

by Martin Talbot

BMG is hoping to begin integrating the Zomba Group by April, after beginning the process for the first me a week ago

The major took the first steps towards merging Zomba with its global operations, as the two companies' most senior executives met in New York.

The opening meeting of the major's integration steering committee brought together top executives of BMG worldwide, headed by BMG chief operating officer Michael Smellie, with top Zomba executives including Jive/Silvertone president Barry Weiss. It is understood that members of the committee will visit key territories over the coming weeks to talk to senior staff about

Busted's (pictured) eponymous album was due to explode into the Top 10 yesterday (Sunday) after its sales increased 140% last week on the back of airplay for their second single Year 3000, itself airning for a Top Five singles debut. The Universal-signed pop-punk trio's previous best position for the album was 30 during its first week of release last October. "We have a great cross-section of support at both media and retail, which is a great headstart on acts which are launching from scratch this year, says Island Records Group general manager Jason lley. Other artists whose albums are enjoying a resurgence after a relatively ointing Christmas include live's Justin Timberlake whose Justified set is expected to move up in this week's Top 10

concluded a \$2.74bn deal to buy the 75% in Zomba it did not own from founder Clive Calder,

Before any integration can press ahead, BMG must put together a proposal for approval by the Bertelsmann board. It is under stood that it is targeting March to make this presentation, ready to put its plans into action by the end of March or in April.

A BMG spokesman tells MW it is open-minded about the timescale and that it does not want to be held to any dates, but that it is keen to move forward with the integration.

"At some point this spring we ant to have a plan in place," says "It could be late the spokesman March or it could be April, but we



are not holding ourselves to any specific date '

Zomba source says the process is being handled with sensitivity, "It seems to be being done carefully," he says. "BMG paid a lot of money for Zomba; they need to get something back. And the most valuable thing they have bought is the culture."

egration process is being led by BMG corporate developm senior vice president Maarten Steinkamp for the record operations outside of the US.

News of BMG's plans for Zomba me last week amid specular that discussions had resumed with EMI over a possible merger, revi the talks that broke down in 2001. over regulatory issues. While a spokesman for BMG says it does not comment on rumours analysts suggest that talk of the merger could have some mileage.

UBS Warburg media analyst Helen Snell says, with Bertelsman looking to IPO in 2005 or 2006, it ill be ker n to put its music ope tion on a firmer footin

EMI and ending up with a minority stake in a strong music compar they would probably be keen to do so," she says. "And it makes sense for both of them to take out a lot of costs and improve profitability." EMI's shares rose by 10% on the

week from 157p on Monday to 173p following the speculation, although a spokeswoman said that she too could not comment it is understood, however, that EMI is open to the possibility either of a merger with BMG or Warner Music, while venture capital investors have also approached the company over the possibility of a buy-out deal, although *nothing substantial has developed", according to sources.

If they thought they could come



Hewitt backs industry on piracy The British trade and industry secretary Patricia Hewitt has need for a crackde

spoken out against rampant music piracy, as the industry gathers in Cannes for this year's Midem. The minister highlights – in one of

two guest columns by government secretaries in this issue of Music Week - the impact of piracy on the international music industry, while also underlining a strong UK performance in the face of falling Pinhal sales

A fortnight ago, Hewitt met with Thailand's prime minister Tha Shinawatra, who agreed on the

product originating in the country. Meanwhile, in another MW guest column, French secretary of state

coulmn, renor secretary or state for culture & communication Jean-Jacques Alliagon calls for a reduction of VAT on recorded music as a means of reviving the ailing market, saying it is "crucial" to the health of the record industry.

Aillagon stresses that a cut in VAT could be an "efficient lever" against piracy, by reducing the gap between the price of a legitimate record and the ill • see Dooley's Week, p38



BPI plots Midem swoop on UK pirates

Cannes is set to be the scene of high-profile music piracy arrests this week, with the BPI and French authorities expecting two British pirates to descend on the Midem convention.

The BPI's anti-piracy unit has been working in tandem with its equivalent in France, the SCPP (Société Civile des Producteurs Phonographiques), to track down the two bootleggers.

British unit chief David Martin believes there is good intelligence to suggest that both catalogue pirates are planning to visit Midem to sell their illegal product. "In other years they have gone to Midem, but not gone to the Palais des Festivals," says Martin. "They



Midem: piracy arrests planned

have been cute and worked from their botels. But there is some suggestion they may go in Palais this year and we will be on the look out for them. If they do show up, they will be arrested and dealt with."

unwilling to unveil further details about the men or the intelligence he has, for fear of jeopardising any operation. However, he adds that both pirates are known to the French authorities and that the French police would be invo any action this week

Arrests of pirates at the world's biggest annual music industry convention would be another feather in the cap of the BPI's anti-piracy unit, which has scored a number of successes in the past year including the recent recovery of valuable Beatles tapes and its high-profile clean-up of Glasgow's notorious Barras market

shalit
qlobal producer management

Congratulations to Fingaz and Skillz

of Backbone Productions on the massive success of their 1st production

Nu Flow - Big Brovaz (co-written) Over 300,000 sold and nominated for a BRIT 2nd single already heavily play listed and on heavy rotation

ps. We are looking for a BRILLIANT manager to build our producer/writer roster

NEWS - EDITED BY PAUL WILLIAMS (paulw@musicweek.com)

newsfile

RADIO TO BE HONOURED AT MUSIC WEEK AWARDS DVD are to be

th dedicated awards for the first time at Music Week's annual awards to be held at London's Grosvenor House on March 6. The deadlines for judged categories are as follows: PR sward (January 24); producer of the year (January 28); marketing campaign (January 29); radio station (January 30); music DVD (January 30). Awards entry forms are available from Louise Stevens on louise@musicweek.com or 020 7579 4244

T.REX TO PAY TRIBUTE TO MICKEY FINN Mickey Finn's (pictured) T.Rex are understood to be considering play-ing memorial concerts in several European countries

may memoran concerts in several European country in tribute to the band's former bongo player, who died in Croydon's Mayday hospital last Saturday aged 56. Plans for the funeral are still underway. Demon is also planning a tribute to Finn with a do ble T.Rex CD compilation due out in March.



PARSONS TAKES CHAIRMAN ROLE AT TIME WARNER/AOL AS CASE QUITS

ns is taking on the chairman of the group following the decision of AOL founder Steve Case to finally how to shareholder pressure and quit the group last week. Atthough Case was the architect of AOL's 2001 acquisition of Time er, the merged group's shares have slumped some 70% since the deal. Parsons is expected to take up the new post on May 16.

GAMES LICENSING COMPANY LAUNCHES RECORD LABEL

surses alterisatio curriary i LUMINES INCLUME LIBBL Couchille, the music consultancy which specialises in licensing music for the games industry, is launching a record label called CouchSounds at the end of the month. CouchSounds, whose first releases will be the soundtrack for infogrames game Evidous Karting, will work closely with publishers and games companies to market the soundtracks alongible 22

AIM GIVES BOARDROOM SEATS TO DUCKWORTH AND SEAR

Independent trade body Aim has moved to replace two vacancies at board level with the appointment of Amato Distribution general manager worth and Demon Music Group commercial director Adrian Sear. Both executives fill gaps left following the resignations of Pinnacle's Steve Mason, who was no longer eligible to be an Aim member following BMG's acquisition of the distributor's owner Zomba, and Eliza Tyrell, who has left Grand Central Records.

OLIVIERS UNVEIL NOMINATIONS FOR TABOO AND OUR HOUSE MUSICALS

ess musical Our House and Boy George's show Tab Thursday received three nominations each for this year's Olivier Inside Treatment under Indirated base start nor mis peak service. Marris, Troy are both wing for best nor mission a work, while we Rouse's Michael Bloon is up for best action in a musical and the show's Chorsegnither Herr Daring is also containts. Chorol S Eau Michael Michael II and the set actor category, while Paul Baker is nominat-of for a supporting role in a musical, Sharon D Claudice of Queen musical e Will Rock You is also nominated in the supporting role category

WISE BUDDAH SECURES RADIO TWO COMMISSIONS



Wise Buddah has won a series of radio production commissions from Radio Two. Mark Goodier's (pictured) company, which last March suffered the col lapse of its broadcast production arm, has secured documentaries with the station on David Gray and Rod Stewart along with separate six-part series on

and Courtney Pine. Goodier describes the return to the sec tor as "a gentle start"

m w playlist



Days Like That (Zeus Mix) (Envy) The heat SUGAR JONES FEAT SHORTY PHANTOM is rising on this souped-up mix of the Michelle Escoffery and Ali Tennant-penned

DJ FORMAT – We Know Something You Don't Know (Genuine) Grin-Inflicting Brighton B-Boy enrolls Jurassic 5 members onto his latest platter resulting in astonishingly good hip hop. Check the flip for more Abdominal & Format shenanigans (album, February) MELANIE C - On The Horizon (Virgin) This killer cut from second

album Reason is sure to be locked on the airwaves all summer of (from album March 10) VARIOUS - Rewind! 2 (Ubiquity) Second in the excellent series issics are re-worked, covered, remixed and generally fooled

with lovingly. Contributions from Herbert, Terry Califer and Nicola Conte makes this an essential listen (album, February 18) AUDIOSLAVE - Cochise (Sony) Check out Mary Anne Hobbs' Radio One rock show this Wednesday for the first session from

tal's Alist supergroup (single out now TWEET - Boogle2Nite (East West) This killer sleeper up tempo

cut from the Missy protege's debut album is finally nearing te (sindle th

50 CENT - In The Club (Shady Records) Set to be the track that takes 50 Cent overground in the UK (single, tbc) INME - Overgrown Eden (Music For Nations) Watch this British rock trio go from strength to strength on the release of this impressive debut (album, February 3)

JAIMESON FEAT ANGEL BLU - True (J-Did/V2) A great result for the strongest garage in acons (single, out now) LEWIS TAYLOR - Stoned Part 1 (Slow Reality) With live dates

this week backed by sessions on Radio One and Two, the momentum keeps on growing (album, out now)

Jamieson calls for gun summit with ministers more access to gove

The Government has resisted over-tures from the record industry over the guns-in-music debate, following recent criticism of hip hop and rap lyrics from ministers Blunkett and Kim Howells. David

The BPI last week received an acknowledgement of receipt from the Home Office, after executive nan Peter Jamieson wrote to Blunkett proposing talks over con-cerns at violent lyrics. But the Home Secretary's office

appears to be dismissing sugges-tions of a summit meeting. A home office spokeswoman told MW, "There is absolutely no indication that [there will be a meeting with) the rap music industry or other

However, she adds that one of the



Blunkett: office replied to BPI osals at a recent gun control meeting chaired by Blunkett was a move to "encourage the positive anti-gun voices from within our communities, including those in the music industry". She adds that one of the other issues that arose at the meeting was giving musicians more access to government. In turn, the Department of Culture, Media and Sport – which counts culture minister Kim Howells among its staff – echoes the Home Office comments. A DCMS spokeswoman says that there are no "follow-up plans" to discuss Howells' comments that rappers were partly responsible for the climate of violence that contributed to the deaths of two

Birmingham teenagers. Peter Jamieson welcomes the Government response. He says, "I take it as a huge positive - It means they've read the letter and that the points we were making have been taken on board. It suggests that their focus is not on record companies."

Pop Idol helps push BMG to 15 Brits nominations

by Paul Williams

BMG is reaping the rewards of its most successful 12 months to date by more than doubling its Brits nominations in just a yea

The major grabbed 15 nominations in the 2003 shortlist unveiled at Abbey Road studios last Monday, compared to seven nods a year ear lier, as it capitalised on Pop Idol's phenomenal singles sales and the imported successes of Pink, Avril Lavigne and Foo Fighters.

BMG music division president Ged Doherty says his group's nom-inations are "nicely balanced" between UK and international categories. "The only thing missing off for me was Electric Soft Parade, but in terms of all the acts, we've got a good mixture of pop, R&B and rock and it's good to see Pop Idol reflected in the nominations," he savs

Indeed, Will Young and Gar Gates account for six of BMG's seven British mentions for the February 20 event.

The pair's triple showings an only bettered by four apiece for Locked On/WEA London's The Streets, who make up half of

THE CORPORATE BREAKDOWN

Company	UK	International	
nominati	003	nominations	total
Universal	9	7	16
BMG	7	8	15
EMI	11	4	15
Warner	5	3	8
Sonv	5	3	7
Telstar	3	0	3
XL	1	2	3321111
V2	2	ō	2
Independiente	1	0	1
MoS	1	0	1
Ninia	1	0	1
Relentless	1	0	1
Sanctuary	1	0	1
Wall Of Sound	0	0	1
Zomba*	1	0	1

*Listed separately from BMG as awards year runs before buy-out deal

Warner's total tally, and Polydor's Ms Dynamite

With Ms Dynamite, it takes us into a new stage of the artist's life and hopefully to a new audience says Polydor joint managing direc-tor David Joseph. "I was particularly glad of the breadth of the nominations for her and I think the most important one is to be nominated for best British album." Island's triple nominees

Sugababes are placed alongside Big Brother/Sony's Dasis and three EMI Recorded Music acts in the key best British group category, with 2001 winners Coldplay, Doves and Innocent's Blue all nominated. The trio are part of an overall 15-strong showing by the major, which boasts three international nominations for Blue Note /Parlophone Norah Jones

"Norah's nominations are obvi ously a fantastic recognition for an obsiy a namasue recognition for an incredible year and are in very strong categories," says Capitol Music UK president Keith Wozencroft, "Coldplay's are again in the best album and best band sections, which are two catego which mean a lot to the band."

EMI's strength in UK repertoire is also highlighted, with its locally signed acts gathering 11 nomina-

Warner has eight mentions this year compared to just three in 2002 and Sony seven, while the indie sector's nominations haul more than half it achieved in 2002. It includes a first Brits nomination for Sanctuary through Alison Moyet in the best British female category she won in 1985 and 1988

THE BRITS 2003 NOMINATIONS IN FULL

BRITISH MALE SOLO ARTIST Badly Drawn Boy (XL); Craig David (Wildstar); David Gray (IHT/East West); The Streets (Locked On/WEA London); abbie Williams (EMI) RITISH FEMALE SOLO ARTIST

ordinsk PenALE SOLO ARTIST Sophie Ellis Bector (Polydor); Ms Dynamita (Polydor); Beverley Knight (Parlophone); Alison Moyet (Sanctuz Beth Orton (Heavenly/EMI) BRITISH ALBUM

BRITISH ALBUM Coldplay – A Rush Of Blood To The Head (Parlophone) Kis Dynamite – A Little Desper (Polydor); The Coral – The Coral (Deftsconic); The Streets – Original Prate Material (Locked OryWEA London); Sugababes – Angels With Dirty

TISH GROUP

Blue (Innocent); Coldplay (Parlophone); ITISH SINGLE

ic Kitten - The Tide Is High (Get. The Feeling) (innocent); Gareth Anyone Of Us (Stupid Mistake) Anyone Of Us (Stupid Mistake) (S/BMG): Gareth Gates – Unchained Melody (S/BMG): Liberty X – Just A Little (V2): Wil Young – Acything Is Possible/ Exergreen (S/BMG) RITISH URBAN ACT

Knight (Parlophone): Big Brovaz



Ms Dynamite: four nominatio (Epic): Craig David (Wildstar): Daviel Bedragfield (Polydor): Mis-Teen (Inferno/Teistar): Mis Dynamite (Polydor); Romeo (Relentiess/Ministry of Scund): Robis Maruva (Big Boda/Minja Tunos): So Bolid (Die Undersochus): The So Solid Crew (Independ (Locked On/WEA London) BRITISH DANCE ACT Armina Borne Armini, Groove Armada (Pepper), Jamiroqual (S2); Kosheen (Arista): Sugababes (stand) BRITISH BREAKTHROUGH ARTIST Liberty X (V2); Ms Dynamia (Polycor); The Coral (Deltaconic/Sony); The Streets (Locked Cn/WEA London); Will Young (S/BMG) (3/BMG) POP ACT Brue (Innocent); Enrique (glesios (Interscope); Gareth Gates (S/BMG); Pink (Artista); Will Young (S/BMG)

INTERNATIONAL MALE SOLO ARTIST Bock (Geffen/Polydor): Eminem (Interscope); Moby (Mute); Nelly (Universal); Bruce Springsteen (Columbia)

INTERNATIONAL FEMALE SOLO ARTIST Misay Elliott (Elektra/East West); Non Jones (Blue Note/Parlophone); Alicia Keys (J); Avril Lavigne (Arista); Pink

INTERNATIONAL ALBUM Eminem - The Eminem Show Unterscope/Polydor): Noreh Jones – Come Away with Me (Blue Note/ Parlophone): Alida Keys – Songs in A Minord //BMG): Pink – Missundaztood (Arista): Red Hot Chil Peppers – By The

INTERNATIONAL GROUP

Foo Fighters (RCA); Nickelback (Roadrunner); Red Hot Chili Peppers (WarnerBros); Royksopp (Wall Of Sound); White Stripes (XL) INTERNATIONAL BREAKTHROUGH

ARTIST

Norah Jones (Blue Note/Parlophone); Avril Lavigne (Arista); Nickleback (Roadrunner); Shakira (Epic); White 011 OUTSTANDING CONTRIBUTION TO

Tom Jones (V2)

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NEWS

Universal Music TV is reviving the musical soundtrack of thirtysomethings' school years to launch one of the biggest new compilation brands of the year. The record company has teamed up with hugely-successful website Friends Reunited, which brings together old school and college pals, for a series of compliation albums and other spin-offs. including concerts this summer and proposed TV specials. Forty-two Eighties classics, including Soft Cell's (pictured) Tainted Love and Come On Eileen by Dexys Midnight Runners, have been put together for the venture's first project, a double Friends Reunited CD. It is being issued on January 27 and is backed by an extensive marketing campaign, UMTV managing director Brian Berg says the partnership will extend beyond the us themed compilation releases. "It's not just looking at albums, which is the vious area for us, but it's linking in other multi-media opportunities like live gigs and other potential brand extensions," he says.



Capital FM's head of music quits station

Capital FM network's head of music and programming strategy Jeff Smith has parted company with the group, to explore what he describes as "new opportunities" in broadcasting, Smith joined London-based Capital FM as programme controller from Radio One in 2000. He moved last summer to his most recent position at the group, where he oversaw music and programming across its Capital FM Network stations. Smith, whose previous responsi-

Smith, whose previous responsi-bilities will initially be covered by group programme director Keith Pringle, says, 't have always sought fresh challenges so I am looking for-ward to exploring new opportunities as I leave Capital during what is an subject for the branchesider. exciting period for the broadcasting industry.

mwcomment **MERGER TALK** TO RUMBLE ON



Tafter Midem 2000 sizzled to the that EMI was

planning a marriage with Warner Music. merger is firmly back on the

EMI was the key beneficiary last week, its shares shooting upwards on the vague word that cosy chats had begun again with BMG.

fore Christmas the talk was of EMI and Warner - perhaps sparked by Eric Nicoli's friendship with Time Warner's Dick Parsons - and the clear suggestion is that venture capital investors have been encircling EMI in rece weeke

weeks. You don't need to be a reader of the runes to deduce that something is afoot and that there will be movement before the year is out

Developments look almo inevitable. And there should be no surprise in that - no smart chief executive would rule out any initiative which can maximise a company's performance at a time when profitability is declining and reducing overheads has become occont

What form any changes will take is pretty unfathomable right now however. Sure, EMI's shares are currently

pretty cheap, and could perhaps coax a music industry newcome to snap them up, if only to break un its assets. But, even at FMI's current price, the real - and perceived - state of the global industry does not make music a particularly attractive investment right now

What is most likely, it seem some coming together of two of the majors to create an operation to rival Universal. EMI and Warner would be a good fit by virtue of their relative strengths in Europe and North America. But the same can also be said of BMG and EMI, although BMG seems to have enough to deal with handling the integration of Zomba. And, of course, we do not yet know precisely what Andrew Lack's brief is in his new role chairman and ceo at Sony Music. What was intriguing last week

was that, despite official refusals to comment on "rumours", the speculation would not go away. Indeed, even those within the companies in question appear to accept that such consolidation is likely, if not certain,

While all such speculation eeps the industry buzzing over the coming months, it has its clear pitfalls however. At a time when the customer's pound, dollar or euro is tougher than ever to secure, the music business can barely afford a period of treading water

Personally, I share the concern of one executive I spoke to last week that 2003 could prove to be a year of ball-watching, as a string of companies grapple with merger plans, internal restructuring and rationalisation

It is a mistake we can ill afford to make. Martin Talbot martin@musicweek.com

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DVD claims bigger slice as retailers' sales jump

by Paul Williams

HMV's combined sales of DVD and other entertainment products are on course to match those of music for the first time in the chain's history.

Although its music sales are still rising, the sector contributed just 54% of HMV Europe's total sales for the six months to October 26 last year, compared to 61% during the previous period. At the same time, DVD captured an ever greater share of the chain's sales overall, with turnover in the past year alone rising by 120%

HMV Group chief executive Alan Giles points to the huge role DVD played in another record Christmas and new year for the retailer, as total sales increased 9.7% and like-for-like 4.2% in the five weeks to January 4 2003. Figures also issued last Thursday for the half year to Octobe 26 show total group sales rose 4.3%

"The shape of what we sell is grad ually changing, but first and foremost HMV is a music retailer," says Giles. HMV Europe's music sales and

market share improved "marginall over the year and played a key role in Christmas trading, thanks to releases from the likes of Coldplay and Elvis. The division's total sales grew 13.4% in the five-week Christmas period and 5.6% on a like-for-like basis.

The business did exceptionally well to deliver the results in a difficult environment, not least when you think like-for-like of 5.6% was on top of 16% like for-like last Christmas and 14% the year before," says Giles

Virgin Retail also reports strong growth in DVD sales, rising 100% for the year as games also performed well. "In common with many other rs. Christmas was a tough period, but sales in January have been



positive and shown good growth over the previous year," : director Andy Randall. says managing

Entertainment sales helped to improve the fortunes of the Woolworths Group, whose shares grew 13% last Wednesday after announcing a "significant" increase in profitability for the year and a "satisfactory" Christmas. The turnover of its entertainment businesses lifted 11, while the main Woolworths chain expanded 0.5%, Big W 3.4% and MVC 86%

Tesco's music sales rose spectacularly towards the end of the year with senior music buyer manager Alan Hunt indicating that turnover in the period improved 52% year-on-year, compared to 5% for the whole market. Asda has not issued Christmas figures, although music buying manager Becky Oram says the chain's entertainment sales "outper formed our expectations and outper formed the market"

There was a sharp rise at fastgrowing indie chain Fopo, which reports that its December trading figures experienced a like-for-like sales growth of 8.5% with total sales rising 60.6%. Fopp says it offset a "small decline" in CD sales by adding DVDs and books to its product range

Band's best of set to leap back into charts

was poised to return to the Top 40 yesterday (Sunday), following the death of group member Maurice

A private funeral service was

Maurice Gibb: down-to-earth talent behind Bee Gees' hits

David Most, a long-time close friend of the Bee Gees and their promoter for the past 18 years, pays a personal tribute to Maurice Gibb

⁴⁴My overriding memory of Maurice Is as a genuine, friendly guy. He was a down-to-earth and very natural man who, in the decades I was privileged to call him a friend, stayed true to himself and those close to him. I can genuinely say I have lost one of my closest friends

I first met Mo in the late Staties when we became friends and attend ed events and functions together. During the Seventies we both became so busy with our careers - he with the band and me with the publishing busi ness - that we lost contact. Then, by complete chance, in 1985 my wife bumped into Yvonne, his wife, in the supermarket. Within minutes we were on the phone and catching up when we had left off - and making a date for a party later that week.

It was at that party that the boys, MUSIC WEEK 25 JANUARY 2003



Mo, Robin and Barry, all looking for a change of direction after Saturday Night Fever, asked me to work with them. Maurice sent me a great demo with a fabulous drum sound he'd cre ated in his garage. That song was You Win Again and I'm proud to have been involved in the record that brought them back to prominence.

Mo was very into creating sounds, but he was the quieter one of the group. His brothers and myself know just how much he contributed to the

Bee Gees' music, both in songwriting and sounds. Barry and Robin have said that

they will make another album; they had all agreed that should anything like this happen they would carry on as the Bee Gees, and I'm sure they'll come back with some fantastic songs in Mo's memory that he'd be proud of.

Maurice was very loving and, when he was around, you could guarantee there would be laughter. He was always laughing and really enjoyed the traditional style of British comedy such as Hancock's Half Hour and the Carry Ons - all the boys do.

s brothers are obviously d tated, as are his two loving children and his devoted wife Yvonne. I was around when they lost their younger brother Andy and for them to have to go through this again is just terrible.

His family and all his friends, myself included, are going to miss him terribly."

The band's last studio album This Is Where I Came In, a Top 10 hit last April and unusually featu lead vocal tracks from Maurice, was also sharply picking up sales in the wake of the Gibb other's death on January 12 in Miami, Florida,

he suffered a heart attack during operation.

being planned.

The Bee Gees' most recent best of

released just over a year ago, was experiencing a week-on-week sales rise approaching 500% as moved towards the Top 20 in

His death, aged 53, came after

held for Maurice at Riverside held for Maurice at Riverside Gordon Memorial Chapel on Miami Beach last Wednesday, with mourners including Michael Jackson and his first wife Lulu. It is understood a memorial service is

Their Greatest Hits: The Record



Congratulations from all at Warner Music UK to

for her Grammy Award Nomination taken from the "Lord Of The Rings" - The Fellowship Of The Ring"

The Worlds Biggest Selling Global Sales in excess of 61 Million, this marks another chapter in her phenomenally successful career.

"May It Be" available on the exquisite 4 CD box-set "Only Time - The Collection" out now.



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Female solo acts dominate* Europe's 2002 Radio Top 10

by Joanna Jones

Shakira and Kylie Minogue supplied four of Europe's 10 biggest radio hits last year, in a period dominated by female solo acts.

Epic signing Shakira's English-lan guage debut single Whenever Wherever emerged as the conqueror of European radio, according to Music Control data, while als tonning individual radio charts for the year in Belgium, Italy and Sweden. The follow-up, Underneath Your Clothes, was sixth overall, ranking second in Sweden and Switzerland and third in Austria, Germany and the Netherlands.

Parlophone's Kylie Minogue came closest to matching the Colombian artist's success during the year, claiming 2002's fifth st radio hit with In Your Eves and 10th spot with Love At First Sight. A year earlier, she topped the annual survey with her biggest pan-European hit to date, Can't Get You Out Of My Head

In Your Eyes was also one of only

The Stateside campaign for The Streets (pictured) is gathering pace, as Mike Skinner's critically acclaimed album moves into the Top 20 of Billboard's chart for breakthrough acts. Original Pirate Material has moved 46-26-20 on the Heatseekers chart during the past three weeks, a key success for Atlantic-distributed Vice

Recordings, which signed The Streets for the US last year, and is now lining up a second tour. Vice co-founder Suroosh Alvi says college and modern rock radio stations are continuing to add the single Let's Push Things Forward, which also won crucial exposure through MTV nd MTV2 following the US release of its parent album last October. The album was ranked in the top five albums of the year in end-of-year polls in USA Today, New York Times and Entertainment Weekly.

More artists reach 1m European sales

An unprecedented number of artists reached 1m sales across Europe to claim IFPI Platinum Europe Awards in 2002, although fewer made the loap ultiplatinum status.

