	1
7	7	<b>VARIOUS KISS HITLIST SUMMER 2003</b>	Various	1	1
8	4	<b>VARIOUS BACK TO THE OLD SKOOL - BRIZA ANTHEMS</b>	Various	1	1
9	6	<b>VARIOUS 60'S SOUL MIX</b>	Various	1	1
10	9	<b>VARIOUS ALWAYS &amp; FOREVER</b>	Various	1	1
11	10	<b>VARIOUS NOW THAT'S WHAT I CALL MUSIC! 54</b>	Various	1	1
12	8	<b>OST CHARLIE'S ANGELS - FULL THROTTLE</b>	Various	1	1
13	12	<b>VARIOUS THE VERY BEST OF DRIVE TIME</b>	Various	1	1
14	11	<b>VARIOUS THE QUIET STORM</b>	Various	1	1
15	13	<b>VARIOUS VERY BEST OF EUROPOPCORE BREAKDOWN</b>	Various	1	1
16	14	<b>VARIOUS 8 MILE (OST)</b>	Various	1	1
17	17	<b>VARIOUS KISS PRESENTS HIP HOP CLASSICS</b>	Various	1	1
18	16	<b>VARIOUS ALL TIME CLASSIC ROCK/ROLL TEARJERKERS</b>	Various	1	1
19	15	<b>VARIOUS THE VERY BEST OF LATIN JAZZ</b>	Various	1	1
20	19	<b>VARIOUS MAGIC - SUMMER FEELING 2003</b>	Various	1	1

## TOP 20 INDIE ALBUMS

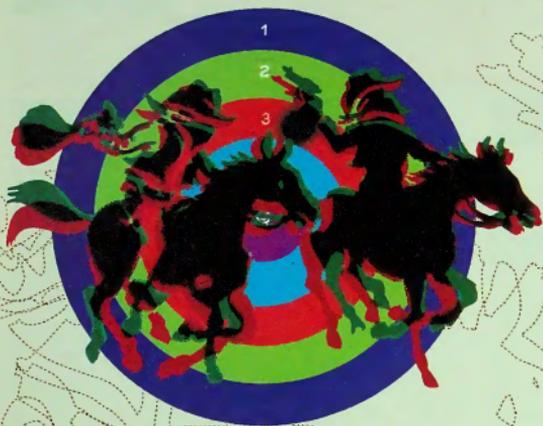
WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>THE DAPKINS PERMISSION TO LAND</b>	Various	1	1
2	2	<b>OCEAN COLOUR SCENE NORTH ATLANTIC DRIFT</b>	Ocean Colour Scene	1	1
3	2	<b>STEREOPHONICS YOU GOTTA GO THERE TO COME BACK</b>	Stereophonics	1	1
4	1	<b>ELECTRIC SIX LIVE</b>	Electric Six	1	1
5	1	<b>THE WHITE STRIPES ELEPHANT</b>	The White Stripes	1	1
6	3	<b>ROYKSOPP MELODY AM</b>	Royksopp	1	1
7	4	<b>COSMIC RUGBY RIDERS TOO CLOSE TO SEE FAR</b>	Cosmic Rugby Riders	1	1
8	5	<b>PUMP UP KUMARS!</b>	Pump Up Kums	1	1
9	5	<b>EVA CASSIDY SONGBOOK</b>	Eva Cassidy	1	1
10	6	<b>MIKRO STATUES</b>	Mikro	1	1
11	6	<b>FEELER COME OUT IN SOUND</b>	Feeler	1	1
12	7	<b>SNOP DOGGY DOGG DOGG DOGG DOGG</b>	Snop Doggy Doggy Doggy	1	1
13	7	<b>DR OR THE CHRONIC</b>	Dr Or The Chronic	1	1
14	7	<b>2PAC ALL EYEZ ON ME</b>	2Pac	1	1
15	4	<b>SHRIMP SHAMU PROPHECY - BEST OF THE WORKS</b>	Shrimp Shamu	1	1
16	8	<b>ONE MINUTE SILENCE ONE LIFE FITS ALL</b>	One Minute Silence	1	1
17	9	<b>AMATEUR NIGHT IN THE BIG TOP AMATEUR NIGHT IN THE BIG TOP</b>	Amateur Night	1	1
18	17	<b>THE TRANSPLANTS THE TRANSPLANTS</b>	The Transplants	1	1
19	10	<b>GRANDDADDY SUNDAY</b>	Granddaddy	1	1
20	10	<b>MIKE SILVER SOLD SILVER</b>	Mike Silver	1	1

## TOP 10 CLASSICAL ARTIST ALBUMS

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	2	<b>DOMINIC MILLER SHAPES</b>	Dominic Miller	1	1
2	1	<b>CARERAS/DOMINGOPARAVOTTI WITH MEHTA THE BEST OF THE DURE...</b>	Careras/Domingo/Paravotti	1	1
3	1	<b>ANDREA BOCELLI SENTIMENTO</b>	Andrea Bocelli	1	1
4	1	<b>KARL JENKINS THE ARMED MAN - A MASS FOR PEACE</b>	Karl Jenkins	1	1
5	5	<b>ROYAL PHILHARMONIC ORCHESTRA/KASIF KASHIF THE QUEEN</b>	Royal Philharmonic	1	1
6	14	<b>LUDOVICO EINAUDI I GIOCHI</b>	Ludovico Einaudi	1	1
7	7	<b>CHOIR OF CLARE COLLEGE/BROWN RITTERER KASHIF</b>	Choir of Clare College	1	1
8	6	<b>RUSSELL WATSON REPRISÉ</b>	Russell Watson	1	1
9	10	<b>ANDREA BOCELLI SARE PERAS</b>	Andrea Bocelli	1	1
10	9	<b>ALED JONES ALED</b>	Aled Jones	1	1

## TOP 10 CLASSICAL COMPILATION ALBUMS

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>VARIOUS THE ONLY CLASSICAL CHILLOUT ALBUM YOU'LL...</b>	Various	1	1
2	1	<b>CLASSIC FLICKS VARIOUS</b>	Various	1	1
3	2	<b>VARIOUS THE VERY BEST OF SUMMER CLASSICS</b>	Various	1	1
4	2	<b>VARIOUS CLASSICAL CHILLOUT GOLD</b>	Various	1	1
5	4	<b>VARIOUS CLASSICAL FINE HALL OF FAME - GOLD</b>	Various	1	1
6	5	<b>VARIOUS CLASSICAL AMBIENCE</b>	Various	1	1
7	7	<b>VARIOUS THE CLASSICAL LOVE ALBUM!</b>	Various	1	1
8	6	<b>VARIOUS 100 POPULAR CLASSICALS</b>	Various	1	1
9	8	<b>VARIOUS CLASSICAL CHILLOUT</b>	Various	1	1
10	12	<b>VARIOUS THE VERY BEST OF CLASSICAL CHILLOUT</b>	Various	1	1



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