A total of 77 artists, 92 albums and 105 separate awards were given to Europe's top selling artists, among them 29 albums by UK-signed acts, led by The Beatles' 1 album, which achieved its eighth platinum award. Fellow EMI act Robbie Williams

proved his abiding appeal across the ontinent with the Sing When You're Winning and Swing When You're Winning albums both reaching fournes platinum, while Life Thru A Lens times platinum and his latest set Escapology clocked double platinum sales. Blue, Enya, Phil Collins, Travis and U2 were among those to pick up platinum awards for two different albums over the year.

Meanwhile, Shakira's four-times platinum Laundry Service and the 1m sales of TATU.'s 200 Po Vstrechnoy's ensured Colombia and Russia made air first appearances to date in the IRPI Platinum Europe Awards.

EUROPEAN RADIO TOP 10

How You Remind Me Nickelback (Roadrunner) Murder... Sophie Ellis Bextor (Polydor) 4 A Thousand Miles Vanessa Carlton (Polyclor) In Your Eyes Kylle Minogue (Partophone) Underneath Your Clothes Shakira (Epic) The World's Greatest R Kelly (Jive) 8 Wherever You Will Go The Calling (RCA)

9 One Day in Your Life Anastacia (Enic) 10 Love At First Sight Kylle Minogue (Parlophone) surce: Music Control. Based on airplay ross more than 100 of Europe's biggest

two UK-signed entries in Germany's end-of-year airplay Top 10, alongide S Records' act Westlife's World Of Our Own, in a list heavily domi nated by domestic and US-signed acts. The Minogue track also fea-tured in the Top 10 lists of nmark, Italy and Switzerland.

Following the trend of the previous few years, the list of Europe's mostheard radio hits favoured solo artists. Seven of the 10 tracks featured were by female artists, with

UK-SIGNED RADIO TOP 10

Murder... Sophie Ellis Bextee (Polydor) In Your Eyes Kylle Minogue (Parlophone) Love At First Sight Kylle Minogue (Parlophone)

- World Of Our Own Westlife (S/EMG)
- 5 Freek Like Me Sugababes (Island) 6 Can't Get You... Kylle Minogue (Pariophone) 7 If Tomorrow... Ronan Keating (Polydor) Just A Little Liberty X (V2)
- 9 It's OK Atomic Kitten (innocent) 10 Tide is High Atomic Kitten (innocent)

ounce: Music Control. Top UK-signed acts ased on airplay across more than 100 of unope's biggest radio stations.

Roadrunner/Universal's Nickelback, in second place with How You Remind Me, and RCA:Arista's The Calling at nur eight with Wherever You Will Go, fly ing the flag for bands among Europe's 10 most popular tracks.

Polydor filled the number three and four spots with two of its most successful female artists of the year, with Sophie Ellis Bextor's Murder On The Dancefloor edging ahead of Vanessa Cariton's debut A Thousand Miles. The Bextor hit's most lucrative territories included Belgium (4), Denmark (2), France (10), the Netherlands (5), Norway (1) and Switzerland (6).

Portugal continued to embrace UK music, with slots for Polydor's Lighthouse Family, Mercury act Lamb and Cheeky/BMG's Dido on its airplay hits of the year.

Sony's A1 scored one Scandinavian radio's 10 top hits of the year with Caught In The Middle while Polydor's Ronan Keating's It Tomorrow Never Comes was high on airplay lists in Denmark, the Netherlands and Switzerland

But not one British act breached the Spanish airplay Top 10 of 2002, which was topped by home-grown newcomers Las Ketchup's Ase while Italy's rundown was dominat ed by non-UK-sourced talent, with the exception of Kylie Minogue.

In France, a mix of domestic an US music dominated, with 1/BMG signing Alicia Keys' Fallin' at num-

WFA London commits to £100K Groban ad spend

WEA London is committing a £100.000 TV ad spend to re-launch over artist Josh Groban in IIS cros the UK. His self-titled David Foster produced debut album, which was originally issued last spring, has sold 3m in the US and scored gold and platinum sales in several international markets including South Africa. It is now being given a major UK push including a TV campaign from February 3.

Marketing director Adam Hollywood says Groban's December performance on GMTV drew an unprecedented viewer response for an unknown artist. Groban is set to appear on ITV1's Des & Mel show, while other promotion includes an hour-long special on Radio Two.

Impala takes steps on digital licensing

European trade body Impala is set to negotiate digital music licensing deals for indies through a new initiative called Impala Interactive.

The deals will be negotiated under the responsibilities of the Impala Interactive committee, which is cochaired by Epitaph's Hein van der Ree and Naive's Patrick Zelnik.

Under the new scheme, which also seeks to address consumer demands for the digital delivery of nusic, Impala will centralise licensing requests and negotiations on a one-stop trial basis.

Impala Interactive - details of which are due to be unveiled at Midom this week - will focus on inter active digital services and peertonetworks using Deer Musicindie arm and other national orgainisations to help strike internet deals open to all members

"This initiative is a fundamental step to encourage the emergence of the digital market place. It puts independents in a position to influence market developments," says chairman of Impala Michel Lamb

US chartfile IONES FINALLY HITS ALBUM TOP SPOT

After its 46th week in the Top 200, Norah Jones' debut albu Come Away With Me has finally reached number one. The album debuted at number 139 last March, reached the Top 50 in May the Top 20 in August and the Top 10 in Sentember It is the first number one on the chart in the history of EMI's jazz Imprint Blue Note, which was founded in 1939.

Come Away With Me was the Conly album to sell more than 100,000 copies last week, although it dipped 8.5% week-on-week to 108,000. Its cumulative ales are 2.88m. Runner-up Jennifer Lopez moves 6-2 ever though her new album This Is Me...Then is off 6.5% in the week to just 88,500 sales. Overall sales of the Top 200 albums are down 25% week-on-week, with the highest of five new entries -Canadian country artist Aaro Lines' Living Out Loud - debuting at number 68

Just two albums in the Top 40 enjoy improvements in sales.

Rock's (pictured) Cocky jumps 38-24 by adding just 300 Q sales, while Coldplay's A Rush Of Blood To The Head le



Despite Coldplay's advances they still trail two veteran British acts on the chart; The Rolling Stones, who dip 16-17 with Forty Licks and Rod Stewart, who Improves 23-19 with The Great American Songbook. Other UK and Irish acts on the list are Elton John

(40-35), Paul McCartney (31-36), August Gray (83-76), Fleetwood Mac (pictured) (78-85), U2 (86-94 and 100-134),

Phil Collins (116-129), Craig Da (112-141), Charlotte Church (137-151), George Harrison (144-153), Led Zeppelin (181-173), David Bowie (192-180) and female hip hop duo Floetry whose Floetic album is a re-entry at number 197. It sold 5,000 copies last week, to take its overall tally to 221,000.

On the Hot 100, Eminem's Lose Yourself is number one for the 12th week. Missy Elliott was runner-up for 10 weeks with Work It, but abandons the chase dipping 2-6. Her new single Gossip Folks, featuring Ludacris, is Poiss, leating Lucachs, is making fast progress in the other direction, climbing 48-28. Kylie Minogue's Come Into My World remains the only UK-signed disc in the chart and holds at number 92. Alan Jones



OD2 'frees' access to online catalogue in promotion offer

OD2 is preparing to give internet users across Europe limited free access to its entire catalogue of 100.000 tracks.

The digital distribution service will unveil details at Midem today (Monday) of a pan-European version of its Digital Download Day which, when staged in the UK last October, wed 2,500 users at any one time to download £5-worth of free music within a month of registration. The promotion, which was organ

lsed in conjunction with partners HMV, Ministry Of Sound, Freeserve and Tiscali in the UK, attracted an unexpected number of users to OD2's service - an estimated 15,000 per hour - causing the ser-vice to crash. The Europe-wide version, being unveiled at a press conence at the Palais des Festivals in Cannes, is expected to be run on similar lines.

The press briefing will be followed by a nanel discussion on the digita



nel discus delivery of music and feature IFPI chairman and CEO Jay Berman, EMI digital development and distribution vice president Ted Cohen, artist Geoffrey Williams – who is later per-forming at the British At Midem acoustic showcase - MEP Arlene McCarthy and OD2 co-founder and CEO Charles Grimsdale.

 BPI International committee chair by international committee chain man Paul Birch has written to gov-emment body Trade Partners UK (TPUK) to lobby for an extension to grants for UK companies exhibiting at Midem.

TALENT -EDITED BY JAMES ROBERTS (james@musicweek.com)

newsfile

INTEREST MOUNTS IN B1 HOPEFULS

record label Crystal Songs will release a single by one of the acts featured on Radio One's insigned One-Music week. Four Day Hombre's First Word Is The Hardest will be issued on April 23. Another act featured on the unsigned playlist, Manchester rapper Motley, has signed an endorsement deal with US street clothing brand Ecko and has also been confirmed as the support act on the Storeo MC's forthcoming tour.

ASYLUM PLANS BARBARA B LAUNCH

Dance industry veterans Steve Gilmour and Bob James of Asylum Management are preparing to launch new artist Barbara B, despite not being signed to a record company in the UK. US production company Rox Star Productions is funding the independent launch of the singer in the UK and is hiring a team of independent experts to handle promotion, marketing and press. Barbara's material has been produced by Danish production team Deekay, ho are also managed by Asvium.

THIS WEEK'S BPI AWARDS ALBUMS: Romeo Solid Love (silver) Original Soundtrack Lord of the Rings - The wo Towers (silver) Jay-Z The print 2 (silver) SINGLES: Cheeky Girls The Cheeky Song (silver) Westlife Unbreakable (silver)

e: GPT. Rable shows latest new awards in the days to Friday January 17, 2003

Distribution deals to send Asian scene overground

Britain's vibrant Asian urban music scene is moving further towards the mainstream with some of the ey labels in the genre striking distribution deals which will see their releases stocked in High Street record stores.

Independent labels including Movie Box, Envy, Untouchables and Naturel - which have each scored huge success through non-traditional retailers and whose releases regularly sell between 10,000 and 150,000 copies - have struck deals with Brothers Records for distribution (via Universal).

"Retail is really positive about it from a mainstream market place. says Brothers' co-managing director lan Titchener. "It's a very vibrant market that has a completely dif-ferent mindset," he says. Panjabi MC's Mundian To Bach

Ke, which was on course to chart in the Top 10 yesterday (Sunday), is spearheading awareness of the scene's crossover to the mainstream

"A lot of these labels are more established than people realise, but the fact that it is crossing over now is very exciting," says Raj Roma, managing director of Envy.

"It's not a fashion thing or a phase, it's a cultural thing, so it's not going to go away. Panjabi MC has given it a great spin and it is good for other Asian artists to see



Sanj (left), Panjabi MC: leading the UK-based Asian e

their music racked in HMV." This week sees Warner dance release Urban Explosion, a compllation that collates the key tracks from the scene. Leading Asian urban artists including Sanj, Metz & Trix, Rishi Rich and RDB feature alongside mainstream urban tracks from Missy Elliott and Sean Paul, highlighting the extent to which Asian sounds are influencing urban producers such - 25 Timbaland.

"Urban Explosion is a good exam ple of where the scene is at right now " save Radio One's Nihal onhost of the station's Asian show "It's a bit like hip hop was 20 years a bit shady but with s great music being produced. The sound now is an amalgam of hip hop, garage, R&B and soul with bhangra

The vibrant scene is currently



the attention of man major labels who are keen to share in the expa nding man ket. But cherry-pick-

ing artists and taking them out of their environment - which has hap pened in the past with acts such as Columbia's Bally Sagoo - is not viewed as the answer

Nihal says the major labels are unlikely to be allowed to repeat such mistakes, but they could play a role in helping with marketing and sample clearance

'It's like when UCI cinemas started picking up on the fact that there was a huge market for Bollywood movies, when they were placed alongside things like Harry Potter," he says. "When the records start to be stocked in HMV and chart return shops they will start to chart.



Oldham: unveiled first signing Oldham signs The Hiss, with Astoria gig planned

Former NME journalist James Oldham has unveiled details of the first signing to his new Universalbacked venture Loog Records.

Atlanta four-piece The Hiss will release their debut single for the label on February 17. "They write brilliant songs and they've got loads of them," says Oldham, who first heard about the group while working at the paper last summer. "I got hold of their demo after a couple of other bands told me about them," he says.

The Hiss will begin recording their debut album in March at London's RAK studios, with production duties being handled by Owen Morris. "The band's favourite record of all time is The Verve's A Northern Soul, so it seemed to fit perfectly," says

Ahead of the single release, a lim-ited run of 500 copies of a "triple Aside" single - comprising tracks side" single - comprising tracks from the band's original demo - will receive a low-key release. The Hiss are set to play London's Astoria on February 12 as part of *NME*'s series of Awards

Shows



Watch out for new music in 2003 from Warrior, Hi-Gate, Brooklyn Bounce, Haifa, 10 Revolutions, Northstarz present Neon 8 and morel...



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At Midem: contact Scott Simons or MD Nick Halkes via the UK office

TALENT

'I was always the one who was most into the music and not fame' – Mel C

by James Roberts

sures of success go, setting 3m copies of your debut album is fairly conclusive of victory. But that view depends on from what side of the 3m figure you are standing. 1 went from selling 35m albums with the

Spice Girls to 3m solo, so I was like, 'Is that it?'," says Melanie C. "People said 3m on a solo album is pretty good, so I'm happy."

Despite her initial shock at the figures, the reality is that Melanie C is by a long stretch the most successful solo Spice Girl. Initially a slowburner, her 1999 debut Northern Star went on to sell 900,000 copies in the UK alone thanks to a series of airplay and sales smashes, including Never Be The Same Again and I Turn To You. But the fact that it was Melanie C who achieved the feat - and not Geri Halliwell or Victoria Beckham - remains a surprise to many.

Within the group it wasn't a surprise, but perhaps it was to the outside world," she says. "I was always the one who was most into the music and not fame. The fame thing can be fun at first, but it cheapens what it's really about"

The parallels with Robble Williams' trajectory career path are obvious. And listeners to Melanie's second album Reason may also detect a few Robbie-isms in the songs, which straddle a wide spectrum of styles. While cynics may accuse Melanie of using different styles in a bid to cover all commercial bases, she knows herself that was not the case

"It was only at the end of recording the new album when I suddenly thought, 'Hang on, what if nobody likes this?'' she says. With standout tracks such as On The Horizon (written by Greek Alexander and Rick Nowels) and load sin



lelanie C: the songs on her forthcoming second album are strikingly pe gle Here It Comes Again (written by Melan

Marius De Vries and former Blow Monkey Di

be of little importance. Recorded during 2002,

of the issues Melanie was coming to terms

acteristic is its honesty, making the album such a refreshing listen. "It's pretty much me on a

plate," says Melanie, summing up the record's

I worked with some really good people that

re very encouraging," she says. These includ-

While Melanie was busy recording, her

ed Phil Thomalley, Pat McCarthy, Gary Clark and

with at the time. Perhaps Reason's key char

e songs are strikingly personal - a re

Robert Howard) such concerns should prove to

record company Virgin was going through its own changes, which resulted in Melanie deliv-ering an album to a very different company to the one that handled Northern Star. "I was left to my own devices while I was recording this album. My A&R man in LA, Ashley [Newton]. had left so I didn't have anyone looking over my shoulder."

Such changes could be unsettling to some but Melanie is looking forward to working with her new team. "There is a really good vibe there now, with the new Massive Attack album, Richard Ashcroft and my new record. I think they will have a good year.

Indeed, Virgin is equally vibed about Melanie's comeback, judging from early read

tions from media and retail. "People have bee very open to her as an artist - there is a lot of love for her," says the label's head of media Steve Morton. "She seems to be the one Spice Girl that has gained any respect as a solo performer and her music is perceived to be a mill iles away from what the Spice Girls did."

Melanie is also hoping the restructured company is better placed to score US success with Reason, something that eluded Northern Star despite encouraging early signs. "Northern Star was an album with potential to crack America and it had the hooks - Nover Be The Same Again [with Lisa Lopes] was just one of them -Again (not take based nos between a big alrolay hit in to match. I Turn To You was a big alrolay hit in places Tike Miami, but by the time it came out the interest had moved on," she says.

There are other things being dealt with differ-tty this time round. With Northern Star, Melanie juggled solo duties with Spice Girl com mitments for the group's third album, Forever.

"I never wanted to make that album, as I had already begun work on Northern Star and didn't want to stop," admits Melanie. "No-one in the group could be bothered with it at the time. We were all knackered. I guess we were trying to prove we were capable of making an album as a four-piece."

Speculation of a Spice Girls greatest hits comeback is denied by official channels - for the time being. But if Reason manages to fulfil its huge potential for Melanie, it might just prove to be the long-awaited hook needed to hang such an all-encompassing girl power revival on. The single Here It Comes Again is released on February 24. Melanie's second album Reason will follow on March 10.

SOLO SPICE: HOW THE GIRLS HAVE FARED ON THEIR OWN

ethos perfectly

Damion Lo Gossick



he Spice Girls' sales as a group were spectacular - their 1996 debut Spice sold 2.9m copies in the UK alone, the follow-up Spice World in 1997 clocked up pressive 1.57m sales (although the third, 2000's Forever, managed just 258,000 copies) - but the reaction to the five spinsolo careers has been mixed.



Kicked off her solo career with a duet with Missy Elliott, I Want U Back. Her debut album in 2000, Hot, proved to be anything but, shifting around 50,000 copies. Currently working

as a TV presenter, Mel has no immediate is to continue her solo recording career.

VICTORIA BECKHAM



Despite enjoying the highest post-Spice Girls profile, Beckham's solo musical output has fared the least well Her 2001 eponymous album has sold just 49,500 copies to date. However, she is cur-rently recording new material

ter signing a new record deal with Teistar, which is anticipating a release by April



2001 solo album A Girl Like Me (117,000 sales), which included the numb one single What Took You So Long? As well as taking on a series of television presenting roles, Bunton last year reunited

with former manager Simon Fuller who is understood to be plotting her musical comeback.

GERI HALLIWELL



In

Scream If You Wanna Go Faster sold less well, with 141,000 takers in the UK. Following Halliwell's role as a judge on Popstars: The Rivals, she is understood to be working with fellow judge Pete Waterman on material for her third solo album, Sources close to Halliwell ect new material to be released via EMI Records by the summer.

TOM MCRAE JUST LIKE BLOOD

WHAT THE PAPERS SAY

'This remarkable record will be hard to better all year....It's striking evocative and thoroughly absorbing. Q MAGAZINE JAN 2003

...another step on the road towards greatness." MOIO JAN 2003

'His debut made the Mercury shortlist, but Tom McRae surpasses it here.' CO IAN 2003

'Just Like Blood...proves he's one of the best in Britain." NEW WOMAN JAN 2003

...definitely this season's thing."

MARIE CLAIRE JAN 2003

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TALENT EXTRA

FRENCH TALENT WINS HEARTS WORLDWIDE



The French certainly have a way with beats and melody - and that's certainly emphasised by this, Music Week's second French talent CD. Following on the success of last January's offering, MW again offers a selection of glorious sounds ranging from the well-known, such as the diverse talents Saïan Supa Crew and Yann Tiersen, to many other names you may not yet know. And what value at a full 77 minutes and 40 seconds...

TROUBLEMAKERS: Get Misunderstood (Guidance/Pias). This haunting tune is taken from the Marsetlles trio's Doubts & Convictions debut album, which was highly-rated by UK mags ranging from Mojo through to Ministry, Muzik and DJ on its initial release last year. Re-released in March with two new bonus cuts, it encapsulates all that is glorious about their fresh take on a sound which is influenced by blaxploitation-style fun-

Sixties movie soundtracks, jazz and old-school hip hop.

TOTALE TONY ALLEN FEAT. TY: Woman To Man

(Wrasse), Lagos-bred Allen is best known as the drummer in Fela Kuti's band, who uses a unique style including all four of his limbs. Now, he is building his ion, nominated in the African category in the BBC World Music Awards 2003, taking the Afro theme and running with it. This grunting, grinding, relentlessly rhythmic tune, from his Home Cooking alburn, typifies an approach which combines Africaninfluenced funk with gritty lyrics

EDICE NO JAZZ FEAT, MANGU: Candela (Warne Jazz). The No Jazz guintet, who bring together lazz, him hop, acoustic and funk sounds in a sweltering melting pot, have been building a loyal live following through intensive touring over the past two years. This summery latino- and jazz-infused delight is the first single from the eponymous album which has been produced by veteran

and Charles Mingus to Miles Davis and Art Garfunkel. Web: www.nojac.net Insteal RUBIN STEINER: Guitarlandig (Plathum/BMG). This sumptuous, jazy swinger com mixes by Ninja Tune and French Friends arong others, as well as this track from the parent

album Wunderbar Drei. Steiner is the



rubinsteiner.free.fr Imazighen (Bloom Records). Taken from the Salam Haleikoum album this racing techno tinged offering is typical of the output

of this Brest-bred artist, who unites funky bassines with electro and keyboards, featuring tablas and gemri within a breakbeat jungle of inds. Web: www.naahnet.co

INCENT SAIAN SUPA CREW: The Beat (Demo Version) (Source). One of the most established acts across any genre in France, the 'Crew need little introduction, as the country's leading rap outfit of the past few years. It may only be a demo, but this infectiously funky groover from France's premier hip-hop troupe is truly exceptional. We

THE YOUNGSTERS: Confidential Music (F Communications). Laces THE YOUNGS LESS: contidential Music (F communications). This Montpheria do comprise GB De Gamin and Oliver M, who will mark four years working together this year. This incessantly infectious dancefloor filer lightights their leading influence. Detroit techno, embellishing it with a Moroder edge and a Haisyle flashback to the years encodinating in while a noteboar coge and a fiel-spie flashback to the years when electronics was firsh, cool and servy. Web www.theyungstors.net Transi ShiFanA In My Eyes (Blackjack/Universal). The first single from the about lace fundator, this frequent/tablem discontexes track looks set to become a true classic, with its Eighten-influenced sounds, powerful house ball, and a cool vocal from 10 Dorks giving it true poor possioner potential. Due for release later this spring through Polydor UK, it is a hot tip to chart. Web: www.sinemamusic.com



desk man Teo Macero, who has overseen recordings for legends ranging from Thelonious Monk

electronic project of Fred Landier, spanning his own in-studio cutput and stage band the Rubin Steiner Project, through which he weaves hip hop, house and breakbeat rhythms into jazz harmonies. Web:

French Talent 2003

- 1. Troublemakers Get Misunderstood
- 3. No Jazz feat. Mangu Candela (Warner
- 4. Rubin Steiner Guitadandia
- m/BMG)
- 5. Naab - Imazighen (Bloom Records) 6 Saian Supa Crew - The Beat (Source)
 - The Youngsters Confidential Music (F mmunications1
- Sinema In My Eyes (Blackiack/Universal) Jack De Marseille feat. Jacob Eggay Bring Back That Feeling (Radio Edit) (Wicked/
- 10. Cosmo Vitelli Robot Soul (Solid/ Virgin) 11. Agoria - La 11ème Marche (Pias)
- 12. Rouge Rouge L'Amour (Wagram) 13. Yann Tiersen La Parade (Labols/Vingin) 14. Patricia Kaas - If You Go Away ("Ne Me
- uitte Pas") (Columbia)
- 15. Lo'Jo L'Une Des Siens (Emma) 16. Cesaria Evora - Sodade (EMG)

17. DuOuD - Le Retour D'Ulysse (Label Bleu)



hool disco you ever loved. Gloricus.

INCOMES AGORIA: La 11ême Marche (Plas). Out as a 12-inch in the UK before Christmas, this absorbing thumper by Agoria – aka Sebastien Devaud – has already received support from Tong and Fontaine at Radio One and brought comparisons with Laurent Garnier. A Phil Keiran remix has turned it into Tong's Essential New Tune. A rerelease is due later in the year, after the single which will follow next month

EXTERNEL ROUGE ROUGE: L'Amour (Wagram). A kind of "super duo" comprising Parisian DJ Jean Croc and Grand Popo Football Club's Nicolas Errera, this duo's debut album peddles a style of electronic pop inspired by classic French singles of the Sixties and Seventies. This track sparkles al - a sumptuous example of their art. Web: w w.rougerouge.com TEACOSE YANN TIERSEN: La Parade (Labels/Virgin). Having come to attention as the compose

of the soundtrack to the Amelie movie, Tiersen's beautiful track offers further cause for enthusiasm, featuring the vocals of Lisa Germano across a tear-inducing piano line. It is taken

from his latest album L'Absente, which has attracted a swathe of acclaim, labelled his most ambitious and accomplished yet featuring other contributors such as Divine Comedy's Neil Hannon and Dominique A. Web: www.vanntiersen.c

PATRICIA KAAS: If You Go Away ("Ne Me Quitte Pas") (Columbia). Kaas has been perhaps the most famous exponent of French chanson for more than 15 years. This sultry croon-athon is taken om her Piano Bar album which features a string of tracks which als

feature on the soundtrack of the film And Now...Ladies & Gentlemen, in which Kaas plays alongside Jeremy Irons in her first on-screen e. Web: www.sonymusic.fr/kaas

LO'JO: L'Une Des Siens (Emma). Comprising six musicians from Angers and Anjou but based in the Loire Valley in Western France, Lo'Jo were first formed by Denis Pean in 1982 and offer a genuinely seductive, rootsy soundtrack. This, dubladen, rhythmdriven track brings together north African instrumentation with the traditional French accordion sound to create something quite awesome. Web: www.lojo.org

ESTORES CESARIA EVORA: Sodade (BMG). An unusual superstar maybe but Cape Verdeborn Evoria is a legend in the axis between French and African music. This marveflously jourly number is taken from the album Anthology, which gathers together the finest moments from eight albums between 1988 and 2001. This is a new version of one of Everia's most famous tunes, in duet with Bonga, one of the greatest vocal artists in

BUCKEN DUOUD: Le Retour D'Ulysse (Label Bleu). A unique collaboration between two players of the oud – a North African lute – DuOuD blend traditional and contemporary French sounds to create a unique blend. Born in Algiers and Tunisia respectively, the two members - who are nominiated as best newcomers in the BBC World Music Awards - use its sumptuous sound to create a fascinating mix, as typified by this track, which is taken from their Le Retour D'Ulysee album.

by Marie Agnes Beau, director, French Music Export Office in London

rance's record sales have grown steadily in volume and diversity in recent years thanks to a combination of radio quota legislation, a vibrant live scene and strong exports. These factors have encouraged French producers to invest in artists who are strongly backed by a culture-oriented government.

Strong copyright laws, levies protecting private copying and reinforcing the live scene, artists' privileged social status and various subsidies for the performing arts have encouraged French music professionals to collaborate across different sectors of their industry and to lobby their government for change.

The 10th anniversary of French Export Office at Midem Is one example of the fruitful partnership between the state and the music industry: export sales soared from 4m to over 40m units, supported by a network of 10 offices around the globe. It is also an opportunity to meet major French artists who have seduced the world, thanks to Initial support in the UK - Dimitri From Paris, Air and Gotan Project are

among the acts who will pick up their first export awards on Monday (20) at 5pm. The campaign to reduce VAT on records is another result of this strong partnership. Past experience in France has shown that major benefits can flow from such a move - reducing the retail price enables more sales, encourages diversity and artistic risk-taking and helps in the fight against piracy. The French Culture Minister's column in this issue (see Dooley p39) underscores these arguments and the French Government is committed to engage its European Union partners in building a consensus in order to strengthen Europe's musical industries

The tracks selected for this year's French music compilation highlight how French artists continue to be inspired by club culture in the UK and beyond to create new hybrid styles which also translate in amazing live performances.

Check our next newsletter or our website to find out the stunning array of live tours coming to the UK.

the start

INTER JACK DE MARSEILLE FEAT. JACOB

EGGAY: Bring Back That Feeling (Radio Edit) (Wicked/Wagram). An Ibiza guest of Carl Cox's

ast summer, Jack De Marseille is a percussio

led creator who has bled the influences of the

sounds of Chicago and Detroit into his

sparse, but building, house rhythm,

productions and mixes. This tune offers a repetitive, infectious semi-chant on top of a

COSMO VITELLI: Robot Soul (Solid/Virgin). Formerly a guitarist with a string of indie-pop bands, Vitelli is now determinedly

dancefloor - and this is a choice example of his

familiar, it is the sort of club sound which long

since moved out of fashion - oh, shame! - and

art, Irresistible, but somehow marvellously

2. Tony Allen feat, Ty - Woman To Man





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Raliyah Vo seesars unique corp

independiente

DECADANCE LINES UP VALENTINE'S RELEASE Ministry Of Sound and Demon Music Group's Decadance Rev ords joint venture, which was responsible for last year's best-selling classical compilation, is hoping to repo at the chart success of its Classical Chilout Gold with the January 27 release of the Classical ourn. The three-disc set has be Love Alb

compiled to offer what Demon sales and marketing director Danny Keene describes as the most romantic music of all time The Classical Love Album is clearly

positioned to address the Valentine's Day market, its packaging, however, follows th clamshell box and artwork style adopted for Classical Chillout Gold, helping locate the product in the minds of that title's 200,000 UK consumers.

"This superbly-packaged three-CD set will no doubt capture many consumers who I Classical Chifout Gold as well as the consumers who bought

Valentine's Day consumer," says Keene. Repertoire for the Classical Love Album has been chosen with a broad audience in mind, with the Prelude from Wagner's Tristan und Isolde and Beethoven's Moonlight Sonata joining Memory from Lloyd Webber's Cats and the theme from Love Story.

Decadance is set to invest £250,000 into an aggressive campaign structured to capture a large slice of the Valentine's compilar mass market. Advertising slots have been booked on Channel 4 as well as peak-time ITV. GMTV and daytime television. The album will also generate targeted national press ads and a number of co.on ade

MANAGEMENT BUTS OUT KOCH FROM UNIVERSAL

The v's pre-Christr buyout has ensured ongoing service for classical clients of Koch Universal, formerly known as Koch International UK Ltd. The Koch agement team, persuaded by its labels to ek independence from Universal Music Group, renamed the company as RSK

Entertainment. It retains its international read of independent labels, with Supraphon, Channel Classics, NMC and Silva Classics minent among them

Koch Internati anal became part of the Universal Music Group in February 2002. The new company will retain its independent sales team and offices, while BMG handles product distribution

"It has been a very interesting time," says former Koch UK MD and RSK co-managing director Rashmi Patani. "We have always run the company as a standalone and our decisions to both diversify and maintain out third-party focus have paid dividends. We are w free to enhance our roster and I think our forward schedule is very strong."

DG ROLLS OUT ORIGINAL MASTERS



classical recordings ever made, its strengths magnified by long-term elation nships with

And Original Masters, inspired by the cess of the yellow label's Originals catalogue brand, offers a limited-edition of boxed sets devoted to the work of individual performers and ensembles.

The line rolls out this month with five boxes of rare material lifted from the company's vaults and digitally transferred. including conductor Eugen Jochum's first complete cycle of the Beethoven symphonies, a six-disc set of live recordings made by the legendary Wilhelm Furtwängler between 1944 and 1953 and the complete concerto recordings of German planist Wilhelm Kempff. Andrew Stewart can be contacted by e-mail at:

AndrewStewart1@compuserve.com

ALIBIUM of the week IEW YEAR'S CONCERT 2003: Dances by

hann Strauss I & II, Josef Strauss, ber, Berlioz. Vienna Philharmonic,





Weber, Berlioz, Vienna nahamannin/ Hamonocuri (Deutsche Gaamoobhe 474 2021), The ancientation for an openal city's great Pinhamonilis croitestra and to sign for an openal city's great Pinhamonilis croitestra and to sign for an openal city's great Pinhamonilis croitestra and to sign for an openal city's great Pinhamonilis croitestra to valit music that underlined it's world fame to be access a synale (pictured), making its side superson. There is a freshness about these in marking opennities and side superson. There is a freshness about these the marks and a fato side superson. There is a freshness about these with passionate abandon and disciplien mixed in maglical order by the inspiral durity in conductor. the inspired Austrian conductor.

REVIEWS

For records released up to 3 February 2003



MAHLER: Symphony No.8; SCHOENBERG: Die Jakobsleiter. Soloists; SWR SO/Gielen (Hänssler Classic CD 93.015 (2CD)). Michael G o's earlie recording of Mahler's

Eighth Symphony was one of the highlights of Sony's Essential Classics line. This new version, recorded in Freiburg in 1998, es the fast speeds of the work's first alf and creates an intensity throughout thanks to the conductor's visionary understanding of score and text and superb singing from soloists and th

EuropaChorAkademie. The SWR radio production is outstanding, as is the recording

of Schoenberg's oratorio Die Jakobsleiter. BERLIOZ: Arias from Les Troyens, Roméo et Juliette, La Damnation de Faust etc. Alagna, Depardleu, Gheorghiu; Orchestra of the Royal Opera House/Billy (EMI Classics 5 57433 2), Marketing activity for this album, released to mark the 200th anniversary of the wildly romantic French composer's birth, includes

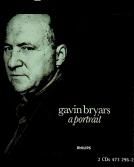
full-page colour advertising in Gramophone, a national retail poster campaign and retail coop ads. The compilation of Berlioz extracts, on paper at least, appears unpromising. Thanks to Roberto Alagna's heart-on-sleeve singing and his huge emotional commitment to this repertoire, the recorded results are irresistible. Impassioned contributions from the tenor's wife Angela Gheorghiu and Gérard Depardieu's narrations add to the disc's artistic and market appea



beethoven 7 The Lindsays (ASV CD The Linustry (nor the sing release in the Linustry) release in the Linustry second recorded cycle of Beethoven's string DCA 1116). This, the sixti

quartets, fully justifies the faith shown in the group by Sanctuary Classics, especially so in the elegiac, life-enhancing playing inspired by the slow movement of the Op.127 quartet. Wit and subtlety inform the same work's performance, offering a strong contrast to the troubled emotional world of the String Quartet Op.95, the so-called "Serioso", This release is backed by ads in the specialist classical oress

gavin bryars *a portrait*



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PRESS AND PROMOTION: Gramophone Magazine (March issue) BBC Music Magazine MUSO Magazine The Independent – Nick Kimberley The Daily Telegraph - Ivan Hewett

RADIO

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MUSIC WEEK 25 JANUARY 2003

DANCE HELPS PLUG GAP FOR FRENCH ACTS' UK AMBITIONS

Dance music from pioneers such as Air and Daft Punk has helped boost sales of French music abroad between 1992 and 2000 from 1.5m to 39m units, inevitably making the PR process a whole lot easier. However, the language barrier remains a major obstacle. Adam Webb reports

fore the emergence of artists such as ł Laurent Garnier, Air and Daft Punk, UK perceptions of French music were newhat schizophrenic, And, while preconceptions existed, favourable, open

minded press coverage was not easy to find. On one hand, the Gallic cool of Serge Gainsbourg, Jacques Brel and Françoise Hardy - not to montion film directors such as François Truffaut and Jean-Luc Godard - had an influence on the Stones, Jim Morrison, Scott Walker, David Bowie and Marc Almond, On the other, the chanson tradition of Edith Piaf along with Charles Aznavour, Johnny Halliday and Jean-Michel Jarre made only occasional inroads into the British cultural psyche.

Certainly, aside from Serge Gainsbourg and Jane Birkin's Je T'aime...Moi Non Plus, Desireless' Voyage Voyage, Vanessa Paradis' Joe Le Taxi and Jimmy Somerville's cover of Gainsbourg's Comment Te Dire Adieu, music in the French vernacular, or even by French artists, remained a rarity on this side of the Channel. The annual Eurovision Song Contest entry was about the extent of the crossover. mply, it was not the language of rock'n'roll, even if much of its cultural imagery (sophistication, poetry, romance) had been appropriated by UK and US styles.

Despite some minor breakthroughs with the likes of Les Négresses Vertes and the Gipsy Kings, this situation held fast until the mid-Nineties and the emergence of the aforementioned DJs and dance artists. There is little doubt that these and the likes of SI Germain, Etienne de Crecy, Motorbass, Bob Sinclar, Cassius, Alex Gopher and others who appeared on the Super Discount and Sourcelab compilations (the latter billed on its front cover as "L'avant-garde du hip hop Français") turned preconceptions on their heads, not least when it came to securing media attention.

French music was suddenly very much in vogue - a fact borne out by successes for Mr Oizo. Modio and Supermen Lovers in the singles chart and phenomenal album sales for Air, Daft Punk and St Germain. Even Madonna, that barometer of critical je ne sais quois, got in on the act, using Mirwais to remodel her sound for the dancefloor. According to the



lixed fortunes: Air (left) and Daft Punk (centre) have made significant inroads in the UK, but their appeal is different to that of Manu Chao (right)

be in English, they had a universal

appeal' - Paul Guimaraes, Source

French Music Export Office, between 1992 and 2000 sales of French music abroad increased at an incredible rate, from 1.5m to 39m units, much of it arising from this renaissance in club culture.

In many ways, dance music simp sidestepped the main pitfall to past success in being predominantly instrumental "Recause acts such as Daft Punk had few lyrics, and most of their songs tended to be in English, they had a sort of universal appeal," says Paul Guimaraes, head of press at Source - label "Because acts such as Daft Punk had lew irrelevant that he was

to Air, Phoenix, Bertrand Burgate and Selan Stare Crew Salan Supa Crew among other French They could have acts. been from anywhere.

Significantly, on Air's platinum-selling Moon Safari, the instrumental cuts were given French titles while the lyrical tracks were English, two of them sung by the American singer Beth Hirsch. By incorporating moogs, wurlitzers and clavinets, the band tapped into the spirit of Gainsbourg's Sixtles work but with a contemporary edge

For Alessandra Margarito, now of The Italian Job, who oversaw press for the Super Discount album, this combination was crucial to the music's success in the UK. "That whole Staties loungecore sound was so Parislan," she savs. "And I think it had probably never

eally gone away. What Motorbass did was give it that slightly smoky, spliffed-out funky edge and a bit of house. But it wasn't for polished clubs like The End, it was for the dingy little Parisian holes. It was a bit grubby around the edges, but the music was always a bit sonhisticated

Magarito's work for F Communications, and for Laurent Gamier in particular, was proof that being French was never a disadvantage when breaking a dance record. Quite the opposite,

> achieved success in this country because most importantly, his mu was excellent and he

already had a residency at the Hacienda. He is just a phenomenal DJ -- I've seen him play with a set of records and then somebody else DJ with exactly the same set and the difference in mood is just unbelievable. Because of his success. I think F Communications was put on a bit of a pedestal, but it was easy to work them because the music was great and they were either great live or great DJs."

This is a similar viewpoint to XL Recordings, head of press Lynn Thomas, who looks after Etienne De Crecy and the Gotan Project and sees their nationality only as a plus point. "To be honest, Etienne is such a well-respected producer in his own right that the approach Ito press] wasn't different to any other artist," she says. "As for the Gotan Project, because they are so unique. I think that has been an antage to them. Because of the tango influence, they've actually been able to reach a wider world audience and the language hasn't been a problem."

For James Doheny, who looks after press for Amelie composer Yann Tiersen and former Watermelon Club frontman turned solo artist Sylvain Chauveau, the dance artists have succeeded in opening doors for other artists. "When we were doing Yann, knew we would get a hearing because of Air and Daft Punk," he says. "You could ring up You could ring up and pitch to somebody and they'd say French music's cool' even though Yann sounds nothing like Air or Daft Punk." Yet, away from instrumental music, language ities remain.

With rappers Salan Supa Crew, Source attempted to overcome these by running a dual promotion with the French Music Export Office whereby the band visited schools in Manchester and London and taught pupils French through rhymes. They were also targeted at Glastonbury festival crowds rather than an urban audience. "When it's strictly French language, like with Salan, then there are problems," admits Paul Guimaraes, "but otherwise we would >n14

XL's success with Gotan Project buoys pluggers of French acts

The number of French-language tracks that have actually made the UK charts That have actually made the OK charts are few and far between, but one of the most interesting projects of last year – and one that encapsulates the successful fusions in modern French music – was the Gotan Project (pictured) on XL Recordings. A hybrid of Parislan dance and Argentinean tango - their name is an anagram of the dance step - the French-based collective

dance step – the Franch-based collective successfully wor radio support from Pete Tong to Roger Sanchez and John Peel to Bob Harris, while also earning five-star reviews for their concerts. Perhaps a testament to the acceptance of French music is that what might have and differently to any other release. The fact that is French dosort make any difference other than the table of release. "The fact that it is French doesn't make any difference other than the style of music," says Hannah Green at XL, who plugged the Pete Kruder and Kosmos remixes of the Santa Maria single to the likes of Giles Peterson and Ross Allen. "But promoting it isn't really any different." MUSIC WEEK 25 JANUARY 2003

"A lot of their music is instrumental A lot of their music is instrumental anyway," ways begars Banque marketing manage, Stuart Green. "You could arguably say it has more of a French feet to it there's not a huge amount of lyrical content, but I don't think people would necessarily not play it if there was a lot of French language. But then I don't think people would necessarily go out of their As with aris like Mang Chao. the like Market Sharet Sharet

As with acts like Manu Chao, the live As with acts like Manu Chao, the use performance aspect is vital to selling the band and they earned broadsheat reviews and a Guardian feature after playing the Royal Festival Hall in May, "It was actual hoyar reactival nail in way, it was actually bizarre when they played at the Festival Hall," says Green. "Rough Trade had a counter at the foyer and they actually sold out of Gotan Project CDs before the band came onstage. It was odd - a bit like the cart before the horse."

"French music is now much more credible and much more interesting," he continues, "but it's whether the



mainstream media pick up on that. Stations such as the Radio Three, which is organising the World Music Awards - which Gotan have been nominated for - are obviously supporting world music as a whole, and French and European music is Just part of that. "Ultimately, I think there are two

audiences and it was probably born out of the Buddha Bar complications, which did have a kind of multiple appeal to the dance music fratemity, and also to the coffee table market. It's not a case of which way do you jump, it's a case of if you can utilise markets then by all means do so."

>p13 treat it like music from anywhere. We have to peg the acts to other strengths - be that live or another aspect of it

For N rie-Agnès Beau at the French Music Export Office, other fundamental differences have bindered the sales of French music in the UK. "The cultural system is so different in France compared to the UK," she says. "In France, culture is the big thing, not business. In the UK, music is a business rather than a cultural thing. In France we have a lot of support, especially for live performances. It's a live culture, not a club culture."

Combined with strong government policies to promote and protect French culture and music including low VAT on CDs, funding of creative initiatives through uncollected royalties, quotas on French music for radio play and strong financial support through the Ministries of Culture, Trade and Foreign Affairs - the more traditional artists are still finding it difficult to break the UK market. Manu Chao - a star- remains only a critical and concert success here.

Patricia Kaas who, like Chap, sold out the Shepherd's Bush Empire in 2002, recently complained in The Guardian about the Smithtions of her mother tongue, "When I sing in a different language, it takes the songs out of that traditional context, it iberates them. English is the universal language. It's the only way these songs can travel. In France, if you start crossing musical borders you are heavily criticised. I want to sing the classic chansons. I would also love to sing the blues, but people don't want me to move around. You end up with the arse between two chairs

Perhaps, as with Latino artists, this bilingual approach is the only way to ensure crossover success, Yet, on many levels, French music in the UK is - like its football - in a healthier and ore vibrant state. Certainly, more strictly Francophile acts are finding acclaim, with the likes of Chao, Kaas, Gotan Project, Tiersen and St Germain (who headlined in Hyde Park last August) making inroads.

n the UK – and Indeed worldwide – 17-year-old Canadian Avril Lavigne seems to have already condensed several years worth of career development into a sixmonth period. Since headlining Camden's Monarch in July, her debut album Let Go has gone double-platinum and hit the top spot for Christmas - ending Robbie Williams' reign at the top of the charts -while the singles Complicated and Sk8er Bol have both gone Top 10. Earlier this month, Lavigne received a fistful of Grammy and Brits nominations. Along with American counterpart Pink, she leads the renaissance of young femalperformers/songwriters away from prepackaged pop and into the concert arena.

For Sharon Tobutt, senior press officer at BMG, it is this crucial factor - the appeal of a genuine performing artist with a message - that has seen Lavigne attract such a large and varied audience, from teenage girls to adult rock fans. "The live seen that definitely been instrumental to the campaign," she confirms. "Live is definitely where Avril is most at home and seeing an artist that can cut it live, motivate audiences and sell out gigs, it definitely makes a difference. She is an artist that appeals to anyone from Kerrangi to NME to Smash Hits to The Sun to Elle. She has that sort of broad appeal. To this end, the BMG/Arista PR

campaign was based very much around Lavigne's touring schedule, with features coinciding with each step-up in venue and across the whole media spectrum. The Monarch gig was treated as a showcase and resulted in articles in Q and the Telegraph, while the Mean Fiddler gig, in September, followed her first major tabloid coverage in which The Sun p unced Lavigne as the leader of the "Mini-



Morissettes", alongside Vanessa Caritor and Michelie Branch. Importantly, profile was also built with the teen press, who was also built with the teen press, who backed the artists through a number of competitions and photographs. "Obviously they were quite instrumental in breaking Avril," says Tobutt.

Following the next gig, this time at the 2,500-capacity Astoria on November 22, and the release of the album, there were further features in Metro Life and The Ticket along with subsequent reviews across the board

The campaign that served so well in

2002 is set to continue this year with ree sold-out dates at Brixton Academy In March to coincide with the single I'm With You, A shared front cover of Cosmo Girl with Ashanti and Kelly Rowland is due out on January 20.

The overall effect has ultimately been one of natural progression, with the music taking precedence over image. "What was really amazing with the album hitting number one was that there was no album re-promotion of any kind," says Tobutt. "It's been a natural feed."

Adam Webb

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Track of the quarter



NELLY FEAT. KELLY ROWLAND: DILEMMA (UNIVERSAL/UNHISLAND))

(UNIVERSAL/UNI-SLAND)) [1 is not all that often that a single sneaks up on the market with quite the kind of purpossful steals that Neily is Kelly's Dilemma managed. But where a weaker record might have begun to decline after being pipped to number one by Jakatta featning Saa's Wy Vision, Black Sone Love and Avri Lavigno's Complexated in consective weake, Dilemma went on to become by for the biggest null or ecord of the forth arrival.

become by far the biggest ratio record of the fourth quarter. Having entered the Top 50 in muscular fashion in the chart published on September 15 with that week's biggest increase in plays, the track was the highest climber the following week, scaling 21 places to number

HEALERS

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YWORLD

TNEY SPEARS IOVE ARMADA

Mhz

18. There began an association with the airplay Top 10 that was to end only in the first week of the New Year. In spite of its rapid climb, throughout

In spike of its rapid climb, throughout those first weeks bliemma was a poor relation to the ambitious Blue, whose One Low hit the chart a week later and within a fortuight was one place higher at number eight. But in its fourth week, bliemma made its move, liming up behind the new airplay momer one, latatal feat. Seel's hy Valon, work New & Kelly had at use ce. Netther show work New & Kelly had at use ce. Netther show relevant on the relation of the first oncases in the relevant one. released yet, marking the first occasion in 2002 that two of the three biggest singles

were still in their promo phase. By this stage, with 2,441 spins, Dilemma had more plays than any other track on the

	Tille/Artist (Label)	Plays	Audience '000	Nat/Re
L.	Dilemma Nelly feat. Kolly Rowland (Universal/Uni/stand)	32295	1079262	UnHsland
2	Feel Robble Williams (Chrysalis)	20195	771175	
8	Heaven DJ Sammy & Yanou feat. Do (Data/MOS)	22392	733896	Chapple Davies/Im
	Complicated Avril Lavigne (Arista)	23179	732136	
5	One Love Blue (Innocent)	22814	715452	A
٤.	Stronger Sugababas (Island/UnHsland)	21224	691204	UnHstand
	Jenny From The Block Jennifer Lopez (Epic)	19012	630687	
8	Like I Love You Justin Timberlake (Jive)	15928	597427	
	Come Into My World Kylie Minogue (Parlophone)	18880	593275	Parlophope/
0	Die Another Day Madonna (Maverick/Warner Bros)	15585	551126	Partnership/I
1		15910	524429	Polyd
2	Nu Flow Big Brovaz (Epic)	12557	522494	
3	Dirrty Christina Aguilera feat. Redman (RCA)	13908	506326	
4	Just Like A Pill Pink (Arista)	18378	490732	
5	The Zephyr Song Red Hot Chili Peppers (Warner Bros)	12199	450579	Partnership/I
6	I'm Gonna Getcha Good! Shania Twaln (Mercury)	15998	443220	Mercu
.7	My Vision Jakatta feat. Seal (Rulin)	13045	439570	RPPR/Inte
.8	Little By Little Oasis (Big Brother)	14919	419573	A
.9	The Game Of Love Santana feat. Michelle Branch (Arista)	11288	410555	
0	Holding On For You Liberty X (V2)	13944	397215	
1	Rushes Darius (Mercury)	14645	383760	Mercu
2	Sorry Scens To Be The Hardest Word Blue feat. Etion John (Innocent)	12053	367597	A
3	Family Portrait Pink (Arista)	11961	360627	
4	The Last Goodbye Atomic Kitten (Innocent)	12215	353074	Out
5	What's Your Flava? Craig David (Wildstar)	11126	348709	The Partnershin/The

TOD 25 AIRDI AV HITS FOR 01 2002

Source: Music Control/MW Research

chart except for Sugababes' Round Round. That figure declined by 24 in the track's fifth week, but even an increase of around 3m listeners to 81,47m could not hold off the renewed pressure from Blue, which took the top spot.

top spot. Nelly & Kelly slipped to number three the following week as Avril Lavigne took charge, but it still became the first record of the year to breach the rarely-troubled 3,000 plays mark, scoring 3,004. The next week, its seventh on the chart, Dilemma finally left its rivals behind to hit number

AVAGANZA LABEI

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N PEEL

EN PAUL MCGEE

HARDCASTLE

MIE PEARCE BAWAMBA one with 3,204 plays and 97.06m

The track's plays total held exactly the The track's plays total held exactly the following work, but its listner taily rose above 100m for the first time to 107.66m. That was to be its biggest week, although its lead over the competition only widened in its bind and fourth weeks at number one to as many as 30m listners. That was cut to as many as 30m listeners. That was cut to just more than 8m in its fifth week and by December 1 it was all over, as Sugababe's Stronger relegated the year's biggest hip hop track to number two.

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MUSIC WEEK 25 JANUARY 2003

ALL THE CHARTS EXPOSURE **25 JANUARY 2003**

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#20 18 HEAVEN OJ Szmmy & Yanou feat. Do (Data/McS)	11916 18 17 20 14 DIRRTY Christing Agellers feet, Redman (RC 11996 23 17 21 18 SCIENCE OF SILENCE Behard Asheroft		art sheve tracks boasting gradest number of station adds
	11566 23 17 21 15 SCIENCE OF SILENCE Richard Ashcroft 10140 13 17 22 27 THE OPERA SONG., Jacob Wries from CMC (Display 15890 847 950	10 PRE-RELEASE
a20 18 MUNDIAN TO BACH Panjate MC (Instant Sama)			
#24 COD HEY MA Can'ron (Roc-a-tella/Mercury)	13211 13 16 24 25 JUST THE WAY I'M FEELING Feedor	Echol 13188 825 872 1 STOLE Ke	Ily Rowland (Columbia) 67.65 GENDA Craig David (Wildstar) 66.91
	11755 23 16 25 22 THE ZEPHYR SONG Red Hat Chil Peppers (W	Inter Brost 17331 895 852 2 ALL THE	THINGS SHE SAID Tatu (Interscope/Polydor) 56.52
	10351 21 16 25 C TRUE Jaineson feat, Argel Blu (J-Did/VZ) 11471 17 15 27 18 HEAVEN DJ Samery & Yange feat, Do (Data)	LALA DEC 5 BIG YELLO	W Taxi Counting Crows leat, V Carlton (Gelfen/Polydor) 32.12
=27 23 THE SCIENTIST Coldplay (Participhone) =27 CO KNOW YOU WANNA 3rd Edge (Participhone)	11473 17 15 27 18 HEAVEN DJ Sammy & Yanao faat. Do (Data) 10295 10 15 28 C LOSE YOURSELF Eminam (Interscept) Pol	MISSI MILE INTEL 1014 103 6 SEEN THI	LIGHT Supergrass (Parlophone) 30.94
=27 25 GIMME THE LIGHT Seen Pout (East West)	9567 16 15 29 23 PUT HIM OUT Ms Dynamice (Polyder)	14581 887 751 8 BONNIE	CLYDE Jay-Z (Roc-a-felia/Mercury) 25.89
=27 29 NICE WEATHER Lenten Jelly (Impatent Fory/XL)	9272 15 15 30 CE BIG YELLOW TAXI Counting Crows feet, V Carbon 49	ten/Neyler) 13280 171 697 9 HEY MA	Cam'ron (Roc-a-fella/Mercury) 25.47 IFE Beenie Man (Virgin) 25.35
© Music Control DX. Titles ranked by total number of plays on Radio Goe fram. 2003 until 24:00 on Sint 11 January 2003	K 80 on Sun 5 January O Mastic Control UK, Tâtes sunked by Ioba number of plays on 41 from 90.00 on Sun 5 January 2003 until 24.00 én Sal 11 January	realizativeam independent local stations 2003 O Music Central UK	
		VH1 🕑	STUDENT CHART 🍥
MTV 🔀	THE BOX 📟	VIII Q	STUDENT CHART
E Tree Array Later	2 3 Tris Anton Laber 2 3	Title Asim	품 프 Ten Anist Labet
1 2 FEEL Robbie Willieres EMI	1 III REMINISCE Biszis' Squad EastWest 1 4	IF YOU'RE NOT THE ONE Daniel Bodingfield Pelydor	1 THE SCIENTIST Coldplay Parlophone
2 10 SKEER BOI Avril Lavigne Arista	2 2 ALL THE THINGS SHE SAID TATU Polydor 2	JENNY FROM THE BLOCK Janniller Lopaz Epic	2 ALL MY LIFE Foo Fighners BMG
3 1 FAMILY PORTRAIT Pink Arists 4 3 STRONGER Supplements Island-Uni-Island	3 1 CRY ME A RIVER Justin Timberlake Jive 3 10 4 4 STOP LIVING THE LIE David Sneedon Mercary 4 1	FAMILY PORTRAIT Pink Arista SOBT SELNG TO BL DE SANDEST NORD Due fest, Else Jole Insecret	3 YOU KNOW YOU'RE RIGHT Nirvana Ceffee 4 NO ONE KNOWS ODTSA Intersector
5 T YOU'RE A SUPERSTAR Love Inc Nulle	5 3 KNOW YOU WANNA 3rd Edge Parliphone 5 2	FEEL Babble Williams EMI:Chryselia	5 DREAMING OF YOU The Corel Deltascoic
6 SOUND OF THE UNDERGROUND Girls Alcoad Polydor	6 6 A LITTLE BIT Rosie Ribbons Telster 6 9	HOLDING ON FOR YOU Liberty X V2	6 UMITED STATES OF WHATEVER Linn Lynch Global Warning
7 3 LOSE YOURSELF Eminem Interscope/Polydor 8 7 JENNY FROM THE BLOCK Jensiler Loose Loic	7 128 SOUND OF THE UNDERGROUND Girls Aload Polyder 7 128 8 5 STOLE Kelly Revoluted Columbia 8 129	SCIENCE OF SILENCE Richard Ashcroft Hut THE SCIENTIST Coldplay Parlophone	7 LIVE IN A EIDING PLACE Idlewild Perlophone 8 DON'T MUG YOURSELF The Streets 679
9 C ALL THE THINGS SHE SAID TATU Polydor	9 7 YEAR 3000 Bestod MCA/Uni-Island 9	LAST GOODBYE Atomic Kitten Atomic	3 LOSE YOURSELF Eninem Interscope
10 4 HOLDING ON FOR YOU Liberty X V2		STRONGER Sugebolies Island/Uni-Island	10 WONDERBOY Tenacious D Epic
Nost played videos on MTV UK/Nedia Research Ltd w/e 19/1/03. Source: MTV UK	Most requested videos on The Box, w/e 19/1/03 Mast pl: Source: The Box	yed videos on VH1 w/e 19/1/03 VH1	UK student end of term chart for 2002. Complet by Student Broadcast Network, based on UK student racio chart returns,
			CAPITAL RADIO Adds: Don't
CO:uk COUK Shut Up Kelly Osbourne: Miss Yeu Nights			Copitot Appleton; Reminisce Blazn' Squad;
Vestific; Year 3000 Busted: '03 Bonnie & Ciscle Jay 2; Don't Worry Appleton; Be	A-LIST Lose Yourself Enrinem: Stronger Born A Utern L Family Portrait Pink; You're A Superstar Love Inc; The Asliyah	ginn Badly Drawn Boy; United States Of Whatever	Whatmore Songbird Oasis: Automatic Sarah
Mine David Gray; Stop Living The Lie David Sneddon Interviews: David Sneddon: Melanie C	Family Pertrait Pink; You're A Superstar Love Inc; The Asiyon Way (Put Your Hand In My Hand) Divine insolitation; Just Charter	rich: Know You Wanna 3 rd Edge: Miss You : Lifestyles Of The Rich And Famous Good te: Nice Weether For Ducks Lomon Jelly: Blue	
Video: Beautiful Christina Aguilera. Fital ineup 20/3/2003		lint Royale: Songbird Dasis: Shut Up Kelly ne: Make It Chip Busta Ryhmes feat. Splif Star:	Galaxy GALAXY Adds: Automatic Serah Whaterore: Blue Song
POPWORLD Parformances: Dangert High	Voltage Electric Six: '03 Bornle & Clyde Jay-2 feat. Seen T	he Light Supergrass	
 Voltage Electric Six; Soc It To Me Bodiellas 	Beychick Knowles: Love Story (Finally) Layo & Bushwackal ; Street Life Beenle Man; Hey Ma Cam'ron:	Cochise Audiosize: Yoshimi Battles The	Betnie Man; Make Luv Room 5; Work It Missy Ellott. I Begin To Wonder Dannii Minogue: Gimme The Light Scan
Interviews: Charlotte Church; David Sneddon: Jody Lei: Sarah Whatmore: Craiz David: Jav2	Hidden Agenda Craig David: Gimme The Light Scen Paul: Stele Kelly Rowland; All The Things She Said TATU: Dreve	Pink Robots Pt. 1 The Flaming Ups: You Me To It Holl Is For Heroes; Step Uning The Lie	Paul; I'll Be Your Angel Kira; Showdown Joci Lei; If I Could Gol Angie Martinez; Mesmerize Ja Rule feat. Ashanti; All I Have Jenniler Lopez
Sareh Whatmore; Craig David: Jay2 Videos: Make It Clap Busta Rhymes feat. Spliff Star Final Ineup 19/1/2003	Cry Me A River Justin Timboriake; The Opera Song David : (Brave New World) Jurgen Vries fest, CMC For He	Cachile Audiostare: Yoshini Batties Teo Pink Robots PL 3. The Finning Ups: You to To It Hell Is For Hences: Step Living The Lib landdon: Pray Syntax; Year 3000 Busket: The core The Libertines: "Den't Wery Applicing: OK war: "Nammofe Generator The Daissons: "A Wary Of Letting Generator The Daissons: "A Wary Of Letting Generator The Daissons: "A	Astrono: All I Have Jennifer Lopez
SMASH HITS Videos: Stop Uwing The Lie David Snedson: Dangeri Hich Valuage	Big Bro	was: "Narmonic Generator The Datsuns: "A	MTV UK Adds: Beautiful Melanie C.
		Showdown Jody Lo: *Paradise LL Cool J feat Can't Step Red Hot Chili Peppers: Diamends &	Farrous Good Charlotte: Don't Werry Appleton; Dangerl High Voltage Electric Six
Electric 6; Times Like These Foo Fighters; Suddenly Lekon Rimes; Hidden Agenda Craig	(Beware Of The Boys) Parijabi MC; Science Of Stence Guns 1 Richard Ashcroft: Sound Of The Underground Girls Aloud;	ransplants	Appleton: Dangerl High Voltage Electric Six
David; Sound Of The Underground Girls Aloud;			Adda: Reputited Christian
Reminisce Stadn' Squad , final lineup 19/1/2003 Performances:	I RADIO TWO PLAY	.ISTS	HEMOX THE MIX Adds: Beautiful Christina Aguirera; Shape Sugababes; Can't Stop Brd Het Chill Benomer: Dark Wenner
T4 SUNDAY Performances: Stole Kelly Rowland: OK Big Browaz	Stole Kniv Rowlard: Seen The Light		Red Het Chill Peppers; Dee't Worry
Lan Howard, OK by brows	A-LIST Stele Kelly Rowland: Seen The Light Supergrass: A Thing About You Resette: Big Yellow Taxi Counting Crows feat. Vanessa Badly I	IST Solsbury Hill Erasure: Sound Of The Underground Grifs Aloud: Born Again Makes Boy: Crush Darren Hayes; "Light And Day hyshonic Spree: All Of Your Days Will Be Bleased court: Take The Monty And Blue Abide Torong 1	Appleton: Hey Ma Cam'ron
TOP OF THE POPS	Contract None Of Us Are Free Solomon Burke with the The Poe Blind Boys Of Alabama; Lat Me Touch Yau Fer A While Ed Har Alson Krouss & Union Station; Hidden Agenda Craid Can't I	hyphonic Spree: All Of Your Days Will Be Blossed	VIRGIN RADIO Adds: The Final
POPS FRIDAY: Stop Living The Lie David Sneddon: Year 3000 Busted: True Lierreson feat. Angel Blu; Mandian Te	Alison Brouss & Union Station; Hidden Agenda Craid Can't I David, Yoshimi Batties The Pink Robats Pt 1 The	Spring Spring and Driver Days Will Be Blossed contr: Take The Money And Run Juliet Turner; +1 Break Down Sineed Quint: Room To Breathe 1 Detort McClinton; If Yea're Not The One Daniel Inki: The Heads That Burn Jones Not The One Daniel	Historical Society
Listerson feat. Angel Blu: Mandian To	Planing Lips Beding	Delbert McClinton: If You're Not The One Daniel field: The Hands That Built America U2; Sengbird	TETEAM
Bach Ke Panjabi MC; Jast The Way I'm Feeling Factor; Yoshimi Battles The Pink Robots Part 1 The Flaming	Casis Casis	Sengora	100-117M
Lips: Time For Heroes The Libertines. Final line up 24/1/2003	B-LIST Science Of Stence Richard Astronot: Mas Lullaby Marc Corroll: Stop Living The Lie David Snectdor: Queen Of The Underworld Jesso		Xfm Adds: Special Cases Massive Attack Hayling FC Kahuna: Johnny Boy
SATURDAY: Performances: Stole/Dilemme Kelly Roxland; Cry Me A River Justin Timbertake: Shut Up Kelly Osbourne Final Ine-up 25/1/2003	Accieton: "I Love Every Little Thing About You Phinner		All You Need Is Hato Delcados: Rock Music
	Just The Way I'm Feeling Feeder		Pays Off Medicine R: The Trath Is No Meads The Medic
16			Just Because I Do My Morning Jacket MUSIC WEEK OF JANUADY 2003

MUSIC WEEK 25 JANUARY 2003

THE OFFICIAL UK AIRPLAY CHARTS

25 JANUARY 2003

	music control		Root page	Plays &	Nov Not (er)	fur 18	
▲1 # am STOLE	Kelly Rowland	Columbia					
A 2 5 6 0 HIDDEN AGENDA	Craig David	Wildstar	1920	+22	66.91	+13	
3 1 10 24 FEEL	Robbie Williams	Chrysalis	2311	-9	65.77	-35	ľ
4 3 6 3 SOUND OF THE UNDERGROUND	Girls Aloud	Polydor	2463	+5	63.11	-3	
A 5 H 7 H THE WAY (PUT YOUR HAND IN MY HAND)	Divine Inspiration Data	Ministry Of Sound/Heat	1558	+29	63.04	+33	1
🔺 6 9 9 15 SK8ER BOI	Avril Lavigne	Arista	1693	+6	61.99	+8	
A 7 5 11 7 IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	2167	+2	61.85	+4	
8 2 8 13 YOU'RE A SUPERSTAR	Love Inc.	NuLife/Arista	1905	-6	58.02	-17	
9 4 13 50 STRONGER	Sugababes	Island/Uni-island	1855	-7	57.00	-13	
▲ 10 21 3 52 ALL THE THINGS SHE SAID	Tatu	Interscope/Polydor	1773	+50	56.52	+53	
11 10 3 16 SORRY SEEMS TO BE THE HARDEST WORL		Innocent	1985	-11	52.35	-7	
12 12 10 22 FAMILY PORTRAIT	Pink	Arista	1776	+3	48.29	-2	
13 + 19 24 HOLDING ON FOR YOU	Liberty X	V2	2138	-11	47.81	-20	
14 12 7 38 SCIENCE OF SILENCE	Richard Ashcroft	Hut/Virgin	1025	-4	45.54	-7	
▲ 15 ∞ * + TRUE	Jaimeson feat, Angel Blu	J-Did/V2	815	+25	45.05	+18	
A 16 15 5 15 JUST THE WAY I'M FEELING	Feeder	Echo	952	+6	44.99		
17 2 10 49 JENNY FROM THE BLOCK	Jennifer Lopez	Epic	1590	-17	42.08	-37	
	HIGHEST CLIMBER						
A 18 43 2 * CRY ME A RIVER	Justin Timberlake	Jive	1253		41.09		
A 19 33 3 3 STOP LIVING THE LIE	David Sneddon	Mercury	1403	+42	38.53	+65	
20 IS 12 & LOSE YOURSELF	Eminem	Interscope/Polydor	981	+2	36.47	-22	
21 17 16 3 DIRRTY	Christina Aguilera feat. Red		1141	-20	34.88	-21	
A 22 31 4 3 DANGER! HIGH VOLTAGE	Electric Six	XL	463	+135	32.40	+28	
	EST INCREASE IN PLAYS						
A 23 55 1 9 BIG YELLOW TAXI	Counting Crows feat, Vaness			+295	32.12		
A 24 22 5 1 LOVE STORY VS FINALLY	Layo & Bushwackal	XŁ	405	+35	31.72	+38	
A 25 27 2 9 SEEN THE LIGHT	Supergrass	Parlophone	346	+65	30.94	+14	
26 19 19 21 DILEMMA	Nelly feat. Kelly Rowland	Universal/Uni-Island	1083	-24	30.40	-29	
27 15 12 38 HEAVEN	DJ Sammy & Yanou feat. Do		808	-31	29.68	-48	1
▲ 28 ∞ 3 0 THE OPERA SONG (BRAVE NEW WORLD)	Jurgen Vries	Direction	1002	+11	29.05	+11	
A 29 28 16 0 THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros	882	-4	28.83	+7	
30 23 8 42 NAUGHTY GIRL	Holly Valance	London	1345	-11	28.40	-15	
31 24 5 0 03 BONNIE & CLYDE	Jay-z	Roc-a-fella/Mercury	547	-7	25.89	-21	
▲ 32 55 1 0 HEY MA	Cam'ron	Roc-a-fella/Mercury	521	+53	25.47	+69	
A 33 22 2 0 STREET LIFE	Beenie Man	Virgin	222	+37	25.35	+20	
A 34 44 4 2 YEAR 3000	Busted	Universal Island	1258	+17	23.37	+24	
35 22 34 72 COME INTO MY WORLD	Kylie Minogue	Parlophone	894	-21	23.29	-58	l
36 11 1 11 SACRED TRUST	One True Voice	Jive	619	-50	22.80	-15	
37 35 4 43 BORN AGAIN	Badly Drawn Boy	Twisted Nerve/XL	174	+4	19.99	-14	l
A 38 50 4 29 TIMES LIKE THESE	Foo Fighters	RCA	313	+8	18.84	+14	
39 26 3 18 YOSHIMI BATTLES THE PINK ROBOTS PT 1		Warner Bros	147	+34	18.47	-53	1
40 41 16 41 LIKE I LOVE YOU	Justin Timberlake	Jive		-18	16.75	-18	l
41 28 18 54 NU FLOW	Big Brovaz	Epic	420	-15	16.72	-22	l
42 44 2 25 COME ON OVER	John Silver	Cream	255	-5	16.43	-5	ľ
43 34 % O THE SCIENTIST	Coldplay	Parlophone	255	-29	18.42	-90	1
44166 1 0 LIFESTYLES OF THE RICH AND FAMOUS	Good Charlotte	Epic/Daylight		+136	15.97		
A 45182 1 0 SONGBIRD	Oasis	Big Brother		+145	15.84		l
A 45 39 1 0 KNOW YOU WANNA	3rd Edge	Parlophone	374	+64	15.82	+66	ľ
47 25 11 20 THE LAST GOODBYE	Atomic Kitten	Innocent	749	-31	15.59	-85	1
A 48 ID H O STARRY EYED SURPRISE	Oakenfold	Perfecto	343	-3	15.27	+11	
49 40 11 0 PUT HIM OUT	Ms Dynamite	Polydor	754	-23	14.59	-39	l
50 30 21 0 COMPLICATED	Avril Lavigne	Arista	725	-25	13.95	-60	

enel from 1000 on San 12 ion 2002 mil XI 62 os Sat 10 ion 2003, Stations tanice: by audience figures based on blenz had-hour Figur data. 🔺 Audience Incere

The second secon

AIRPLAY FACTSHEET

• The white hot progress of Justin Timberlake's second solo single Cry Me A River continues. The song moved 75-43 last week and now leaps to number 18, with massive support from Radio One and Control EM and came a bit of Charles from and Capital FM, and even a trio of plays from

Natio Ivo. © Played by Radio One some 27 times three weeks ago, and 18 times a fortnight ago, Missy Elliott's Work It suffered a further dramatic dip last week to seven spins. Radio One's extraordinarily elongated support for the record was helping it to retain a lofty airplay

chart position - but no more. It has moved 27-42-96 in the last fortnight.

 A year after their single Watching Xanadu got b support from Radio Two, the Mull Historical Socie have this time caught the attention of Radio One, ciety have this time caught the attention of Kaulo Une, which aired The Final Arrears seven times last week, helping it to a number 84 debut on the airplay chart. Radio Two hasn't picked up on the new one but continues to support Watching Xanadu, which it aired twice – a modest total to be sure but one exceeded by only 26 recordings last week.

AIRPLAY COMMENTARY

TOP

by ALAN JONES

ter six weeks atop the airplay chart, the reign of Feel by Robbie Williams is over - and in dramatic fashion. Williams had a 31% cushion last week, and looked set fair to remain top for at least another fortnight as a result. But he slips to number three, overtaken not by any of his But he sups to humber three, overtaken not by any of his immediate challengers but by Keily Rowland, whose Stole charges from number 11 to become the first record in the 21st century to jump from a position outside the Top 10 to number one. Rowland had three consecutive number one airplay hits with Destiny's Child but nothing this dramatic

Stole entered the sales chart at number 57 on import earlier this month, and rebounds 75.69 on its fourth appearance. The first single from her debut solo album Simply Deep (unless we count Dilemma, her collaboration with Nelly which is also on his album) it was not very popular in America, peaking at number 34 on the airplay chart and number 37 on the Hot 100 but it is clearly much more in number 37 on the Hot 100 but it is clearly much more in favour here. Radio One increased support from 14 plays to 21 last week, propeiling it 33-10 on its mostplayed list, And Radio Two also lave it, playing it 19 times last week, enough to make it their third mostplayed disc, just one spin behind Richard Ashcroft's Science Of Silence and Big Yellow Taxi by Counting Crows and Vanessa Carlton. Although these two BBC behemoths gave the record its primary powerbase, it is also making big strides on ILR stations, where it surges 16-7.

Stole's tally of 2,086 plays is only the fourth best in the chart, and its audience of 67.65m is modest for a number one, with Craig David's also hot Hidden Agenda up 6-2 with only 3/4m. less listeners. In fact, the top few records are only 344h. less inserters, in fact, the top new records are closer than they have been for a long time, with Stole being just 8.56% ahead of seventh placed Daniel Bedingfield's fit You're Not The One. Next week's number one? Given her rapid leap, probably Rowland again but don't bet on it.

Another record to break into the OCC sales chart on import is Russian duo t.a.T.u's All The Things She Said. Not released here until next Monday (27th) – the same date as Stole – it leaps 21-10 on the airplay chart this week, and is another Radio One favourite, having being aired there 30 times last week. The current Jameson, Layo & Bushwacka, Divine Inspiration and Feeder singles were also given 2 1/2 dozen plays, and they all share second place on the station's most aired list with Stole behind Electric Six's Danger! High Voltage, which got one more play.

Radio One was an eager supporter of Electric Six from the start, and following the arrival of Danger! High Voltage at number two on the sales chart last week, it won many new converts, its move from 31 to 22 on the airplay chart is modest compared to its rapidly increasing airplay tally, which

modest compared to its rapidly increasing airplay tally, which is up from 197 a week ago to 463 now. After stalling at number 33 last week, **David Sneedon**'s Stop Living The Lie regains its impetus, climbing to number 10. The Fame Academy winner's dobut single – which is top of the OCC sales chart - has finally made it onto Radio One's C-list but is getting much better support from Radio

Two, who aired it 10 times last week. Spending four straight weeks at number seven in the OCC chart worked wonders for You're A Superstar by Love Inc, which rapidly increased its airplay support as a result of its sustained success. The bubble bursts for the record this week, however, with a 7-13 dip on the OCC chart, and a 2-8 decline on the airplay chart.

Westlife's scrapped single – a version of Cliff Richard's 1976 hit Miss You Nights – has its support reduced from 107 plays to 64 but it advances 141-100 on the airplay chart, primarily because Radio Two aren't ready to let go of It yet, and alred it four times last week, providing more 03% of its audience as a result

TOP 10 COMPANIES TOP CORPORATE GROUPS

Palment 15.15	-
Street Land	8
Tenternal Island 0.3%	11
2 in 1.7%	119 -
NY 8.3%	me-
Participana A.Ph	
X1 Recordings 6.6%	1111
INI 475	
WEALLONDE & Ph	L-Dec
99479 (2.27)	1



SINGLES COMMENTARY

by ALAN JONES

Ithough David Sneddon's Stop Living The Lie (and eight other Top 20 debuts) A Lie (and eight other rop 20 occurs) helped to give a welcome 41% week-on-week fillip to the singles market, and came the first record to sell more than 100,000 in the third chart week of any year in the 21st century, the market overall was down on the equivalent weeks in the first ce years of the century. They were off 7.5% over 2002, 12.5% over 2001 and 21.7% over 2000. Some companies are doing worse than the overall figures suggest the entire Top 10 (top eleven actually) is made up of records issued by Universal or indje labels, with no place for the other 'big five' majors EMI, BMG, Sony or Warner

Universal has half of the Top 10, while Beggars Banquet has two entries, thanks to its XL imprint, the Chrysalis Group, V2 and stant Karma have one apiece. The Instant Karma entry - Panjabi MC's Mundian To Bach Ke - is the first Top 10 hit for former



SINGLES FACTFILE

hit 40 uk

5 Disaria

It is less than two years since Hear'Say's Pure & Simple became the first number one by an act made famous on a 'reality TV' talent competition. This week, the 10th reality TV number one Sound Of The Underground by Girls Aloud - is replaced at the top by the 11th, Stop Living The Lie, the debut single from 24-year-old David Sneddon, who won the BBC's Fame Academy competition just over a month-ago. Sneddon's single sold 108,000 copies



Warner Music boss Rob Dickins' label, which has released more than 20 singles since its June 2000 debut, Ironically, it was then

under Sony Music's wing but is now independent. Sony could really have done with it this week, as its highest charting

last week - three times as many as any other single but compared to other winners of reality TV shows that represents a mediocre start. Hear'say, the first PopStars winners, sold 550,000 copies of their debut single Pure And Simple on its first we in the shops, Pop Idol's Will Young raised that to a giddy 1,108,000 last March and Girls Aloud moved 213,000 conies of Sound Of The Underground on its launch last month.

J.

single is Las Ketchup's The Ketchup Song. in 22nd place overall

Mundian To Bach Ke reputedly sold 50,000 copies in Britain through small Asian shops, and reaching number two in Germany, before being acquired by Instant Karma, It's title is Punjabi for 'Beware Of The Boys', and Panjabi MC aka Rajinder Rai is a 27-year-old from Coventry.

While Sneddon plants Fame Academy's flag atop the chart, and Girls Aloud, One True Voice and the Cheeky Girls from PopStars: The Rivals continue in the Top 20, the number of artists from Pop Idol to have hits continues to swell. Will Young, Gareth Gates, Darius, Rosie Ribbons, Sarah Whatmore, Jessica Garlick, Rick Waller have already had a hits. Ribbons lands her second this week, with A Little Bit debuting at 19, and an eighth name is added to the list, as Zoe Birkett's Treat Me Like A Lady - co-written by Whatmore debuts at number 12.

SINGLES INDEPENDENT

Tale	Artist	Label (distributor)
TRUE	Jaimeson feat. Angel B	lu V2/J-Did JAD5021363 (3MV/P)
MUNDIAN TO BACH KE	Panjabi MC	Showbiz(Instant Karma KARMA28CD (P)
LOVE STORY (VS FINALLY)	Layo & Bushwacka!	XLXLS154CD (V)
DANGER! HIGH VOLTAGE	Electric Six	XL XLS 151CD2 (V)
JUST THE WAY I'M FEELING	Feeder	Echo ECSCX133 (P)
TIME FOR HERDES	The Libertines	Rough Trade RTRADESCO074X (P)
SOLSBURY HILL	Erasure	Mute LCDMUTE 275 (V)
THE BEAT GOES ON	Bob Sinclar	Defected DFTD062CDS (V)
WE DON'T CARE	Audicbullys	Source SOURCD 061 (V)
MISSING YOU	Lucy Carr	Lickin LICKINCE001 (V)
SACRED TRUST/AFTER YOU'RE GONE	One True Voice	Ebul/Jive 9201532 (P)
BORN AGAIN	Badly Drawn Boy	XL TNXL 016CD (V)
THE WAVE/RACING	Cosmic Gate	Nebula NEBCD036 (ADD)
HOLDING ON FOR YOU	Liberty X	V2 VVR5020768 (3MV/P)
LIKE I LOVE YOU	Justin Timberlake	Jive \$254342 (P)
UNITED STATES OF WHATEVER	Liam Lynch	Global Warming WARMCD17 (P)
CRUSHED LIKE FRUIT	Inme	Music For Nations CDXKUT 200 (P)
WILD AS ANGELS EP	The Levellers	Eagle EHAGXS 003 (3MV/P)
CHANGES	Sandy Rivera feat, Haze	Defected DFTD 058R (V)
FEEL THE HEAT	Roni Size	Full Cycle FCY 048 (V)
The Official US Charls Company 2003		

Tale Art STOP LIVING THE LIE TEAR 3000 B SOUND OF THE UNDERGROUND IS 4 TRUE Jakesson Jest. A JOG 5 MUNDIAN TO BACH KE Parials MC + LOSE YOURSELF . IF YOU'RE NOT THE ONE Conie! 8 NOT LOVE STORY (VS FINALLY) Loss & Bush DANGERI HIGH VOLTAGE Dectric Siz 10 JUST THE WAY I'M FEELING Feede YOU'RE A SUPERSTAR Loss In THE WAY ... Owine Interimination SORRY SEEMS ... Blac fest. Elsen Jahr FEEL Robbie Withoma SKHER BOI Avril Langre

CHEFKY SONG Do Che FAMILY PORTRAIT Pisk 18 TREAT ME LIKE A LADY Zos Birker . HOLDING ON FOR YOU LANNYX

20 STRONGERVANGELS., Sumh

Υ.	21	18	DILEMMA Nety feet. Kally Reviand UK	iversal taland
d.	22	18	JENNY FROM THE BLOCK Jessiler Loper	Epic
	23	16	THE LAST GODDBYE/BE WITH YOU Append to	les knecets
n	11 22	- 26	STOLE Kelly Revisiond	Columbia
	25	•	SACRED TRUST/AFTER YOU'RE One The	e Wrice Jaco
27	25		HIDDEN AGENDA Craig David	Witter
ar.	27	576	ALL THE THINGS SHE SAID Teta Inter	coor/Polydor
ц.	28		SCIENCE OF SILENCE Richard Ashemit	Hal-inin
ц.,	23	25	NAUGHTY GIRL Noty Valance	Innian
10	33	164	A LITTLE BIT Rusic Robers	Teletar
10	31	12	HEAVEN OJ Sammy & Yance Inst. Do Data When	inter of Saund
d	32	100		Werner Brzs
1			COME ON OVER John Scher	Orram
5	34	1000	CRY ME A RIVER Justo Serberlate	-int
ia l	35	ж	COME INTO MY WORLD Cole Masses	Parkehone
Y.	35	24	LIKE I LOVE YOU Jurin Tententake	
	37	21	DIRRTY Christina Aquilesa feat. Redman	814
а.	38	No.		risio Borente
2			TIME FOR HEROES The Loterines	Reach Trade
2	60		WEVE GOT TONICHT From Variation to	

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if it sounds good, tag it

MUSIC WEEK 25 JANUARY 2003

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25 JANUARY 2003

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	-		The Label CD/Cass (Distributor	1		_	Title			Label CDICase (Distributed	
	1	the set	g Artsi (Hobber) Publisher (Writer) 7715	ŕ	il.	1281	Artist	(Producer) Publisher (Writer)		Cabel Curcass (Unstributor) 7/12	TITLES A-Z
0	4	NEW	STOP LIVING THE LIE David Sneddon (Meerban/Lowis) CC (Sneddon)	6	38	31	12 HEA	VEN O Data/Ministry D my & Yancu leat. Do (DJ Sammy Yenou)	Sound DATA4	CDS/DATA45MCS (3MV/TEN)	Ala The Things She Sold
~			Sana ancazar (manari cawa) co (santasu)	•	20						Arel En tou Med
	2	NEV	YEAR 3000 Universal MCSXD40306/MCSC40306 (U		35	1		G LOVIN'	Patterson/Sper	CENHOSSEN //GERBITZ	Ben Gees In, Dro
	3	,	SOUND OF THE UNDERGROUND Pointer (Storres) 4	-	40	·	Ja Rule	lear, Bobby Brown (Sentana) EM VBMG/Un	iversal (Advinstance		Cherry Song Flouch My Burnt
	3	-	Geh Alod Higginstforomatial Warrer-Choppel/Catenaria (Caepar/ScripterSinginstforeersis) / TRUE V2/J-Did JADS021363/JADS021365 (3MV/P	- 11	41	45	Shania	GONNA GETCHA GOOI Twein (Langel ZomberUniversal ITw	ain Large)	Mercury 1722732/1722694 (U)	Come indiser store
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	5	NEW	MUNDIAN TO BACH KE Peoplal MC Periodi MC) University FMC (Starts Karrs KARMA2020(KARMA2840C P Peoplal MC Periodi MC) University FMC (Penjate MC) enjandarson/Philips)	1	43	15	- BOH	IN AGAIN		XI THXI BISCOL DA	Clasma II Double Classific Lock 51
	6	3	2 LOSE YOURSELF O Interscope/Polydor 4978282/4978284 (U Eminem (Eminem) Egits Mile Style (Mathers/Bass/Rostel ,497828		44		GIVI	ME YOUR LOVE	CISWII DOVIDAL	S2 6731645/- (TEN)	Desiner
	7	4	BIF YOU'RE NOT THE ONE O Polydor 0558532/0658534 (U Daniel Bedinglield (Taylor) Seny ATV (Bedinglield)	ī	45	_	BAC	Trakoulios) Sony ATV (Reef)	Gol	6731647/- Reat GUBCD54/COBA4C54 (U)	Family Portiset
	8	NEV	LOVE STORY (VS FINALLY) XLXLS154CD/- (V		46	_	Mare R	TED STATES OF WHAT	sah Bowes Matha	vs/Wilson/Toussant) -/GOB/S4	Gain Mo Your Love
	9	2	2 DANGER! HIGH VOLTAGE XLXLS ISIC024 (V	ī	40	30					History to Decer Freis Uka History
	10		Detric Sa Electric Saffarend Solen Verla Statung Wal D Saud Sary AV (Scence Franchiser) (VAIS JUST THE WAY I'M FEELING Echo ECSCX133/- (P		41	23	g JEW	NY FROM THE BLOCK Lope Watel Verices Diver We Depicter WAVE/BAGING	peoBernes/Ukiech	Epic 6733572/- (TEN) fin/Parker/Storling/Oliveri -/6733576	I Warne Dunce Web Somebody
	10	THEY.	Feeder (Norton/Wicholas) Universal (Nicholas)		48	N	Lastic Gate	(UBeriCrep/UUWrelinistelEMDiscul@Mited]	les de Parton con Monera de	Nebula NEBCO035/- (ADD) sets forcen/inex5ecm_toeted_AETE	Fin Gonza Detche Good
	11	6	The Checky Girls (The Checky Boyd) Stronosonts/Universal (Irima/The Checky Boyd) 4/	Ś.	49	39	13 LIKE	I LOVE YOU O Imberlake (The Negtures) EMUZom	iba (Timberlake/F	Jive 9254342/9254344 (P) logo/Williams) -/9254340	Jerrey From The Block
	12	-	TREAT ME LIKE A LADY Zoe Birketi (Hedges) 19/8MG/Sugar Free/Bucks (Hedges/Whatmore/Burber)	6	50	38	10 STRC	INGER/ANGELS WITH DIR	TY FACES is	land/Uni-Island DIDX813/DIS813 (U)	Enclup Song Greeniet, The
	13		S YOU'RE A SUPERSTAR Nuller/Arists 74321978042/- (BMG Love Inc. (Love Inc/Riss) BMG/Diris Sheppard/D2 it (Shepperd)Ries/Dernyl -/7432197881	6	51	37	NUI	LOWO		Powel Corper Gray Suphished	taat Goodyn, Theylia Hilm faw
	14	5	2 THE WAY (PUT YOUR HAND IN MY HAND) DrustNeistry (FSend DLSA 40050MR CVCS (SMNTE) Civine Inspiration (Bobinson Lewin Crawley Scott) EMI (Babinson Lewin Crawley Scott) 10474 421	7	52	_	- LAN	er (Skilla Finger) Shelle Megisha Mersley Bro D OF THE LIVING		Positiva CDTIVS 184/- (E)	Larg Act Wedg Read, The Stational Mens
	15	11	SK8ER BOI Arista 74321979782/74321980704 IBMG		_		Mik la	C Persten/Vandueren) Be's (Perster T MY HEART WANTS TO	(Vandueren)	-/1211V 184 74321985602/74321385594 (BMS)	Love On The Love
	16		Avril Lavigne (The Matrid) Warner-Chappel/RondonUniversal (Lavigne)(The Matrid) SORRY SEEMS TO BE THE HARDEST WORD Issocret SN0X43SN020(E Blue feat, Etten John (StarGete) Warner-Chappell (John/Taupin)		53	_	Gareth	Gates (Mac) Rokstone/BMG (Mac/E E ON THE LINE	latsson)	+	Male Too Lank20
	10		Blue feat. Elton John IStarGatel Warner-Chappell IJohn/Taupin) // SACRED TRUST/AFTER YOU'RE GONE Ebd(Use 92015725521534 (P		54	_	Blazin' S	iquad (Cuttriber & Joe) Windswept Music	London/Sany ATV ()	UAD02CD1/SQUAD02C (TEN) Balard/Marray/Boland) /-	Masang Yau
	17	8	Dre Toe Wice Work in Progress Sanders Watermani Edo Bros EMEXA Boys (Edo/Edo) God Parties Pearce/Vitermani		55	33		RPIO RISING	Concret Sector Dapel C Facility	e/Arista HARD54CD1/- (BMG) alexituresPad&aphilip -MIC942	Maughty Del
	18		TOSHIMI BATTLES THE PINK ROBOTS PT 1 Warrer Bros W58/DD1/- (TEN The Flaming Lips (The Flaming Lips/Fridmann/Booker) EMI (Coyna/Drozd/Wins)		56	43	12 DIE	ANOTHER DAY na (Madonna/Ahmadzai) Warner-Ch	Warner Warner Vigon Linht	Bros W595CD1/W595C (TEN)	Psychosis Salari
	19		A LITTLE BIT T2/Telster CDSTAS3312/CASTAS3312 (BMG Rosin Ribbons (ICON) EMIWarner-Dhappell (Segel/Morelev/Dio Guardo -/		57	N	ALL	THE THINGS SHE SAIL	Intersco	pe/Polydor 0193332 - (Import)	Put The Nordie On 1
	20	NEW	TIME FOR HEROES The Libertines (Jaces) EMI (Deherty/Barat) Braugh Trade RTRADESCD074X/- (P.		58	52	8 MAY	BE Iglesias (Taylor) EMI/Warner Chappell (Interscop	e/Polydor 4978232/4978234 (U)	Rates
8	21	18 1	DILEMMA Universal/Universa		59		DRE	AMER	Multiply CDA	AULTY 95/CAMULTY 96 (BMG)	Science Cl Silence
Ă	22	17 1	THE KETCHUP SONG (ASEREJE) Las Ketchup (Nuc) Song AUV (RuidBenio)				CK & S	Operate Dream Team (Davies/Hodgs PY LOVE/SLEIGH LOVE	ion) Rondor (Davi	es/Horigson) -/TMULTY 96 Polydor 0658442/0658444 (U)	Solder Dol
	23		Arista 74321982052/74321982054 (BMG)		60	40	S D'ub	Juniors (Jewels & Stone) EMI; Dhrys T LET ME DOWN/YOU	alis (Anka:Ander	sonParish) -/-	Sony Serves To Bo The Hardest Word
			Pink (Storch) EMI (Pink/Storch) -/-		01	44	William	Sternard Calacter Robind Sony AT (EVER Real Diversion	CONTRACT Norgen Samo	Walapechung Fele Johnson Johnnes Preisel-	Stop Loing The Lis
	Z4	19	Robbie Williams (Chambers/Power) BMG/EMI (Williams/Chambers)		62	25	Irme (i	SHED LIKE FRUIT	0	For Nations CDXKUT 200/- (P)	Sharpen Regis Web Deg Faces
	25	10 :	2 SOLSBURY HILL Mute LCDMUTE 275/- (V. Ensure (Bel) Clarke/Jones) Bea/Morid (Gabriel)	1.1	63	54	Will Yop	DNG AND WINDING ROAD/SUS ng & Gareth Gates (Upson:Mac) Northern(PICIOUS MIND Sany ATV:Sony ATV	S S X32198997274221969814 (BAIG) (Lenner/McCartney/Zamber) -/-	Tares Like These
	26	13 :	I WANNA DANCE WITH SOMEBODY All Arroynd The World CCSLOBE 775- (AME)U Filp & Fil (Filp & Fil) Bondor(Universal (Mernil/Rubicam) /12SLOBE 771 /12SLOBE 771		64	26	2 PSY	CHOSIS SAFARI Matchbox B-line Disaster (Chaos) CC (Non	Island/	Uni-Island MCSXD 40338/- (U)	Sat4
	27	NEW			65	41	3 AM	I ON YOUR MIND		Innocent SINCD 40/- (E)	United Socies Of Westerner
	28	NEW	MISSING YOU Lickin LICKINCD001/LICKINMC001 (V) Jucy Earr (Evans/Uddin) COA (Carr) JUCKINT001		66		ALIV	Feet. Andrea Britton (Oxygen) Chrys E		Polydor 0658912/0658914 (U)	Mary The Phil Tour Hand in My Kond
	29	12 :	TIMES LIKE THESE BCA 74321989562/- (BMG)		67	46	, ITHU	K WE'RE ALONE NOW A	Anund The Whold	-+- CDSLOBE263/CASLOBE267/AMO(1)	We've Got longits
			Fas Fightes (Reclatice:sFoo Fighters) EMIUNIVersal/Love Park Fock (Foo Fighters) 142/38253/ THE LAST GOODBYE/BE WITH YOU Innocent SINDX42/SINC42 (E)		0/		Pascal	feat, Karen Parry (Pascal) EMI (Cord D AS ANGELS EP	(cli)	-/12GL08E267	Wild As Angels Ex
	30		Asing Cast StarGas Noves Periopsi (2015 on NY/CEDM Rememer Linit Entern Mild St Peter Resolution) WE'VE GOT TONIGHT Polydor 0655612/0556514 (U)	-	68		The Let	vellers (Scott) CC (The Levellers)		Eagle EHAGXS 003/- (3MV/P) EHAG7 003/-	Youhire Batties The Pisk Robert Pt 1
	31	24	Roman Keasing leat, Lulu (Padlay/Godfrey) Minder (Seger)	1	69	75	5 STO				PLATINEM + (\$00,000) GOLD
	32	15 :	WE DON'T CARE Source SOURCD 051/- (V) Audiobullys (Audiobullys) FMI (Dinsdele/Franks) SOUR 061/SOURT 051	. 0	70	53	Westin	REAKABLE O e (Mac) Sony ATV/BMG (Elafsson/Re	S 743	21975222/74321975184 (BMG)	STLICH (200,000) G Indicates the available in sheet mush:
	33	NEW			71	45	, RUS	HES Glerister/Lew) Bug/Zomba (Gleriste		Mercury 0638052/0638054 (U)	© The Official UK Chicts Company 2003. Produced in top-optimilies with the BPI and EARD, based on a sam- ple of more than 4,000 record out-
	34	23	HOLDING ON FOR YOU V2 VVPSc20768/VVPSc20765 (3MV/P) Liberty X (Laws) Sony ATV (Prime)Simp/Lunder/Tayter/foungLaws/Hurrell		72	43	- CHA	NGES		Delected -/- (V)	pla of more taxe 4,000 record out- lets. Incorporating 7-inch, 12-inch, Consette and CD stagles sales.
	35	NEW	COME ON OVER Cream CREAM20CD/- (E)	A	73	57	10 CON	Rivera feat, Haze (Rivera) Kings Of To IE INTO MY WORLD Incgue (Dennis/Davis) EM/Universa	interiority/Defecte	Parlophone CDRS6890/- (E)	Delperturned the mar-
	36	H	SCIENCE OF SILENCE HutVirgin HUTCD 163/- (E)		74	_	,, ELEC	ARICAL STORM	I (Dennis/Davis)	-/- land/Uni-Island CIDX808/- (U)	ket by 5% or more
	27	21 :	Richard Asherolt (Potter/Ashcroft) EMI (Ashcroft) HUT 164 REACT J 74321988452/743298428/8010000000000000000000000000000000000			_	U2 (0rb	t) Blue Mountain (U2) THE NEEDLE ON IT		LONCD470/LONCS470 (FEN)	Most wha in chart
	57		Eick Senor Feet Retries (Just Basel Hinne Depart Zinkahlung Hilfordy Hole FFE Senordhole Sink) - StET Berti As used by Top O		75		Danni M	inogue (Korpi/BlackCell) Murtyn/Universal/	INNUMB (Korpi/Ja	hansson Poole Minoguel 4-	10 or more why is chart
			As used by top u			ane	meterio offi				



SOUTH BY SOUTHWEST MUSIC + MEDIA CONFERENCE

THE OFFICIAL UK SINGLES CHART 1

TOP 75

MARCH 142-139, 2003 - AU2116, FLAX > AERIVIC SYLARCE, DARIEL LINU35 TADTIAnnand SWI Conference regional discusse indexide indexide last form and the disple congregation of the mengine, by dyn, conference regionaries with the SSV in Holdson in the Audia Concentration Lotter and base information. Sympactifies and Research Conference Technological displacement of the Audia Concentration Lotter and base information. Som TUMN for Businesson Collina, Tada Coller Training Collinger, Island Coll. 2014, SSV 2014 Search College State March College Conference Technological displacement of the Audia Concentration Linux Search College State March Collina, Tada Coller Training Coll Spranger, Island Coll. 2014, SSV 2014, SSV 2014 Search College 100 TUMN for Businesson Collina, Tada Coller Training Coll Spranger, Island Coll. 2014, SSV 2014, SSV 2014 Search College 100 TUMN for Businesson Collina, Tada Coller Training Coll Spranger, Island Coll. 2014, SSV 2014, SSV 2014 Search College 100 TUMN for Businesson Collina, Tada Coller Training Coll Spranger, Island Coll. 2014, SSV 2014, SSV 2014 Search College 100 TUMN for Businesson College College College College 100 TUMN for Busines

MUSIC WEEK 25 JANUARY 2003

THE OFFICIAL UK CHARTS BUMS 25 JANUARY 2003

ALBUMS COMMENTARY

by ALAN JONES

vril Lavigne registers a third week atop he album chart with some ease, with alos of her album Let Go up 7% week-on ek to more than 41,000 in a market which shrinks overall by 5%. But BMG colleague Pink dips 2-3 with Missundaztood unable to withstand Justin Timberlake's challenge. N-Sync heartthrob Timberlake's debut

album Justified debuted at number six last ther but dipped as low as number 60 as debut single Like I Love You declined. But huge airplay for the upcoming second single Cry Me A River has invigorated the album since Christmas, with a resulting 53-26-8-2 movement. Justified sold 26,000 copies last week to add to its previous 200,000 tally.

Christina Aguilera's Stripped album also eaches a new high this week. The album, which debuted at number 19 last November surprisingly continued to fall even when lead single Dirrty topped the chart, eventually failing as far as number 61. But airplay and re for her upcoming single

COMPILATIONS

poing the compilation chart at its 15th attempt, the soundtrack to the movie 8 Mile shock off an 8% decline in the sector to enjoy a 34% increase in its own sales week on week. That is because the - which features hip-hop star Eminem in his first (and, he claims, last) acting role -was released at cinemas here on Friday (17th) and the album was beneficiary of a storm of publicity as a result. Although Eminem stars in 8 Mile, he actually features on only a quarter of the 16 tracks on the album, though his presence, as writer or producer, is felt on several more.

8 Mile sold nearly 21,000 copies last week, to increase its cume to 304,000. It is the first soundtrack to top the compilation chart since Bridget Jones's Diary in May 2001. A further volume of songs from the film - More Music From 8 Mile - debuts at



ALBUMS FACTFILE

When teenage trio Busted arrived on the scene with their number three debut single What I Go To School For last single What I Go to School For has September they were widely compared to Blink 182. Their self-titled debut album followed a week later, and after debuting followed a week later, and atter debuing at number 30 quickly dropped from the Top 75. Now they are back big time. Along with alriplar for their second single, Year 3000, which is number 34 on the airplay chart – the band has been adopted as pin-ups by the likes of Smash!



Beautiful has reversed that in fine style moving the album 52-36-27-13 in the last three weeks. Amazingly the current position of

number 35 on the chart this week

composer Danny Elfman

Meanwhile, to make it the hottest we

for soundtracks in some time, one of only

two new entries to the Top 20, at number 16, is Catherine Zeta Jones, Renee

debuts at number nine. It is this year's

little over 11,000 was 26% ahead of the

opening numbers for Godskitchen- Direct

Zellweger and Richard Gere's Chicago. The

Stripped is the highest for any album in Aguilera's career to date. Most of them were hard to sell (an album of pre-fame recordings Hits and they have also been displaying their charms on numerous children's TV shows.

As a result Year 3000 debuts at number two this week, while their album makes its Top 10 debut. The album has had a remarkably smooth album has nau a remarkably smooth chart ride thus far, going down for seven weeks, and up for eight. Its movement: 30-37-50-62-82-113-117-135-130-117-112-95-92-47-20-5. It will sell its 100,000th copy today (20th).

another of Spanish language material and a third of seasonal songs) but even her introductory, self-titled 1999 album never climbed higher than number 14 despite housing the platinum Genie In A Bottle. Top Brits nominees Ms. Dynamite and the

Streets – up for four gongs apiece – were also the biggest gainers on the chart, with Ms. Dynamite's A Little Deeper getting a 10% boost to move 25-20, while the Streets Original Pirate Material enjoyed a 45% bump, propelling it 55-29.

Meanwhile, the death of Bee Gee Maurice Gibb had the expected effect on their most recent compilation Their Greatest Hits - The Record, which leaps 151-30 with a 351% increase in sales week-co-week.

Feeder leap 36-16 leap, positioning them at their highest point since the week their Comfort In Sound album debuted at number so at the end of October, and is related to the success of their current single Just The Way I'm Feeling.



INDEPENDENT ALBUMS

This	Lass	Tide	Artist	Label (distributor)
1	1	JUSTIFIED	Justin Timberlake	Jive 9224772 (P)
2	2	MELODY AM	Royksopp	Wall Of Sound WALLCO027 (V)
3	3	COMFORT IN SOUND	Feeder	Echo ECHCD43 (P)
4	5	HAVE YOU FED THE FISH?	Badly Drawn Boy	XL TNXLCD156 (V)
5	4	THINKING IT OVER	Liberty X	V2 VVR1017782 (3MV/P)
6	7	LOST HORIZONS	Lemon Jelly	Impatent Furg/XL IFXLCD160 (V)
7	10	PLAY	Moby	Mute COSTUMM 172 (V)
8	11	UP THE BRACKET	The Libertines	Rough Trade RTRADECD065 (P)
9	8	13	Moby	Mute CDSTUMM202 (V)
10	6	YOUR NEW FAVOURITE BAND	Hives	Postones MC5055CD (P)
11	9	THE VERY BEST OF	The Stone Roses	Silvertone 3250382 (P)
12	14	SONGBIRD	Eva Cassidy	Blix Street/Hot G210045 (HOT)
13	12	JUST ENOUGH EDUCATION TO PER	FORMStereophonics	V2 VVR 1015838 (3MV/P)
14	13	THE DATSUNS	The Datsuis	V2 VVB 1020962 (3MV/P)
15	NF OF	FREENOTE EP	DJ Zinc	True Playaz TPR12044 (SRD)
16	20	DON'T GIVE UP ON ME	Solomon Burke	Fat Possum 03582/- (P)
17	17	GREATEST HITS 87-52	Kylie Mitogue	PWL 9224682 (P)
18	19	LOVEBOX	Groove Armada	Pepper 9230682 (P)
19	11.0	HOLES IN THE WALL	Electric Soft Parade	DB DB002CDLP (P)
20	18	ABOUT A BOY (OST)	Badly Drawn Boy	Twisted Nerve/XL TNXLCD 152 (V)
OTh	e Officia	al UK Charts Company 2003		

THE YEAR SO FAR... **TOP 20 COMPILATIONS**

1		8 MILE	ORIGINAL SOUNDTRACK	INTERSCOPE/POLYDO
S.	B	NOW THAT'S WHAT I CALL MUSIC 53	VARIOUS ARTISTS	EMI VIRGIN/UMTY
3		ALL TIME CLASSIC TEARJERKERS	VARIOUS ARTISTS	WSh
٤.	0	CLUBBERS GUIDE 2013	VARIOUS ARTISTS	MINISTRY OF SOUND
5	8	THE BEST AIR GUITAR ALBUM IN THE WORLD 2	VARIOUS ARTISTS	
5	8	BASS BREAKS & BEATS 2003	VARIOUS ARTISTS	EMI VIRGIN/UMT
7	B	HUGE HITS 2003	VARIOUS ARTISTS	WARNER DANCE
8		PURE GARAGE PLATINUM - THE VERY BEST OF		BMG/SONY/TEL/WSN
1	ň	CLUBLAND II		WARNER DANCE
10		COUNTRY LEGENDS	VARIOUS ARTISTS	UMTWAATW
1			VARIOUS ARTISTS	EMI VIRGIN
12	Ä	50 YEARS OF THE GREATEST HIT SINGLES FAME ACADEMY	VARIOUS ARTISTS	EMI VIBGIN/UMTV
3			VARIOUS ARTISTS	MERCURY
14	8	THE ANNUAL 2003	WARIOUS ARTISTS	MINISTRY OF SOUND
		CLASSICAL CHILLOUT GOLD	WARIOUS ARTISTS	DECADANCE
15	ų.	CAPITAL GOLD EIGHTIES LEGENDS	VARIOUS ARTISTS	EMI VIRGIN
16	H	PLATINUM SOUL LEGENDS - 1960-1975	VARIOUS ARTISTS	
17	H	CAPITAL GOLD SIXTIES LEGENDS	VARIOUS ARTISTS	W52/
8	8	I LOVE 2 PARTY 2003		EMI VIRGIN
19	A	THE VERY BEST OF PURE R&B - THE WINTER	VANUUS ARTISTS	EMI VIRGIN
0	Ā	WHILE MY GUITAR GENTLY WEEPS	VARIOUS ARTISTS	BMG/TELSTAR TV
D 11	e ces	tal UK Charts Company 2000. Last work's position represents ci	VARIOUS ARTISTS	UMT
		the second second react and a bould a second signal and a second s	April 1720 theme wanting over	



music week

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2 VEARS OF THE CD

Cmpact disc turns platinum

Happy 20th anniversary to the compact disc, the shiny five-inch disc which has dominated the music industry since 1983. Adam Woods takes a retrospective look at the format which has sold almost 2bn units in the UK

rch 1 marks the 20th birthday - the platinum anniversary, in fact – of the compact disc in the UK. It was on that day in 1963 that the first raft of more than 100 tilles heralded the arrival of the CD in record shops wide

At the time, the late CBS chairman Maurice Oberstein described the CD as "a gimmick, in the sense that it is merely a new und carrier - nothing more and nothing less"

That, as it turned out, is about as big as understatements get. The CD was the technological inspiration for the most lucrative era in the history for the record industry and, when digital copying came within reach of the masses, its lack of security was the music business' Achilles heel.

These days, CD is the Baroness Thatcher of autio carriers: you won't find too many people who admit to lowing it - not anymore, at least - but few can deny the impact it has had. In the cash-hungry Eighties, there could have been no more appropriate format than this one, with its gimmering silver surface and extravagant promises of infinite reliability, perfection even. In a generic CD advert from 1983, PolyGram exaited, "This glearning silver single-sided disc", which "plays for up to 60 minutes (sic) and so provides, for the first time. the locury of uninterrupted listening to all enjoyed complete

Accordingly, for a time, CD could do no wrong. When the first CDs hit the shops, there were reports of rabid audiophiles snapping up CDs even as the player they had ordered months before still existed only as a collection of machine parts in boxes on the floor of an

	VIR	VYL VER	SUS CD	
1000	LP	LP	CD	CD
U1	ults (m)	value (m)	units (m)	value (m)
1983	54.3	£138.0	0.3	£1.5
1984	54.1	£141.2	0.8	£5.0
1985	52.9	£145.4	3.1	£19.2
1986	52.3	£140.6	8.4	£56.5
1987	52.2	£146.6	18.2	£116.5
1988	50.2	£144.1	29.2	£167.9
1989	37.9	£118.0	41.7	£230.7
1990	24.7	£80.5	50.9	£273.4
1991	12.9	£46.4	62.8	£345.5
1992	6.7	£23.9	70.5	£380.5
1993	5.0	£16.3	92.9	£480.0
1994	4.5	£15.3	116.4	£603.6
1995	3.6	£11.9	139.2	£708.4
1996	2.4	£9.2	159.7	£789.1
1997	2.5	£9.9	158.8	£785.6
1998	2.2	£7.8	175.7	£878.2
1999	2.3	£7.1	176.9	£914.7
2000	3.2	£8.7	201.6	£997.7
2001	2.6	£7.8	218.6	£1,099.4
				the value in
		Te and wind		

millions (E) of CDs and viny 2000, Source: BPI Surveys



Dire Straits: the digitally-remastered version of Brothers In Arms kickstarted CD sales rstretched Japanese factory.

In its first year, CD racked up a fairly standard uptake of 300,000 record sales in the UK - just a little tore than MiniDisc was to manage 15 years later. And then it just grew and grew. Unit sales almost tripled the following year and nearly quadrupled the year after that it overlock the LP in terms of unit sales in 1989 and had brought that format to the brink of extinction by the time it topoled audio cassette as the UK's leading carrier four years later. From there until the turn of the Millennium. CD failed to register growth only in 1997 and in 2000 it took a 93.2% share of all

Given its ubiquity, therefore, it is not hard to trace the origins of the vague distaste with which compact disc is generally contemplated today. The format cedes the credibility contest to its predecessor, lovable old vinyl; it loses out in the sound qu stakes, if not to vinyl, then certainly to its OVD descendants, Super Audio CD and DVD-Audio; and it is no match for MP3, in many consumers' eyes, in terms of accessibility and outlaw cool.

What it lacks is glamour, which is curious, considering the sheer alien quality it possessed in the early-Eighties as the first mass market ambassador from the world of digital sound to hit Western markets. When the BBC's Tomograw's World attempted to demonstrate the ence of this format of the future in the early Eighties by spreading jam all over one side of the disc. giving it a cursory wipe and replacing it in the machine, who knew then that it was the underside which stored the data and not the jam-sm

But a lot of time has passed since then and, if familiarity has bred entirely new methods of music

consumption, it has also bred a degree of contempt. The nature of the negative responses to CD tells a revealing story about the niceties of our listening

habits. Where the originators of the format once made a virtue of the revolutionary length and storage capacity of the disc, many music fans aroue that albums in sound carrier - nothing more the CD age are far too long. And while portability and enience has arguably hean the format's main

selling point, there are those who fament the easy-access, browsing culture CD has

The packaging, too, has come in for its fair share of criticism. As the recently outgoing senior vice president of EMI Recorded Music Rupert Perry puts It, *If Procter & Gamble had been marketing the CD, they would have changed the packaging years ago."

But the most serious assaults on the CD's reputation have come for the artistic community which provides its content. Neil Young has blazed a trail in this regard, with innumerable other artists inizion in the choose at one time or another. In 1991 Young remarked to Greil Marcus that "someday the digital age will be seen as the Dark Ages of recorded sound", adding that he no longer used analogue recording at all, because he found the music's evitable transition into digital too depressing.

"The bardest thing for me now is to listen to my own records," Young said, "Because I know what's not there. I know that when people go out to buy a record, today, that it doesn't resemble what's really coico on in the studio "

This kind of talk, of our subconscious awareness of the CD's lack of "warmth" in comparison to vinyl's organic, analogue tones, has become legion, to the point where it is difficult to imagine a world where the idea of a replacement for virwl was ever even

Among audiophiles at least, there was a genu hunger for a compact digital format to replace the the 36-year-old LP 20 years ago and, over the years, mainstream scepticism gave way to tacit approvals as sales soared. What's more, so many of our subsequent technological advances have ridden on the back of CD's influence that to contemplate a world without CD is literally to contemplate a world without DVD, without downloads, without home studios and, quite possibly, without a mainstream music industry at all. The record business did not just not for CD - it needed it to ensure rvival in a changing world.

"If the CD hadn't come along, it would have had to have come along, if you see what I mean," says Jorathan Morrish, Sony Music Europe vice president communications, who oversaw UK corpora mmunications for CBS UK at the time of CD's launch, "There were other changes taking place in the way people were interacting with other media, things like the Walkman the arrival of remote controls for ion. CD came along at a very, very freemom suntinitnesso Hoder CD a UK albums

'The CD is a] gimmick, in the market that had shipped just 89.3m units in sense that it is merely a new 1981 exceeded 200m units for the first time in 1996. The revenues have not always turned to profit, but there is little question that the CD

a good deal of executive bacon

and nothing less'

- Maurice Oberstein

But there was a price even then. The source of the But there was a proce even time. The source or me artistic discontent lies at least party in the small print of early-Eghtise recording contracts. Or rather, the lack of it. The royalt discube began souring manager-record company relationships almost as soon as the format was introduced, initial and for rayabile on CD were no greater than those on sales of LP and casester – around 50p per unit - on the basis that record companies had to recoup significant but unspecified rievel

Within a few years most of the more nowerful and/or clued-up artist managers had negot improved rates, with the more fortunate pulling in around a pound a time for their clients, only to find that the packaging deduction on CDs had swell ound 12.5% to 25%. But, well into the ➤a5

20 years in the life of the CD





New Super Audio CD releases









Andrea Bocelli The Police Bon Jovi Beck



UNIVERSAL MUSIC



comparies haven't shared them with the artists." Everyone knows that one of the key factors in CD's ascendance was the arrival of digitally-recorded ms such as Dire Straits' Brother In Arms - Philips even paid to emblazon its compact disc brand across the band's 1985 world four. Far fewer will recall that come Dire Straits' next tour - On Every Street, from 1991-93 - the sponsor was Philips once again, this

time touting Digital Compact Cassette (DCC). For all their forward-thinking as they alled themselves with the up-and-coming format in the mid-Eighties, the band was one of many who had been wrong-footed by CD's rapid rise and the record companies' refusal to re-negotiate royalty rates on sales of the new, higher-priced alburn. Dire Straits' then-manager Ed Bicknell revealed at the time that the scales had fallen from his eyes where CDs were ooncerner

"That probably has caused more bad blood between managers (and record labels) than any other scam," he

said. "I don't want to get on my scap-box, but I feel the artistic community was treated in a shabby and dishonest fashion when the compact disc was launched. I uid give up my gig rathe than have us ripped off as we were then. My view is that this [DCC] system technically is wonderful and the public will take it. It could become the big mass sound carrier

over the next 10 years."

Clearly, whoever decides whether a format files or fails certainly isn't the band or the manager. As any humble record executive will tell you, that person is the sumer. Even allowing for the record-breaking tenure



of long-playing vinyl as the sound carrier of choice. CD's achievement in remaining at the top of the pile for so long is highly significant. Because not only has it transf ned a music market which had persuaded itself that its ideal model was as a two-format business, but the compact disc - or at least the optical disc in general - is almost certain to be the last market-leading physical format

It remains to be seen whether the rise of DVD itions the British marketolace to expect all of its autio-visual entertainment to come in 5.1 surroundund. It is hard to imagine CD losing its market dominance any time soon, but even if it does, its renlacement is likely to be

'The artistic community was shiny, round and 12cm in treated in a shabby and

"What we now see since dishonest fashion when the the last decade is not only he compact disc but CD compact disc was launched' m, Photodisc, DVD going unbelievably fast into the - Ed Bicknell, Dire Straits market," says Joop Sinjou, who was chief engineer in charge of the compact disc

CD inventors

grasped nettle'

to make

should have

project for Philips from the mid-Seventies until launch. Optical disc is a medium with multi-curposes. That is what we foresaw 20 to 25 years ago. In another 10 to 15 years, you can imagine something different might happen. In the end, the consumer will decide what is best for them."

manager

LOW-KEY LAUNCH

HERALDS START

OF CD IN THE UK

The first compact disc player

And, as the CD marks 20 years on the racks, the main threat it faces does not necessarily come from a decline in mass market approval - it comes from the very industry which created it. The two n patents which for 20 years gave Philips a dividend on every CD manufactured – generating estimated revenue of up to 200m Dutch guilders (£59m) a year expired in most parts of the world in summer 2001. And while Sony and Philips continue to profit from outstanding patents on every conceivable permutation of the compact cise - from CD-Rom to Enhanced CD this has resulted in a clear reduction in rev two companies

Whether that will be plugged by Sony and Philips' new golden child, the SACD, only time will tell, although ms convinced. "Time stands still for nob Sorry se ys David Walstra, director, Sony Super Audio CD Business Centre (Europe). "While the CD format has been a faithful servant of the music industry for the past 20 years, the need for a new format is clear. The ue of much-needed value is exactly what Super Audio CD addresses, by offering a higher quality hondiant with added features such as surround sound naintaining its simplicity in har

SACD's is not the only claim, as DVD-Audio stages its own push based on the booming DVD-Video market. But in the meantime. CD continues to rule. and in the capricious, unspinnable world of audio mats, if it were to make it to 40 years, we should not be too surprised.

MARCH 1, 1983: LAUNCH OF CD EMBRACED BY HUNGRY CONSUMERS

n 1983, CD's reception consisted of a hyped-up mixture of trembling excitement and outright suspicion. Record companies, anxious that demand should not vastly exceed supply, played down the significance of the new arrival, warning

each other of the dangers of rushing into a new format too fast. WEA senior vice presi-dent Stan Cornyn urged the industry to "preserve and enhance... the LP and cassette technologies hich we live off."

But it is significant that, for all their doubts, virtually all the UK's major record companies and large indies were on board, if not for the official street date of March 1, then within weeks of the roduct's launch. And at least one of them was positive that this new music carrier would be the long-term mass market music product.

As the record company child of Philips, PolyGram was the key advocate of the format in the UK. It had spent the past 18 months forming its strategy, alongside its counterparts in Germany, Holland and France and, particularly, with Sony in Hotana and France and, particularly, with Sony in Japan, which was the only company in the world manufacturing players. PolyGram was determined to stage a controlled roll-out and took measures to manage supply and examine demand. PolyGram had set a ceiling of 200 outlets for the launch, anx-ious that supply should not vastly exceed demand at a time when CD players were expected to be

says Wright hard to acquire In the autumn of 1982, 160 selected retail-ers - including multi ples - were invited to

THE EUPHORIA surrounding the issuech of the compact disc this week - said by Philips to provide "pure, particle sound forever" has been tempered with fears that CD will also parties and home one of five CD demonstrations around the country and were offered a launch package of 150 units. "To Around 90% of them accepted Helping to keep PolyGram on track was the

memory of the botched roll-out of VHS a couple years earlier. As PolyGram commercial director Clive Swan said in February 1983, "Eighteen months ago, we looked at the way video was sched; suddenly there were 11,000 outlets chasing 300,000 video owners. We were deter-mined to avoid that sort of situation if we possibly could, because it is so bad for the trade."

could, because it is so had for the trade." Launch outlets ultimately numbered around 270, including key branches of chains and multi-ples. Independent retailers, which made up around three-quarters of initial dealers, were acted on the basis of their proximity to CD

hardware outlets

We reacted very much to what the hardware manufacturers and hi-f dealers were planning to do," said Swan. "Sony gave us its list of launch dealers in the UK. We matched these geographically with our own list of suitable accounts. We hoped for co-operation between the two trades.

PolyGram's many estimates of the likely commercial impact of CD included a likely first-year average purchase e a wkey trist-year average purchase of 15 discs by each player owner, of whom there were expected to be 20,000 by the year's end. The record company even predicted that the typical buyer would pick up six discs to start with, with subsequent purchases of four, three and two over the next 12 mor is obvior ible total CD sales of 136,000 in 1983.

In the light of 20 years of tense record compa-ny-dealer relations, PolyGram's launch pro-gramme seems particularly enlightened. Participating dealers were offered their initial product on sale-or-exchange terms, while PolyGram also attempted to organise the supply of players at trade price.

"We took a good-housekeeping approach," said PolyGram business planning manager Bill Judd at the time. "CD will not make anyone, us or the dealers, a fortune overnight, but there is good business here from the beginning if the right moves are made. We believe CD is the ≻p6

fact

2 years of the CD

The length of the CD originally set at 74 minutes in order to accommodate Austrian



conductor Herbert von Karalan's (pictured) account of Beethoven's Ninth

my in full. When he first heard CD sound, Karaian remarked: "This is natural light; all other recordings are gaslight. Urban myths, part one: CDs sound better if you freeze them. In the late Eighties, the notion that freezing gave a crisper, clearer sound picked up a degree of momentum in the letters page of Q magazine. Most of all, perhaps, the episode highlighted the human capacity for self-delusion with regard to audio appreciation. Neil Young loathes CD. The

continued unavailability on CD of a number of Young's key Seventin records, stands as a monument to his disregard. Only last month, in an interview with Record Collector in the US, he confirmed that h contempt has not been cooled by time. "CDs are awful - a bad mistake," he said, before adding gnomically that "they've led to a situation where music is no longer a sensory experience."

Urban myths, part two: CDs are indestructible. We all know it is not true now, but they looked so space-age when they were on Tomorrow's World in the early Eighties. Some readers may remember when the presenter demonstrated CD's resilience by smearing jam over the label side giving it a wipe and putting it back in the player. Unsurprisingly, playback was unaffected.

Among the 122 titles issued by Epic and CBS in Japan by the end of 1982 were 12 "empty orchestra" titles, specifically for use in proto-karaoke-style singalongs.

The first CD released was Billy Joel's 52nd Street, out in Japan on October 1, 1982.

20 years in the life of the CD



March 1983 – First CDs go on sale in the UK. A limited amount of bardware has been available for some months adopters, with PolyGram to follow in August

August 1984 - Nimbus opens Abgdst 1964 – Nindus opens its Monmouth CD pressing plant – the first in the UK and only the second In Europe after Philips' site

1983

September 1984 – Bruce Springsteen's Born in The USA is the first CD manufactured in the US. It is the first disc off the press at the Digital Audio Disc Corp (DADC) plant in Terre Haute, Indiana

1984

May 1985 – PolyGram releases Dire Straits' Brothers In Arms. The album's four is sponsored by Philips, and the band openly endorse the format, even poing so far to appear in Philips ads

2 YEARS OF THE CD

lact

Urban myths, part three: CDs ve a 10-year lifespa Throughout the late-Eighties there was a persistent rumour - since discredited, not least by the passage of time - that CDs would disintegrate to dust within a decade. The closest thing to a specific source for this piece of scare-mongering was apparently an off-hand mark by a British manufacturer to the effect that certain corrosive inks were not being used in the CD process in case they ate through the polycarbonate coat, allowing corrosion to set in.

The first CD made in the US was Bruce Springsteen's Born In The USA, in September 1984



The compact disc is read by a laser which receives a series of digital pulses from a track of humps (125 nanometers high) as it follows a spiral track from the middle of the disc outwards. The ck width is tiny at just 0.5 microns wide, with 1.6 microns arating the tracks.

The data storage capacity of a 74-minute CD is so vast (650MB) that the spiral track, if it could be unwrapped, would be almost five miles long.

Urban myths, part four: CDs und better if you draw around the edge with a green marker. This one was fairly laughable, even without the benefit of hindsight. The CD initially rotates in the player at 500 rpm as the laser ds the inner tracks and slows to 200 rpm as the outer tracks are read. This keeps the data constant as the laser traverses the disc. In the mid-Seventies, Philips in the Netherlands, Sony, Pioneer and JVC in Japan and RCA in the US were among the compani attempting to come up with a deo disc roughly the size of vinyl. The audio-only versions they produced in tandem offered up to 14 or 15 hours of music.

1987: THE BEATLES ALLOW CD FORMAT TO BREAK BARRIERS

For all its advances in technology, it took a set of 20-year-old releases really ignite the CD-buying market.

"Once again, The Beatles have arrived to launch another popular music revolution," mused (2 magazine in February 1987, as the first of the Fab Four's CDs made their way into record stores.

The claim by Q, itself launched only the year before, really was The claim by 2, rest naturated only are year before, rearly was no exaggeration as the long-delayed appearance of The Beatlers back catalogue onto CD sparked interest in the format not previously seen. *Music* Week billed it as "the biggest single event in the history of compact disc since the format's launch".

As Tony Wadsworth, then EMI's general manager of TV and catalogue marketing, observed at the time, "A lot of people have been saying that they wouldn't buy a CD player until The Beatles' music was out on CD."

Controversially only appearing in mono, the first four Beatles albums to be issued in the format broke new ground after they all returned to the Top 50 almost solely on CD sales, while the CD debut of Sgt Pepper on the um's 20th anniversary that June was even more remarkable. It pped an initial 135,000 copies in the UK and climbed to number three

singpee an immail 1.5,0.00 copies in the 0.4 and climble to interfere use on the overall allows chart, something previously unheard of for a release relying almost entriry on CD sales. Although apposing several years after the introduction of CD to the market, the Beatles' albums on CD paved the way for a hugely-successful back catalogue basiness, as fans happly in supped up thiss they already owned on why. In some cases, having bought the first CD Issue of an album, they were then encouraged to buy the same album all over again as the CD version itself was re-issued in an "improved" version. Examples included the entire Rolling Stones Decca catalogue whose original CDs, dating back to 1986, were long-criticised for their poor sound quality and packaging, but were re-issued last autumn in a superior form using Sony and Phillips' direct stream digital (DSD) technolog

The development of the CD back catalogue market did not stop at straightforward re-issues. The longer duration of CDs over vinyl albums meant extra tracks could be included alongside an Par Stand allours mean extra tracks cloud be included atorgade an allours original tracks while also allowing two once-separate allours to be included on the same disc. This latter concept hormfeld Motwin founder Berry Gordy, who only discovered his own company was adopting that approach when he indered one day into a record store and found some of its greatest



successes in bargain bins as two-for-the-price-of-one releases. His erdict was that his company was giving away its heritage. In contrast to initial fears that CD would limit the number of back-

catalogue albums available as record companies would only issue their biggest titles on the format, the exact opposite proved to be the case. Albums, long deleted on viryl, were reborn on CD as the demand for re of the past accelerated.

And then there was the past that no one had previously been able to acquire – at least not as a legitimate release. The Beatles again set the trend with the three double Anthology albums issued in 1995 and 1996, prompting others to raid the vaults for atternative versions or previously unheard tracks by superstar acts. All three Beatles Anthology albums debuted at number one on

the entropy of 200 chart. CD back catalogue, too, has played a key role in ensuring the UK to ack catalogue, too, has played a key role in ensuring the UK to ack the three-for-220 in solare offers and the like introduced during the paid cacefs have now become a commonplace tactio in the hattle to know each when current chart releases cannot quite make up the numbe Paul Williams

>p5 big-selling music carrier of the ture. We are deeply committed to this; we

rings threat of blac market and high prin lieve it will happen." As the day of launch came close, a possi ble hardware shortage emerged as the biggest potential demon for a panicky music industry. But as it became apparent at the transfer their capacity with ease, the industry began to fret that an excess of hardware would put their meagre CD gues to shame.

PolyGram shipped 30,000 CDs for March 1, drawn from a little more than 100 titles out of the launch catalogue of 125. Virgin offered up half a dozen releases and RCA moved forward with 10 classical-only titles. Chrysalis put back its first 10 titles until Anril while Ariola/Arista was con but still researching when the first releases

Warner and EMI took exception to the revalty owed to Philips and Sony on every disc manufac-tured and, while Warner resolved its issues with the technology owners by mid-March and followed with a batch of 25 UK releases, EMI opted to take a stand against the upstart format.

CBS ensured it was represented on CD's street CBS ensured it was represented on CD's street date with a dozen pop and 10 classical releases, but chairman Maurice Oberstein was clearly uncomfortable. At the CBS cales conference in mid-March, he suggested that discs should be sold for E25 to promote a rental market similar to the VHS one which was then bedding down. He also noted solemnly that "CD could well be the most destructive device to have emerged for a long time. If we don't get the music by big names like Bonnie Tyler and Pink Floyd, the potential buyers will be frustrated. It could put a lot of peop

1000

A 'sharp increase' in CD dealership applications reported in first week At space of 10 market "No our" rand her should be and a state of the second of the sec

THE LAUNCH OF CD (CONTINUED)

Annal - Table Farmer off the idea of buying CD

and even repertoire in general

But on the first day of sale, punters had already risen above the lack of Tyler and Floyd product and vox pops outside stores testify to the reliet ny at the availability of a replaceme for vinyl. Music & Video Week reported staggering uptake among aud hiles, as some cus bought dozens of CDs at prices starting from 1d £9.99.

"Where music is concerned, price is no barri er," said unemployed Jeremy Pritchard, 24, out-side HMV in Oxford Street, where he had picked up usic's debut - with Virginia Plain as the newly-added bonus track - plus two by Genesis and a copy of Ozawa's Also Sprach Zarathustra. Down at Left Bank Records in Exeter on March 2 81-year-old retired nurseryman Albert Pratt, an audiophile of 50 years' standing, picked up eight adulphile to by each statisting, picket up eight classical recordings, having already bought a dozen the previous day. He had found Stravinsky's Petrushka to be "shrill, very toppy", but was won over by his other purchases. "I am sure that this will be as dramatic an improvement as any we have seen during the past 50 years," he said. Press enthusiasm for the format had created an

exceptionally hungry market on a scale which took software and hardware producers largely by surprise. It is a measure of CD's initial consumer approval rating that EMI's famous resistance soon

began to look rather foolish. In April, Sony issued a press release confirming that EMI would now be coming on board, adding that compact disc player owners had bought an aver and a set of 12 discs each in the first

month the products were on sale And, as it became evident that a

genuinely significant new demand had been created, the industry's wise heads becan to der whether this wasn't some sort of audio Pandora's Box. Amid the testimonials to the sound quality, the stories of enormous retail demand and accidentally visionary predictions of a black market - brought about not by pirates but by unscrupulous entrepreneurs taking advantage of the brief lous entrepreneurs taxing advantage of the uner-under-supply of hardware and discs – then-BPI chairman Chris Wright expressed a concern which probably seemed rather fogeyish at the time. Speaking at Sony's launch of its CD range, Wright raised an alarm about the digital audio disc's al ty to provide commercial pirates with a perfect master tane.

"I wish the inventors had grasped this nettle and settled it in the development stages," said Wright. "We are worried, particularly if CD players become integrated in music centres and we are looking very closely at this unfortunate aspect of the CD system."

Wright revealed that he had made his own wright revealed that he had made while he home recording from a compact disc and while he reported that the quality was good, he conceded that it did not match the fidelity of CD. "It was only as good as a very good home-recorded copy from an analogue disc," he said. Nothing to worry about there, then,

Adam Woods

1001

20 years in the life of the CD

1987

 1967 - CD Vidro is introduced in the UK. Combining cligital audio with up to 20 minutes of analogue video, the formal is intended as a replacement for the vinyl single
 1988 - CD overtakes the vinyl LP as tho most valuable format in the UK, with revenue of E167.9m to vinyl's E144.1m



OFFICIAL CHARTS 25/1/2003

music week

SINGLES

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4 7 IF YOU'RE NOT THE ONE Daniel Bedinafield Polyc	LOSE YOURSELF Eminem	MUNDIAN TO BACH KE Panjabi MC Showbiz/Instant Karr	TRUE Jaimeson feat. Angel Blu	SOUND OF THE UNDERGROUND Girls Aloud	YEAR 3000 Busted	David Sneddon
dinafield Polyc	Interscope/Polyd	Showbiz/Instant Kam	V2/J-E	irls Aloud Polyd	Univers	Mercu

8 LOVE STORY VS FINALLY Layo & Bushwacka

- 9 DANGER! HIGH VOLTAGE Electric Six
- 10 JUST THE WAY I'M FEELING Feede



- 8 16 SORRY SEEMS TO BE THE HARDEST WORD Blue feat Blon John
- 9 17 SACRED TRUST/AFTER YOU'RE GONE One True Voice
- 18 VOSHIMI BATTLES THE PINK ROBOTS PT 1 The Flaming Lips Warner Box
- 19 A LITTLE BIT Rosie Ribbons
- 20 TIME FOR HEROES The Libertine



The Official UK Charts Company 2003. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets

MASA DO THAT THANG

NUMBER 1 IN DU MAGAZINE CHAHI



ALBUMS

LET GO

ω	N	
3 MISSUNDAZTOOD Pink	JUSTIFIED Justin Timberlake	
Arist	Jiv	

- 4 GOTTA GET THRU THIS Daniel Bedingfield
- 5 BUSTED Busted

8

- 6 ESCAPOLOGY Robbie Williams
- 7 BY THE WAY Red Hot Chili Peppers Warner Bros
- 8 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 9 ONE BY ONE Foo Fighters
- **10** ANGELS WITH DIRTY FACE



- **11** ONE LOVE Blue
- 13 12 COME AWAY WITH ME Norah Jones
- 27 13 STRIPPED Christina Aguilera
- 19 15 THE EMINEM SHOW Eminer 22 14 THINKING IT OVER Liberty X
- 35 16 COMFORT IN SOUND Feede

- 31 17 MELODY AM Royksopp
- 11 18 A NEW DAY AT MIDNIGHT David Gray

20 A LITTLE DEEPER Ms

- 10 19 UNBREAKABLE THE GREATEST HITS VOL 1 Westlife

CLUB CHARTS 25/1/2003

198

Imusic Week

COMMERCIAL POP TOP 30

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A LITTLE BIT Rocke	(BUN & MARTIN	

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- 13 3 AUTOMATIC Sarah Whahmore (ROBBUE RWERA MUXCS)
- 4 ccol 1. LIKE 1. LOVE YOU /CRY ME A RIVER Justin Therefore JUSINE JUSTER JUSTER DISTRICT RULERLI AURILITYREY RECORDER AD LIDUAS UTCH
 - 7 2 SHOWDOWN Jack Lei (ALMOSHTY/JOHN CINFORE MORES)

 - 3 SHOW ME NEAVEN Saint feat. Suzama Dee (DRIGMAL/NEXUS AUXES)
- 18 3 LAST NIGHT A DJ BLEW MY MIND Fab For feat. Robert Owens

Illustrious Conchy FragMercury 19/Universa Columbia

- 8 21 3 MOVE YOUR FEET Aurior Senior (FULUR MIXES)

 - 9 2 4 TREAT ME LIKE A LADY Zee Birketh (TH/MDERPUSSINLADT/DRIGHAL AUXES)
 - 10 6 3 CRUSH (1580 ME) Darren Hayes (HOV.DAY/MAY DAY MOXES)

Oata

- Cocking Winy! 11 C23 1 THE BOYS OF SUMMER DJ SAMMY (ORIGINALLIESSYIGREEN COURTIBOD PROJECTIALUBBHEADS MICES)
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Columbia

- 14 1 5 DIRRIY Christina Aguitera (MAUNE MUXES)
- IS TEED 1 1 LOVE EVERY LITTLE THING ABOUT YOU BAILAND DEAVENCING-LANDARY ANER ANTEMALISSION FRANKLENNEE DEEP ADDESI

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- 16 10 2 SOLSBURY HILL ERSITE ALENGATIAN CLICUE MCC
- 17 MILE TOUCH YOU KAIN PAVER & HAMMEDRIAL PHAE B MOZES
 - 18 3 3 THESE DREAMS NEON 8

reduct Product

- 19 20 5 TOTAL ECLIPSE OF THE HEART JAN WAYNE (QLUGAPEZ TELLET VS. NORTHSTARZS-CAPE MIXES)
 - 20 11
 - ONE FINE DAY JAKATTA LIDHW CLAFONE/CICADA MUXES)
- OVE ON THE RUN Chicane feat. Peter Cunnah CHICANE/ROB SEARLE MOXES! 21 9 3 1
- 22 EE 1 DON'T WORRY Appleten IKING BRITTALUCIEN FOORTANGRY MEXICAN OJS MOCES)

Polydor uhstance Inferna Product (ebuls

- 23 24 5 TIME AFTER TIME Newspace IEXTEMPEDY-MATION/MICK SKITZ MUXESI

 - 24 LE 2 HEAVEN SENT M1
 - ICHMEL WOODS MIXESI
- 25 16 5 FREE (LET IT BE) Stuart (ORLGINAL/REZONANCE O MIXES)
- 26 10 1 0.
- 27 19 5 WHERE LOVE LIVES Alison Limertk IMEST LONDOW/IOSTUFFINDRTHSTAR26-BOY MUSES ON'T THINK IT (FEEL IT) Lange leat. Leah DRIGINAL/SHAVE 54 MIXES)
- 28 11 5 THE OPERA SONO (BRAVE NEW WORLD) Jurgen Vries feat. CMC (JURGEN VPRESMARGIK MUSIK MAXES)
- Direction

Polydor

29 12 3 ALL THE THUNGS SHE SAID TA T.U. 1119/DAVE AUD/DAVARK PICO-HOTTI AUXESI 30 LED 1 SATISFIED Leslie Leh

UPFRONT CLUB CHART TOP 40

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- XL Recordings 20 6 PRIMEL INVESTIGATION ADDRESSING MODESTING MARKET THEY CONTRACTOR ADDRESS CARGENIA PRESS CARGENIA PRESS CARGENIA Subsection Soulfuric NOW/KIDSTUFF/HORTHSTAR2/K-BDY MIXES) Alison Limerick Arista 9 4 TREAT ME LIKE A LADY (THUNDERPUSS/ILLIOT/OPHOHIALAIXES) Zob Birkett 19/Universal 22 21 B THE OPERA SOND (BRATE HEW WORLD) (UNDER VIEWS MUDIE MUSIC MUSIC AUDES) AND MUSIC VIEW FAIL CARE. Direction white labe 22 5 RETROACTIVE (LP SAMPLERE CONNECTED/DERVEL DOWN & DRITY/STEP IT UPA.LOST IN MUSICIPLER/THING: FEAR STATE MUSICIPLER STATE (LP SAMPLERE CONNECTED/DERVEL DOWN & DRITY/STEP IT UPA.LOST IN MUSICIPLER STATE MUSICIPLER STATE (LP SAMPLERE CONNECTED/DERVEL DOWN & DRITY/STEP IT UPA.LOST IN MUSICIPLER STATE (LP SAMPLERE CONNECTED/DERVEL DOWN & DRITY/STEP IT UPA.LOST IN MUSICIPLER/THING: FEAR STATE (LP SAMPLERE CONNECTED/DERVEL DOWN & DRITY/STEP IT UPA.CONNECTED/ STATE (LP SAMPLERE CONNECTED/DERVEL DOWN & DRITY/STEP IT UPA.CONNECTED/ STATE (LP SAMPLERE CONNECTED/DERVEL STATE (LP SAMPLERE CONNECTED/DERVE CN FOORT/ANGRY MEXICAN DJS MIXES) Appleton Polydor Nethwerk THEN 1 SAUTING CRACE (MUBITO) (OPPICIATELICIDEEN MAAPTIANUSHAVE BY USE MUSES) Beat Pushers Serious S SOLLFHAULSSTRAFF (FEP LUDS) Phases Sury \$2 Netuta RIVERA MORES Maleka Eeba MINUEA MCS. India Technica EX T MENDOLA MUESI MODIFIED PADS MOVES / DJ Sammy VE AUDERIGARK PICCHIOTTI MIXES JT.A.T.U. STING ME BED (FOUTHINK YOU RE SO OLDIER) (INTERVIENDEMIERNIG KREES) WHID TO FIRST THEM DEED SEARLY F MOXES) Chicane feat. Peter Cennah T 1 SHOWDOWN (MALCOLM DUFFY/ALMIGHTY/JOHN CIAFONE MIXES) Jody Lei 4 4 AIMAZING (ORIGINAL/FADE/SUMMAT/BROTHER BROWN MIXES) Andy Hunter 4 JUNGLE KISSES FOR YOU (RAY ROCX-PRESS 2 MIXES) Bay Bog presents A **** HIRISHI RICH MIXES Basie Bibbans XES) Lange feat. Leah P1 38 2 SHOW ME HEAVEN (ORIGINAL/MEXUS MIXES) Salid feat. Suzanna Dee 24 18 7 LOVE STORY (BUSHWACKAUTIM DELUXE MIXES) Layo & Bushwacka! 23 6 FLL BE YOUR ANGEL (ALPHAZONE/MINIMALISTIX MIXES) KIR SO TTO 1 LAST NIGHT A DJ BLEW MY MIND Fab For feat. Robert Owens 8 3 STARING AT THE SUN (BROTHERS IN RHYTHM MIXES) U2 31 17 5 FREE (LET IT BE) (ORIGINAL/REZONANCE O MIXES) Stuart ADD 1 EPLE (BORIS DLIIGOSCHISHAKEDOWII MIXES) Rowisooo PHILE R MITTEST Kathi TITE 1 GABRIEL (IAJ COLESKITZ/NELLE HOOPER MIXES) Lamb 2 TOT 1 ONE FINE DAY (JOHN CUMONE/CICADA MIXES) Jakatta 37 31 6 FIX MY SINK (MUXES) DJ Sneak leat. Bear Wha? SO MUCH LOVE Thomas Bangalter & DJ Falcon 19 4 MOVE YOUR FEET (FILUR MIXES) Junior Senior 11 4 HEAVEN SENT (MICHAEL WOODS MOXES) M1 24 4 DIRRTY (MAUVE MUXES) Christina Aguitera 5 ALL THE THINGS SHE SAID /119 39 25 7 ACROBATS (LODINIO FOR BALANCE) (76F 27 34 3 NEVER Roc Project Illustrious DON'T THINK IT (FEEL (T) /// A LITTLE BIT (RIW & MARTI 15 6 WHERE LOVE LIVES (WEST L) 36 EE 1 FEELIN' LOVE Soulsearcher FAMILIAR FEELINGS (THUP 4 LOVE ON THE BUN //CH THE BOYS OF SUIMMER (DS) 2 DON'T WORRY (KING AUTOMATIC /PO -0 10
- Scorccio Music Replays Surphidements produce Welling the utmate annear

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URBAN TOP 30

10	3 5G Ten Aris	lead
2 4	HIDDER AGENDA Creig David feat. Know ?cestion	Wildstar
1 4	WIZZY WOW Blackstreel feat. Myslikal	DreamWorks
3 3	STOLE Kelly Rowland	Columbia
1 8	03 BONNIE & CLYDE Jsy-Z leat. Beyonce Knowles	Bac-A-Fella
18 2	ALRIGHT HIL SI Soul	Cit O
80	MAKE IT CLAP Busta Rhymes feat. Splift Star	4/8CA
8	OK Big Bitwaz	Epic
6 9	GIVE ME THE LIGHT Seam Paul	VP/Milantic
10 14	UP AND DOWN Deborah Cox	JIRCA
11.7	10 (LP SAMPLER) LL Cost J	Del Jam
15 4	HEY MA Cam'ron	Rot-A-Fella
11 9	HIT THE FREEWAY Toni Braction feat. Loon	Arista
14 10	MADE YOU LOOK Kas	Cohumbia
6 12	SHAPE OF YOU (RESHAPED) Beverley Knight test. Hollywood	Partophone
1	DUTTY ROCK (LP) Sean Paul	VP/Allantic
12 16	REACT Erick Sternon (feat, Redman)	JRCA
27 2	GOSSIP FOLKS Missy "Misdemeanar" Elliott teat. Ludacris	Elettra
24 4	BABY Ashanki	Murder Inc. (Del Jam
23 4	THIS IS METHEN (LP SAMPLER) JEENMER LEDEZ	Epic
17 7	WHEN THE LAST TIME Clipse	Star Trek/Mrista
1	STREET LIFE Beenie Man	Vieyla
19 3	I LOVE EVERY LITTLE THING ABOUT YOU Rhisons	Sony S2
E		Del Scul
1000	THE TRANSPORTER (LP SAMPLER) Driginal Soundirack	East West
6 11 0	SODGIE ZNITE Tweet	East West
8 25 5	SIMPLY DEEP (LP SAMPLER) Kelly Rewised	Columbia
7 30 2		East West
8 21 3		Alizatic
8	MESMERISE Ja Rule & Ashanti	Del Jam
į	THUGZ MANSION 2Pac	Amaru/Tha Row/Interscope
- Music Week	Week	

PRE-RELEASE AIRPLAY TOP 20

irection Wildstar Roule THE OPERA SONG (BRAVE NEW WORLD) Jurgen Vries HIDDEN AGENDA Craig David **3K Big Brovaz** The Artist

EastWest London

Control Wang Taning Safety
 Control Wang Taning Safety

Compiled from pre-release airpley of dence records on Capital FM, the Galaxy Increase, Kics FM, Radio One and The Vibe & Music Control



COOL CUTS CHART

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1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	16 11	16m 17m 18m 19m	2003

0 keys etc.), vintage synths, superb vocalists, first class engineers and sound designers working from pro facilities in Europe.

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TOD 10 DOLAVEDO

IUP IN BREAKENS	SATISFIED (EEDB/LAVONZ/Trig MIXES) Lestie Loh white Label	CRUSH (1980 ME) (HOLIDAY/MAY DAY MIXES) Darren Hayes Columbia	DOWN AND UNDER KIG Crème OXYD	V RISIN' Jay-J Detected	YOU SPIN ME ROUND (METROPUXX SOUND CHECK VS. PRINCESS JOUR MIXES) Dead OF Alive Bale	MUNDIAN TO BACH KE (SWITCH MIX) Panjabi MC Showbizinstant Karma	NOODA (ORGENELLANCE WHITERELISTICS & JENNINGSMANDRAVE MIJES) The Digital Blande Updid Asset	HE'S UNBELIEVABLE (0-60P MIXES) Sarah Connor Columbia	THE NIGHT (ALAGHTY/MAYAEG & PORL YOUNGRAAWATTAU CLIQUE MARS) SEE CEIL CLOUDY VIRY	OK (STRETCH & GRITIVARDINAL BEATS MIXES) Big Bravaz
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© Music Contro

CHART COMMENTARY

You, which has now been supplemented with mixes of his next single. was number five last week with mixes of his last single. Like I Love Club Chart, the River mixes help the record to a number four debut some 41 points adrift of Moloko's Familiar Feelings, Superstar Cry Me A River. As well as propelling the record 5-2 on the Upfront challenge of Justin Timberlake by the same 41 points. Timberlake week after finishing as runners-up on the Upfront Club Chart by The Ones moves to the top of the list, beating off the on the Commercial Pop Chart.

returns with One Fine Day, featuring the delicate vocal charms of Beth lakatta. Having topped the chart with their most recent release. My number 13 debut of Eple, the re-release from Norway's leading club Vision, which featured vocals from Seal. Dave Lee's studio project Meanwhile, the highest new Upfront Chart entry comes from Hirsch. The record debuts at number 12, narrowly shading the contenders Rovksopp.

whose debut single A Little Bit narrowly defeats The Ones' Superstar. Zoe Birkett at number nine, all three female Pop Idol contestants are With Ribbons at number one, Sarah Whatmore at number three and The new leader of the Commercial Pop Chart is Rosie Ribbons. in the Top 10 for the first time.

n the Urban Top 40 of the year, contributing just two entries. At the In last week's 2002 overview we noted how poorly UK acts fared he chart with Hidden Agenda taking over from Blackstreet's Wizzy indigenous talent - Craig David registers his third number one on Wow, while Alright by Hil St Soul jumps 18-5 and Big Brovaz's OK moment, however, things are looking a little more rosy for inches up 8-7.

Reggae rarely raises its head in the Urban Chart, but Sean Paul has a remarkable 39 weeks on Billboard's Hot 100 - although it slips 26reggae also supplies the second highest debut, in the form of Beenie which is also a rare reader hit in the US, where it has thus far spent Dutty Rock sampler is the highest new entry on the Urban Chart and two discs on the list, moving 5-8 with his single Gimme The Light, 44 this week and may soon be consigned to history. Sean Paul's Man's Street Life, which debuts at number 21.



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12 29	28	8 27	13 26	10 25	19 24	20 23	17 22	18 21
TIMES LIKE THESE Foo Fighters	MISSING YOU Lucy Carr	MADE YOU LOOK Nas	I WANNA DANCE WITH SOMEBODY Flip & Fill	SOLSBURY HILL Erasure	FEEL Robbie Williams	FAMILY PORTRAIT Pink	THE KETCHUP SONG (ASEREJE) Las Ketchup Columbia	18 21 DILEMMA Nelly feat. Kelly Rowland Universal/Uni-Island
RCA	Lickin	Columbia	All Around The World	Mute	Chrysalis	Arista	etchup Columbia	niversal/Uni-Island



22 30

THE LAST GOODBYE/BE WITH YOU Atomic Kitten

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24 31 WE'VE GOT TONIGHT Ronan Keating feat Lulu	15 27 WE DON'T CARE Audiobullys
	WE'VE GOT TONIGHT Ronan Keating feat. Lu

23 34	33	10 04
HOLDING ON FOR YOU Liberty X	THE BEAT GOES ON Bob Sinclar	
	D	

35 SCIENCE OF SILENCE Richard Ashcroft **COME ON OVER** John Silver

14 36 21 37 REACT Erick Sermon Feat. Redman

31 38 HEAVEN DJ Sammy & Yanou feat. Do Data/Ministry Of Sound

39 HEAVEN IS CLOSER (FEELS LIKE HEAVEN) Dario G Serious/Mercury

28 40 THUG LOVIN' Ja Rule feat. Bobby Brown Def Jan

CHRISTINA AGUILERA: Beautitul (RCA) **KEY UPCOMING RELEASES** Feb 24

STYLOPHONIC: If Everybody in The World Loved Everybody in The World (Prolifica) Jan 27 KELLY ROWLAND: Stole (Columbia) NELLY: tba (Universal) MELANIE C: Here It Comes Again (Virgin GIRLS ALOUD: tha (Polydor) EMINEM: Sing For The Moment (Interscope/Polydor) DJ SAMMY: Boys Of Summer (Data/Ministry Of Sound AINSLEY: Keep Me A Secret (Mercury) March 3 Feb 24 Jan 27 Feb 24 Feb 24 Feb 17 Feb 24

COMPILATIONS

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THE BEST AIR GUITAR ALBUM IN THE WORLD 2 16 17 Capital GOLD Eighties legends	6 BASS BREAKS & BEATS 2003 Warner Dance	NOW THAT'S WHAT I CALL MUSICI 53 EMI/Vrgin/Universal	PURE GARAGE FLATINUM - THE VERY BEST OF Warner Dance	ALL TIME CLASSIC TEARJERKERS	CLUBBERS GUIDE 2003 Ministry Of Sound	8 MILE (OST)
1617	1 6	1215	1474	1313	1012	-11
CAPITAL GOLD EIGHTIES LEGEN	Enc CHICAGO (OST)	12 15 FAME ACADEMY	14 14 PLATINUM SOUL LEGENDS - 1990-1975 WSM	13 13 CLASSICAL CHILLOUT GOLD Decadance	10 12 COUNTRY LEGENDS Virgin/EMI	11 1 1 90 YEARS OF THE GREATEST HIT SINGLES EMILVIngingUniversal

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810 CLUBLAND II	9 GODSKITCHEN DIRECT Godskitchen	9 8 HUGE HITS 2003 BMG/Sony/Teistak/WSM	P BM/Virgin/Universal
1720	1919	1518	101
1720 CAPITAL GOLD SIXTIES LEGENDS	19 19 INC VIBI BOST OF FUNCTION - INC WINTED	15 18 THE ANNUAL 2003 Ministry Of Sound	Virgin/EMI



19-23 JANUARY 2003 - MIDE 18 JANUARY 2003 - MIDEMN PALAIS DES FESTIVALS CANNES, FRANCE

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WESTLIFE: tba (S)

21 25 MORE FRIENDS - SMALL WORLD BIG BAND 2 Jools Holland WSh 28 24 SLICKER THAN YOUR AVERAGE Craig David Wildsta 15 23 ESCAPE Enrique Iglesias 17 22 IT HAD TO BE YOU - THE GREAT AMERICAN Rod Stewart 14 21 THE GREATEST HITS 1970-2002 Elton John Mercury

28 FURLY LICKS The Rolling Stones	5 29 ORIGINAL PIRATE MATERIAL The Streets
	MALEKIAL INE STREES LOCKED UNJO/S RECORDERS



23 31 FEELS SO GOOD Atomic Kitten

43 32 LORD OF THE RINGS - THE TWO TOWERS (OST) Howard Shore Hepnse

48 33 HAVE YOU FED THE FISH? Badly Drawn Boy

29 34 NIRVANA Nirvana Geffen/Polydo

30 35 ALL RISE Blue

26 36 THIS IS ME... THEN Jennifer Lopez

38 37 THE CORAL The Coral

50 38 AUDIOSLAVE Audioslave

69 39 HUMAN CONDITIONS Richard Ashcroft

32 40 FROM NOW ON Will Young

KEY UPCOMING RELEASES

LY ROWLAND: Simply Deep (Columbia)	LY OSBOURNE: Shut Up (Epic)	LANIE C: Reason (Virgin)	M McRAE: Just Like Blood (DB)	SSIVE ATTACK: 100th Window (Melankolic/Virgin)	KIN PARK: tba (WEA)	HARCOURT: From Every Sphere (Heavenly)	3IN GIBB: Magnet (SPV)	PLETON: tha (Polydor)
 Feb 10	Feb 10	March 10	Feb 3	Feb 10	March 24	Feb 17	Feb 3	Feb 24

MA ROE

KE ME 5 E 8

SIMPLY RED: Home (simplyred.com)

March 24

2 VEARS OF THE CD

Chief operator

Joop Sinjou, the chief engineer responsible for player development and pilot production of CDs at Philips, describes the development process and reflects on 20 years of the format

How did the compact disc project come into being? In the late Skties and early Seventies, Philips Research Laboratory presented a first laboratory model of an optical disc with very rapid access which was intended to store pictures for educational purposes. People working in the audio division took notice of this development and started to build on that system making the first long-play laser vision player. Towards 1974, we recognised that we could probably use the high bandwidth of laser vision for audio-only, because of its high possible quality and also because of its compactness. In those days, there was a bin demand in the market for small products, including hi-fi systems.

We built the first laboratory model of the disc in 1976 and 1977 and presented it to the management They were very enthusiastic because many Japanese companies were also doing research and developing this kind of optical disc. They said they'd give us four or five starting points to focus on. The first was that the quality had to be far higher than the existing longplayer. Secondly, the price of the new system had to be equal to or less than the price of a good hi-fi player on the market. The third point was that we had to build the system in such a way that all the software companies (record labels) can use all the existing studio equipment. Now a very important point: we had to do everything to go for a world standard.

So we established an optical disc laboratory, together with a small pilot disc production facility



make the discs for us and we needed a model that we could take all over the world and play, as we were looking for co-operation on the project.

How did Sony become involved?

In March 1979, we had our first model ready to op and we held a two-day press conference in Eindhove and invited more than 300 technology journalists Right after the conference, we flew to Japan with a couple of laboratory players. We had a first-class seat for them, for security reasons, and we had almost half a cubic metre of hardware. I explained to the stewardess that we were going to Japan to demonstrate the smallest player in the world, and she said, 'It's not that small,

We toured in and around Tokyo for 10 days and visited Sony, Matsushita, JVC, Pioneer and other companies. Just before we left for Narita Airport in Tokyo, our management had a phone call from [Sony chairman and founder] Akiyo Morita and he said they were interested. It took until September of that year to draw up the contracts and agreements

What did Sony bring to the project?

Well, finally, I can now say that the strongest part of the whole system was the optical technology from Philips. Sony brought its experience in digital electronics and error correction. Its people were familiar with very high bandwidths from their work with digital video cassettes. In June 1980, we had a very nice last meeting setting the world standard

How long did you expect CD to last?

We had to anticipate future developments. We wanted to go for the smallest disc and the longest high-guality playing time we could. We knew from developments in the past that 2 x 20kHz had to be the sample rate, so we went for 44.1. We wanted the clish to put for one hour and be 11 cm wide, but Sony wanted to go for m. The reason was that Akiyo Morita and his wife 120 said there is an execution of Beethoven's Symphon No. 9 that lasts for 73 minutes. So we went for 12cm

Did you imagine in 1983 that the format might still be around 20 years later?

No. no. no. And more importantly we couldn't imagine the quantities of discs they have sold. In one year, they sold 1bn discs. We only have a population of 6bn.

Where do you stand on the vinyl versus CD debate? What I have learned in the past 35 years is that music is emotion. What people like to hear, that is an emotional choice and I can't talk about it. I was working for many years as the chief developer for phono equipment and before we introduced the compact disc. we increased the quality of the old long-play disc to a very high level, in my opinion, for such a simple system. They did everything they could to improve the quality and they were pretty successful, but it was still very big, not at all compact and, of course, the quality for compact disc was better. Also, my grandchildre who are very young, handle compact discs. I was 15 years old before my father let me hancle vinyl. Adam Woods

A distant rumbling sound in the background of Dvorak's Symphony No 9 on Philips' first postdevelopment demo disc was ultimately identified as train noise rather than a mastering fault. The original recording had been made at Amsterdam's Concertgebouw, which is next to railway tracks.

Pulse Code Modulation (PCM), the means by which analogue sound is converted into dig signals, was invented in 1937.

A couple of years ago Radiohead's Thom Yorke identified the CD reissuing craze as the karmic root of the record industry's internet woes, "They've been sticking their heads in the sand over the new technology ever since they discovered they could re-sell everyone their old LPs on CD," he said. "They reaped some pretty bad karma doing that and now they're paying the consequences."



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2 YEARS OF THE CD

PolyGram initially thought of housing CDs in miniature-style LP cardboard sleeves. Another idea was to use a wooden box. The company believed that CDs would only appeal to audiophiles and thus sell in small numbers hence the idea of using luxurious cigar box-type packaging. In Japan in 1996, Sony Music Entertainment revived the idea of miniature cardboard sleeves and used them on its limited-edition Master Sound series of CDs, which featured artists from Miles Davis to Roxy Music.

Philips allowed manufacturers to produce jewel boxes for virtually nothing, which helped boost production and bring down costs.

Philips holds the patents on the lewel box's overall dimensions. However, over the years, some manufacturers have used thinner plastic to reduce weight.

Philips does not hold the patent on the disc clamp, hence the variety of clamping systems on the market. Peter Doodson, who designed the jewel box, originally wanted the clamp to have 12 fingers but was told that only eight were feasible. Japanese manufacturers soon managed to produce clamps with 12 fingers. The disc clamps in the early iewel boxes had a habit of breaking, but Improved plastics largely solved this problem. The tabs holding the CD booklet in place have two little dimples while others have two ribs

The origin of the jewel box name has been lost in the mists of time, but one story has it that a PolyGram director felt that because of the CD's jewel-like appearance, it should be treated like a piece of jewellery and put into an appropriate box.

One of the design tweaks Peter Doodson made was to put a ribbed effect on the top spine of the jewel box so that it caught the light when displayed in a store.

The original jewel box tray was grey so that it wouldn't clash with artwork.

Smai but perfectly formed

Peter Doodson's early Eighties Jewel Box for PolyGram provided the standard packaging for the new compact format, but it didn't take long before designers created ever more elaborate and eyecatching solutions. George Cole reports



'I'd been working on designs

for hearing aids, so my boss

thought I'd be a suitable choice

for working with the CD, which

was also small and required

special packaging' - Peter

Doodson, former Philips designer

ten the compact disc was launched consumers not only had to contend with a brand new audio format, but also with a new and radical style of packaging. The familiar cardboard and paper sleeves used by LPs and seven-inch singles were replaced by a clear plastic case known as a CD lewel box

Today, the transparent plastic box can be found in eds of millions of households across the globe, but its story begins in Germany in 1981, where designers at PolyGram Records were trying to devise

the packaging for a new 12cm digital audio disc. Philips - which had co developed the CD with Sony - also owned PolyGram at the time. which is why its designers were given first op at developing the packaging Among the team of designers and engineer who worked on the design

project was Herman Grobecker, nrw senio engineer at the Universal Technical Support Centre in

ry. "The CD was smaller than a viry! album and yet had a greater capacity and sound quality, so a totally new package had to be invented," he save, Many as were discussed, samples were evaluated, tested and rejected. The design team worked with cardboard, wood, plastic and glass and some promising ideas were rejected because of problems with mass production.

The PolyGram team hit a brick wall and so decided to contact the Philips design centre in Eindhoven for help.

One of the Philips' team, an Englishman named Petr Doodson, was given the job of designing the CD packaging. Doodson seemed like an unusual choice for the project, because he was not a packaging designer. but an industrial designer. "However, I had been working on designs for dictation pocket memos and in ear hearing aids, so my boss thought I'd be a suitable choice for working with the CD, which was also small and required special packaging," says Doodson. The PolyGram team gave Doodson some design concepts to work on. For instance, the ideal packaging

shouldn't be much bigger than the CD itself, have scape for a horidet and should also protect the tiny isc from damage Doodson says the initial insolution for the lewel box was the packaging used by the compact cassette. He says, "It had always struck me as being a low-cost, elegant solution and that's what I wanted for the compact disc." Doodson's

design consisted of a three-piece package made of polystyrene, with a hinged top and a plastic tray that held the disc in place with a central hub. One big problem was the cost of the package, Doodson had been given a target budget of one Dutch guilder for the package, but the final cost was 15 cents. So Doodson had to go and see Jan Timmer (ater head of PolyGram and Philips) to get the go-ahead for his design. Timmer said yes and the rest is history

Doodson is quick to acknowledge the role of Grobecker, whose job was to convert Doodson's design

into an injection-moulded product - Grobecker created the master drawings that were used by manufacturers to produce the jewel box. In spring 1982, Doodson, Grobecker and others gathered at a factory in Hanover to see the first CD jewel boxes come off the lines and CD packaging was born.

However, the jewel case was not universally alcomed when it arrived. Some people comp that it was difficult to open (one wag described it "like opening an oyster"). "The problem was that the jewel box is locked at the edge and people often tried to pull it open from the middle," says Doodson. "This had the effect of making the lock even tighter.

Consumer education helped solve this issue. In the US, the jewel box was considered too small for display purposes, so another form of packaging – the Long Box – was developed. This saw the CD jewel box placed inside a large cardboard box, a practice that remained in yogue until well into the Nineties.

In the Eighties, 8cm CD singles appeared, which used a simpler two-piece jewel box, but the 8cm single was soon replaced by the standard 12cm single in most territories. Around eight years after the CD's launch, the first transparent CD jewel boxes started to appear. These replaced the grey finger grip panel on the left-hand side with a smooth, clear, one. "The use of transparency gave the jewel box a new lease of life because graphics designers could create depth effects and the front art work could continue through to the ver rear paper insert," says Doodson. >n10

Groundbreaking CD packaging

1. Pet Shop Boys: Very A packaging design that was truly radical combining a non transparent package with a dimpled surface.

2. Pink Floyd: Dark Side of the Moon This album along with Dire Strait's Brothers in Arms catapulted the CD into the public consciousness and helped introduce the jewel box to millions of numbers

3. Now That's What I Call Music! It was the explosion of CD compilation albums like this that resulted in the Brilliant Box selling in Its

4. Simple Minds: Themes A release that showed what you could do with a Digioak, It consisted of a cross-shaped package that housed five CDs.



5. Victoria Beckham: Innocent Girl This former Spice Girl's release was the first UK music product to use what some see as the jewel

box's successor - the Super Jewel Box.

20 years in the life of the CD

1992 – Scny's MinOsc and Philips' Diptal Compact Classette Newember 1996 – May 1997 – Scny August 1997 – 4001 Heisenber 1996 – 1002) are autorhold 0026 til speed to replace the tape casester in Find 200-fidde players unrets its new Super Launch of 000-V Wolds bill anchord is the tax 1993

1995

1999 – OD hts its biggest year to date, with 1.164cm discs produced work/wide, is 2000 the Sigure ares 1.1036s and is 2001 the year for 0.990n, structure (Ho 109 nm) and/or the UX resolution an increase in CD production over the same period

in the US and rolled cut in the UK the following year 2000 1000

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2 VEARS OF THE CD

Boldly going where no label had gone before

In 1983, four entrepreneurs embraced the new compact disc format, took a risk and launched the world's first CD-only label, which is still going strong today. Co-founder and Ryko president Arthur Mann describes the early days of the label

In 1983, while most major record labels we still mulling over what (if anything) the CO would mean to their business, four crafty entrepreneurs saw how the digital format was destined to change the entire industry, researce R teams units.

Terence P Keegan writes. Ryko's CDs are easily spotted in retail outlets around the world – the company's heightened awareness of branding power led it to trademark (and successfully defend in The instances (and successfully defend in events) is on blue grown inft for jewel bares. Physica acquired the GD rights to Frank bares are bare and the second second second of their erissica of the Wise of David Bowie and Evits Costello. Arthur Mann - the only and the cost of the original bardwers is a remain to the original bardwers is a remain 20 years history - currently serves as president of Alpho Corn. He's taken the company from a small label with a big vision president of Alpho Corn. He's taken the company from a small label with a big vision president of Alpho Corn. He's taken the company from a small label with a big vision engels as a thirth the to migric-label militational rivels, Dat signs new artists as will as continues to Exercise on the second second second second second second second and as continues to Exercise on the second seco

Did the birth of the CD inspire the birth of Ryko? Arthur Mann: Absolutely. Digital technology was the window of opportunity for us and we jumped right through that window. One of my partners had brought back a CD player from Japan. Don Rose said, "It was like the monkeys around the

Rob Simonds was a retailer already imp CDs from Japan. Doug Lexa was managing directo of a Japanese trading company with offices in Los

> p8 In the early Nineties, the first serious competitor to the jewel box arrived in the form of AGI's Dicinsk. The Digipak used a board and glued plastic tray, AGI group director for special packaging Andrew Prewett says, "It was originally designed as a low-cost packaging for post-ing promotional CDs to US radio stations."

AGI head of music packaging Bob Barnes says. "You can get so many variations with a Digipak. It's very versable packaging and in our view, a more personalised product than the jewel case." One of AGI's first Digipak projects was the Bob Marley Legend

Around the same time, the Belgian con Carthuplas launched its Brilliant Box, which used a cleverly-designed hinged tray to store two CDs in a standard-sized jewel case. Carthuptas vice president Filip Lammerant, who also worked on the Brilliant Box



ble albums on the Ryko catalogue: Bowie, Frank Zappa and Doc & Merle Watson Anceles and he was able to secure manufacturing quotas from Japan for us. Don Rose, who was the president of the company, was a marketing genius He had his own independent labels before Ryko -

he was an entrepreneur and artist manager. I had a tremendous amount of experience as an entrepreneur in the business. I was the executive producer for Bon Jovi's first two records. I had an educational record company in the late Seventies which specialised in music for the dance arts. I worked with Don - I had handled the publishing work for the artists that he managed. I came up with the idea of bifurcating rights in recordings, that you could license digital rights as opposed to analogue rights.

What was the genesis of that idea?

Don asked me if we could do that. We were sitting at a music conference in the south of France. It turned out we could and no-one had done it before.

Jim Pepper (jazz saxophonist) called Comin' and

design, says, "It was the right product at the right time, especially in Europe, where two-disc compliation albums were becoming very popular - there was a big market demand for our type of product.

In 1993, the Pet Shop Boys changed the face of CD packaging once more with the launch of their Verv

alburn. EMI senior director of packaging Graham Crawshaw, who was involved in the project, says, "The original concept Mark Farrow, the Pel Shop Boys' designer, was for a bright numle how with

Lego-type bricks. So I rang Des George fowner of Addve got this crazy idea. Pacl and said 'Des. we

Des George, takes up the story. "I said we could do it but when I pointed out the cost and the logistics, they decided to opt for an orange box with dimples all over it. When you made the packaging, you had to ensure that every dimple was underneath the suckers used on the packaging machines." Crawshaw also worked on the 1995 Pink Flouri alleum Pulse, which had a flashing LED built into the spine of a box. "Floyd designer Storn Thorgerson called me and said that the band wanted a package that spoke to recalls Crawshaw who adds that the resultion



Goin': we licensed that from EurocaDisc. Our first releases were in 1985. We licensed a lot of records from other companies for the first batch, such as the Residents and a Doc and Merle Watson record called Down South

When we originally did the deal with Frank Zappa - I think it was 1984 or 1985, it prob took a while - we licensed the digital rights for 36 titles. He had a production and distribution deal with Capitol-EMI and they wouldn't guarantee that they would put his records out on CD. We guaranteed to have CDs of his records out in a certain period of time and paid him some money in advance. (In 1994, Ryko acquired the Zappa catalogue.)

Where were your first discs manufactured? We brought 200,000 discs in from Japan that were assembled in the US, It was \$800,000 just for the raw discs on spindles.

We had a network of seven or eight regional distributors to put letters of credit up, then we used

package involved 26 sub-contractors and took 76 man-years to develop. Today, a bewildering variety of CD packaging is

available, such as Shorepak's Q-Pack, a tough plastic case. Shorewood Packaging's sales and marketing director Tim Vernon-Dier

'You're constantly being asked says, "It's more robust than a level hor and can be posted."

CCS managing director Cyrpian Costelloe notes the array of CD packaging products on the market There are jewel cases slimine jewel cases, ultra-

slimline jewel cases, slar trays, ejector cases, poly cases, C-shells, paper sleeves, soft boxes, tin packs and loads more." Barnes says, "You're constantly being asked to come up with something new to make the packaging stand out from the crowd."

Even the era of the downloadable music has not diminished the demand for jewel boxes and other forms of CD packaging, because many MP3 files are burnt on to CD-R discs, with users creating their own-CD-R artwork on an inkjet printer. Duraweld director Richard Senior says, "We realised that kids would want to record their own CDs and use packaging that goes beyond the jewel box, such as our Compupack products, which can store multiple CDs

Doodson and Grobecker were also involved in the development of what some see as the ultimate successor to the jewel box, the Super Jewel Box The new package, designed for CDs and DVDs, has the same dimensions as the standard jewel box but includes new features like rounded edges, a display area on all four spines and an improved clamp and hinges. The Super Jewel Box project was taken over by local Dutch entrepreneur Jan Schuurs and the first Super Jewel Box product was launched in 2000. the letters of credit as collateral with a traditional bank to loan us the money.

How was the label perceived by consumers in those early days?

We approached the music from a fan's perspective and we created a fan base. We were in business with these regional distributors all thought on the same lines. They delivered our message to retail.

There was tremendous opportunity at that time the multi-nationals had not yet embraced the format. From a business standpoint, we were unlike them - we paid a full royalty on the SRLP of the CD, as opposed to today even, for new artists, the multi-nationals reduce the royalty rate for the CD format. We never did that. There were standard oackaging deductions, but other than that, we were very forward-thinking on the structure of the deal with the artists

We've acquired thousands of titles. We built the business selling tens of thousands of hundreds of titles, as opposed to the multi-nationals, which need to sell tens of millions of a couple of titles in order to support the rest of their business

Rykodisc was born out of the recession that was occurring in the music industry in the early Eighties. That in itself was an opportunity - with the artists community. It is like today, with the consolidation going on, it leaves a lot of artists out of the tray, if they only sell 200,000 units per release, the labels aren't interested. Those are opportunities for companies like mine.

This piece originally appeared in the Octobe 2002 issue of Medialine

Last year saw the arrival of the Super Jewel Box New Standard, which includes a new locking mechanism.

Doodson has now retired from Philins, although he still takes a keen interest in CD packapino. "Even after 20 years, the jewel box remains the standard CD packaging - it's been very difficult to replace, partly because of the low cost of production," he says. "It's also inspired a huge CD furniture industry. And I still get a buzz whenever I walk around a music store and see racks and racks of iewel boxes."

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Pink Floyd's 1995-issued Pulse album: note flashing LED built into spine 10

new to make the packaging stand out from the crowd' - Bob Barnes, AGI

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2 3 Artist (Producer) LabeVED (Distributor) Cass/Viny(MD

	1		20 LET GO ★2 Arista 74321948312 (BMG) Auril Lavigne (The Matrix/Fransce/2bzo) -/-/-
	2	8	11 JUSTIFIED Junio Tenbelake Millions Hugo/Tenbeland/McKright/The Understops/Starchy -//-
	3	2	51 MISSUNDAZTOOD ★4 # 1 Arista 07622147182 (BMG) Pink (Perry/Eliot(Austin/Steech/Frederiksen/Supa) 74321912244/-
٨	4	4	12 GOTTA GET THRU THIS ★ Polydor 651252 (U) Daniel Bedingfield (Bedingfield/Staton/D8/D/Taylor/Stone) -/-
*	5	20	7 BUSTED Universal MCD60084 (U) Basted (Robson/McLaughtin) -/
	6	3	SECAPOLOGY ★5 ★ 2 EMI5439942(E) Robbin Wilkems (Chambers/Power) S43994(543994) BY THE WAY ★3 ★2 Warmer Rece 9992481402 (Textual)
	7	5	Red Hot Chill Peppers (Rubin) 5362481404/-/-
	8	6	Coldplay (Nelson/Coldplay/Phian) SACS0445405011/ ONE BY ONE RCA 74321973482 (BMG)
^	9	12	Foo Fighters (RaskulinecoFoo Fighters) Kasper) -//4321973461/- ANGELS WITH DIRTY FACES *2 (sland Uni-bland DD812210)
	11	7	Supababes (Wheatley/Craigie/Lucas/Roskstar/Various) -/ 11 ONE LOVE ★4 Innocent CDSIN11/FI
	12	13	Eler (SarGareCather& Jac RowsFlarwger/Celer Net HorthStee Ryze) SINUTU- 38 COME AWAY WITH ME ★2 # 1 Pariophone 5385092 (E)
	13	27	Norah Jones (Mardin)
	14	22	24 THINKING IT OVER ★ V2 WR1017782 (3MW/P) Liberty X (Various) WR1017782 (3MW/P)
	15	19	THE EMINEM SHOW ★3 @ 2 Interscope/Polyder 4532522 (U) Eminem (Dre/Eminem/Bass/Porter) 4532904/4532901/-
*	16	35	COMFORT IN SOUND Echo ECHCD43 (P) Feder (Norton/Nicholas) ECHMC43/ECHLP43/-
*	17	31	17 MELODY AM Wall Of Sound WALLCD027 (V) Royksopp (Royksopp) /WALLEP027/-
	18	11	12 A NEW DAY AT MIDNIGHT * 3 East West 5045616582 (TEN) David Gray (Gray/Chune/Polson) -//-
	19	10	10 UNBREAKABLE - THE GREATEST HITS VOL 1 * 3 S TODASTAD (BMG) Weide (Mac/Maguzzon/KengerFramptor/Waternav/Mario.cl) 702257500/-
^	20	25	A LITTLE DEEPER ★ Polydor 5895052 (U) Ms Dynamice (Rem/Bloodsby/Avent/Ponch/Dyer) - /5895051/- THE GREATEST HITS 1970-2002 ★2 Mercury 634592 (U)
	21	14	10 THE GREATEST HTTS 1970-2002 #2 Mileculy 658:52(0) Elton John (Thomes/Dudgeon/John/Various) 0534598/-/- 10 IT HAD TO BE YOU - THE GREAT AMERICAN ★ J7:02:598:72.69/61
	22	17	Rod Stewart (Ramone/Perry/Davis) 74321958514/-/- FSCAPE ★ 6 # 2 Interscope/Polydor 4331822 (U)
	23	28	Enrique Iglesies (Morales/Meadez/Diogaurd/Iglesies/Taylor) -/-
1	24	21	Craig David (Hill/Marshall/Trell/Soulshock/Karlin/David/Smith) -/ g MORE FRIENDS - SMALL WORLD BIG BAND 2 * VISM 000495131 (TEM)
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26	18	17	ELV1S - 30 #1 HITS *2 # 2 RCA 07853680792 (BMS) Elvis Presley (Various) 07853680794/-/-
27	15	138	WHITE LADDER *8 # 2 IHT/East West 8573823832 (TEN) David Gray (Gray/McClune/Polson/De Vries) 8573831554/-
28	24	15	FORTY LICKS ★2 # 1 Virgin/Decca CDVDX2954 (E) The Reling Stones Long Othern Clement Twos/Reling Stones/Milles/Jc) TDVD256(-
29	55	28	OFIGINAL PIFATE MATERIAL Lecked 0x678 Recordings 0827425682 (TEN) The Streets (Skinner) 0927425684,09227435681/-
30		E	THEIR GREATEST HITS - THE RECORD # 2 # 1 Polydor 5854432 [0] Ben Gees (Ben Genz Signrood Wichardson Galutes Mercin Verinse) 5854449 (-)
31	23	15	FEELS SO GOOD *2 Innocent CDSINIO (E) April Konite Andread State of Cost Manual Status
32	43	3	LOAD OF THE RINGS - THE TWO TOWERS (OST) Reprise S06246272 (TEM) Howard Shore (Shore)
33	48	10	HAVE YOU FED THE FISH? XL TNXLCD 196 (V) Badly Drawn Boy (Rothrock/Badly Drawn Boy) -(TNXLP156)-
34	28	12	NIRVANA * e 1 Geffen/Polydor 4835232 (U)
35	30	55	Niverna (Kaspeo/Ending/Fisk/Vig/Altin(Nivena(Utt) -/- ALL RISE ★4 6 1 Innocent CDSIN 8 (E) Blue (StarGete/Refin/Steelworks/Padicy/Godirey) SINMC 8/-
36	25	8	THIS IS ME THEN Epic 5101282 (TEN)
37	38	19	Jerniler Lopez (Rooney/Shee/Oliver/Various) -/ THE CORAL Deltasoric DLTCD006 (TEN)
38	50	4	The Coral (Broufie) -/DETLP006/- AUDIOSLAVE Epic/Interscope 5101302 (TEN)
39	89	6	Audioslave (Rubin/Audioslave) -/ HUMAN CONDITIONS • Hut/Virgin CDHUT77 (E)
40	32	15	Richard Ashcroft (Potter/Ashcroft) -/HUTDLP77/- FROM NOW ON ★2 S 743219686592 (BMG)
41	35	23	Will Young (Dennis/Peder/Stannard/Gallagher/Various) N321305594-/- NELLYVILLE ★2 & 1 Universal 0186902 (U)
42	45	43	Nelly (Just Blaze) -/-/- GREATEST HITS I II & III *2 Parlophone 5256832 (E)
42	39		Cureen (Cureet/Richards/Bakat/Meck/Moran/Various) -/-/- BEST OF BOWIE * EMI 5398212 (E)
43	37		David Bowie Niscons/Bowie/Dafgeor/Scots/Masin/Bodgets/Haricesl -/- UP!★★ 1 Marcury 1723442 (U)
44	45		Shania Twain (Lange)
	_	~	Coldplay (Nelson/Coldplay(Allison) 5277834/5277831/- THE VERY BEST OF WSM 8122738352 (TEN)
46	41		Plantwood Mac (Plantwood Mac/McLees/Various) -/- DIVE IN ★ Mercury 0035922 (U)
47	34		Darius (Glenister/Lew/Hodges/James & Read/Darius) -/-/-
48	58	17	Queens Of The Stone Age (Homma/Valentina/Kasper)
49	45	40	Shakira (Shekira) -1-1-
50	47	9	THE CELTIC CHILLOUT ALBUM Decadance DECTV007 (TEN) Ryan & Rachel O'donnell (Moran)
51	40	31	DESTINATION ★2 Polydor 5997892 (U) Baran Keating (Alexander/Novels/MacPatley/Godiney/Maccol/Bredley) S807894-

	52	33	11	THE BEST OF 1990-2000 & B-SIDES * Istand Uni-Island (2) RU013 RH V2 (EntryFlood/Lancis/Edge/Lillywhite/Orbis/U2/Various) -/-/-
	53	42	12	FOREVER DELAYED - THE GREATEST HITS * Epic 5095519 (TEN)
	54	54	9	Manac Street Preachers (Eringa/Hedges/Brown/Evans)-/509551U- THE LAST TEMPTATION Def Jam/Mercury 0535432(U)
				Ja Role (Gotti/Santana/7Aurolius/Neptunes/Dool/Dre) _063467U-
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	56	53	9	GREATEST HITS 87-92 ★ PWL 9224682 (P) Kylia Minogue (Stock/Aitken/Waterman/Harding/Curnow) -/-
	57	44	35	SMALL WORLD BIG BAND #2 WSM 0927426562 (TEN) Jools Holland ILatham/Burrow/Hollandi 0927426564-/-
	58	58	58	NO MORE DRAMA * 1 MCA/Uni Island 1125322 (U) Mary J Blae (Rev/Griffs/Tharrason/Various) -/1125151/-
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	65	62	8	UNDER CONSTRUCTION Elektra 7559628132 (TEN) Missy Elliott (Timbaland/Elliott/Brockman) -/7559628131/-
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8	67	N	EW	GOD'S SON Columbia 5038115 (TEN) Nas (Remi/The Alchemist/Various) -/5038111/-
	68	75	12	THE DEFINITIVE COLLECTION Universal TV 0665002 (U) Stevie Wonder (Wonder/Various)
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	70	11	EW	200 KHM IN THE WRONG LANE Interscope/Polyder 0674562 (U) Tatu (Heen/Kierszenbeum)
	71	87	65	NOT THAT KIND *2 # 3 Epic 4974122 (TEN) Anastacia (Various) 4974124/-
	72	65	10	THE BEST OF 1990-2000 # 2 Island Uni-Island COU213(U) U2 (Eng/Road Lanois/Edga Lilywhite/Ortid/Various) UC213/U213/
	73	57	12	WHAT MY HEART WANTS TO SAY ★2 ST421975172(8MG) Creek GraspHirchagnation/Kinger/Invisite ConstPolentInford
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1			MI	DPRICE				<u> </u>	UMIKY	Label (Distributor)
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	1	1	ALL RISE	Blue	Innocent COSINE (E)		1 1	UPI YESTERDAY'S MEMORIES	Daniel O'Donnell	Rosette ROSCO2020 (NO/U)
		ATH:	NOT THAT KIND	Anastasia	Epic 4974122 (TEN)			COME ON OVER	Shania Twain	
	3	110	CAMINO PALMERO RIGHT NOW	The Calling	RCA 74321916102 (BMG)			LITTLE SPARROW	Dolly Parton	
	4	2	THE IMMACULATE COLLECTION	Atomic Kitten Madanna	Innocent CDSINY6 (E) Sire 7599254402 (TEN)			THE MAN COMES AROUND	Johnny Cash	
		124	WORLD OF OUR OWN	Westife	RCA 74321903082 (8MG)		6 9	LIVE	Alison Krauss & Union Statis Dolly Parton	
	7	7	THE VERY BEST OF	The Pogues	WSM 8573874595 (TEN)		76	HALOS & HORNS	Beth Nielsen Chapman	Sanctuary SANCD 126 (P) Senctuary SANCD122 (P)
	8	3	TRACY CHAPMAN	Tracy Chapman	Elektra 7559607742 (TEN)	8		DEEPER STILL CRY	Faith Hill	Warner Bros Stipteratin ormu
	5 10	4	THE MAN WHO CLAPTON CHRONICLES	Travis	Independiente ISOMSCD (TEN)	5	97 108	TWISTED ANGEL	LeAnn Rimes	Eurb/London 5046611562 (TEX)
	11	100	RESIST	Eric Clapton Kosheen	Reprise \$362475642 (TEN) Moksha 74321880812 (BMG)		10 0	COID	Ryan Adams	Lost Highway 1702522 http:
	12	11	GREATEST HITS	Take That	RCA 7432135582 (BMG)		12 12	HOME	Diele Chicks	Epic 5096002 /7744
	13	н	COUNTRY GRAMMAR	Nelly	Universal Island 0138362 (U)	1	13 💷	NEW FAVORITE	Alison Krauss & Union Static Nickel Creek	Rounder ROUCD 0495 (PROP) WEA 0527491882 (TEN)
	14 15	20	GREATEST HITS BAGE AGAINST THE MACHINE	Rick Astley	Arista 74321955122 (BMG)		14 13	THIS SIDE	Steve Earle	Epic 5094802 (TEN)
		10	WESTLIFE	Rage Against The Machine Westite	Epic 4722242 (TEN) RCA 74321713212 (BMG)		15 14 16 15	BUIF HORSE	Be Good Tanyas	Nettwork 302052 (P)
	17	8	GRACE	Jeff Buckley	Columbia 4755282 (TEN)		17 17	BREATHE	Faith Hill	Warner Bros 2473732 (TFM)
		at in	LOVE IS HERE	Starsailor	Chrysalis 5353502 (E)		18 18	I NEED YOU	LeAnn Rimes	Curb/London 8573875382 (TFM)
		5	TEN BORN TO DO IT	Pearl Jam	Epic 4688849 (TEN)		19 16	DRIVE	Alan Jackson A Laura Centrell	krista Nashville 07863670392 (BMG) Shooshine SPITCD0014 (P80P)
			icial UK Charts Company 2003	Craig David	Wildster CDWIL032 (TEN)		20 20	WHEN THE ROSES BLOOM AGAIN	Laura Centres	Shoeshine SPITCD0014 (PROP)
	010	0.011	callow charts occupany 2003				© The C	Ifficial UK Charts Company 2003		
			B (JDGET					IOCK	
	Ris :		Tite	Artist	Label (Distributor)		Dis Las		Artist	Label (Distributer)
		1	GOOD MORNING VIETNAM 22 CARAT COUNTRY GOLD	Various	Crimson CRIMCD243 (EUK)	1		ONE BY ONE	Foo Fighters	RCA 74321973482 (BMG)
		2	WOMAN 2 WOMAN	Various Various	Crimson CRIMCD351 (EUK)	2		BY THE WAY	Red Hot Chili Peppers	Warner Bros \$352481462 (TEN)
		4	CLASSICAL AMBIENCE	Various	Crimson CRIMCD354 (EUK) Crimson CRIMCD335 (EUK)	3		COMFORT IN SOUND AUDIOSLAVE	Feeder Audioslave	Echo ECHCD43 (P) Epic/Interscope 5101302 (TEN)
5		3	T REX HITS	T Rex	Crimson CRIMCD40 (EUK)	5		SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polyder 4334440 (U)
5		6	STAGE AND SCREEN	Michael Ball	Crimson CRIMCD314 (EUK)	6	6	NIEVANA	Nirvana	Getten/Polydor 4935232 (U)
é			BEST OF THE SIXTIES A KICK UP THE BUS	Various Various	Crimson CRIMCD 83 (EUK)	7	7	GREATEST HITS I II & III	Queen	Parlophone 5258832 (E)
9			ANDY WILLIAMS	Andy Williams	Crimson CRIMCD310 (EUK) Crimson CRIMCDD301 (EUK)	8		NEVERMIND SILVER SIDE UP	Nivana	Geffen/Polydor DGCD 24425 (U)
1			THE MUSIC OF ANOREW LLOYD WEBBER	Vanous	Crimson CRIMCD34 (EUK)	10		APPETITE FOR DESTRUCTION	Nickelback Guns N' Roses	Roadrunner 12084852 (U) Geffen/Polydor GEFD 24148 (U)
	ØЪ	e Offic	tial UK Charts Company 2003					ficial UK Charts Company 2003	Culture Hoses	descent rolyaut deru 24146 (0)
			RRR	SINGLES				DANCE	CINCLE	C
	That	Last						<u> </u>	SINGLE	2
				Anist	Eabel Cat. No. (Distributor)		This Last		Artist	Label Car. No. (Distributor)
			MUNDIAN TO BACH KE	Panjabi MC Showbi	Antstant Kenna KARMA28CD (P)		1.000	LOVE STORY (VS FINALLY)	Layo & Bushwacka!	XL XLT154 (V)
			LOSE YOURSELF	Eminem	Interscope/Polydor 4978282 (U)		2 555	THE BEAT GOES ON TRUE	Bob Sinclar	Defected DFTDD62R (V)
	3 0		MADE YOU LOOK A LITTLE BIT	Nas	Columbia 6734792 (TEN)		4 1	CHANGES	Jaimeson feat. Angel Blu Sandy Rivera feat. Haze	V2/J-Did JAD5021366 (3MV/P)
			DILEMMA	Rosie Ribbons	T2/Telstar CDSTAS3312 (BMG)		5 000	COME ON OVER	John Silver	Defected DFTD 059R (V) Cream CREAM2012 (F)
	6 0		BACK THEN	Nelly feat. Kelly Rowland More Fire Crew	Universal MCSTD40299 (U)		6 000	THE WAVE/BAGING	Cosmic Gate	Nebula N8BT036 (ADD)
			REACT	Erick Sermon feat. Redman	Go! Beat GOBCD54 (U)		7 100	WE ARE SKINT SAMPLER 2	Various	Chier DRACCICON BY (Station
	8	4 1	THUG LOVIN'	Ja Rele feat, Bobby Brown	J 74321988492 (BMG) Def Jam 0637872 (U)		9 3	THE WAY (PUT YOUR HAND IN MY HAND) FEEL THE HEAT	Divine Inspiration Data/Mini Roni Size	stry Of Sound DATA 42T (3MV/TEN)
	9	6 L	JIKE I LOVE YOU	Justin Timberlake	Jive \$254340 (P)		10 000	TAKE ME DOWN (6 UNDERGROUND)	Friinse	Full Cycle FCY 648 (V) Azuli AZNY165 (3MV/TEN)
			JENNY FROM THE BLOCK	Jennifer Lopaz	Epic 6733572 (TEN)		11 4	AM I ON YOUR MIND	Oxygen feat. Andrea Britton	Innocent SINT 40 (F)
		1 1	VU FLOW	Big Brovaz	Epic 6730282 (TEN)		12 000	DIGITAL REASON HEAVEN IS CLOSER (FEELS LIKE HEAVEN)	Ashtrax	Deviant DVNT45XR (V)
			STOLE	Kelly Rowland	Columbia 6732122 (Import)		14 000	SHAKE IT	Dario G Maco	Serious/Mercury SER6112 (U)
			PUT HIM OUT	Ms Dynamite	Polydor 0658331 (U)		15 14	DREAMER	CK & Supreme Dream Team	Nakleuz 0479PNUK (ADD) Multiply TMULTY 96 (BMG)
	15 1		OVE ON THE LINE	Blazin' Squad	East West SQUAD(2CD1 (TEN)	利	16 24	SHINY DISCO BALLS	Who Da Funk feat, Jessica Eve	Cream CREAM2212 (E)
			NARTY	Ashanti	Dof Jam 0638241 (U)		17 7	WOLF LA LA LAND	Shy FX	Ebony Dubs EBD301 (SRD)
	17 1		INELOVE	Christina Aguilera feat. Redman Blue	RCA 74321962722 (BMG)		19 13	YOU'RE A SUPERSTAR	Green Velvet Huss Love Inc. N	le Recordings HUSSY016 (ADD)
	18 1			Truth Hurts feat, Rakim	Innocest SINCD41 (E)		20 11	INVISIBLE/COMEMOSTER	Tilb/Lost Tribe	luLife/Arista 74321973841 (BMG)
	19 1			Missy Elion	Interscope/Polydor 4977782 (U) Elektra E7344CD (TEN)	(© The O	ficial UK Charts Company 2003		Hooj Choons HOOJRP 002 (V)
	20 1		LEANIN' OUT MY CLOSET		Interscope/Polydor 4573942 (U)			DANCE	ALBUM	
	21 1		VHAT'S YOUR FLAVA?	Craig David	Wildstar CXWILD43 (BMG)	-	his Last	Inte		
	22 1	5 FI		Snoop Dogg	Priority 5516102 (E)	0	1 1	MELODY AM	Artist Royksopp	Label Cat. No. (Distributor)
1	23 1 20 3		ON'T WANNA KNOW	Shy FX & T-Power feat. Di & Skibss	dee Her FCD408 (TEN)		2 3	ORIGINAL PIRATE MATERIAL		Wall Of Sound WALLLP027 (V)
	3 25 2			NORE	Def Jam 539262 (U)		3 2	LOST HORIZONS	Lemon Jelly	79 Recordings 0927435682 (TEN) mpotent Fury/XL IFXLLP160/- (V)
	26 2			Nelly	Universal MCSTD40289 (U)		4 10 5 6	PLAY	Moby Mut	e STUMM 172/CSTUMM 172 (V)
	27 2			Ity Gotti feat. Ja Rula/Ashant/C Baltim LL Cool J			64	GOTTA GET THRU THIS ANGELS WITH DIRTY FACES	Uamel Bedingfield	Polydor -/651252 (U)
				Sciomon Burke	Def Jam 0638722 (U)		7 1000	FREENOTE EP	Sugababes DJ Zinc	Island/Uni-Island -/CID8122 (U)
	29 2	0 6		TLC	Fat Possum 10902 (P) Arista 74321983482 (BMG)		8 000	200 KHM IN THE WRONG LANE		True Playaz TPR12044/- (SRD) tterscope/Polydor 0674562/- (U)
	80 Z		HROUGH THE RAIN	Mariah Carey			9 5		Various Ministry O	Sound -/MOSCD 58 (3MV/TEN)
0	The O	fficial	UK Charls Company 2003. Compiled from	data from a panel of independent	s and specialist multiples.			icial UK Charts Company 2003	Various	Gedskitchen -/GKCD001 (V)
3						TT.	TT	and a company 2003		
TW	15	V Tr	ie.		MUSIC	1		EU		
1	10	M	ADONNA: Drowned World Tour 2001		Label Cat No Werner Music Vision 759535583		-			
2	1	w	ESTUPE: Unbreakable - The Greatest Hits - Ve	41	S 78721983278	11 12	7	ANOREW LLOYD WEBBER: Music Of Andrew Lic	yd Webber	Video Collection V09312
3	3		TEPS: Live At Wembley IEEN: Greatest Video Hits - 1		Jive 9220635	13		KYLIE MINOGUE: Kylia Fever 2002 RUSSELL WATSON: Live		Partophane 4301013
5	4	D	WIEL O'DONNELL: Shades Of Green		Parlophone 4929449	14	13	U2: Rattle And Hum		Universal Video 9374871
6	2	80	NAN KEATING: Gre - Destination Wembley		Rosette PDSV821 VVE.9074811	15	11	ROBBIE WILLIAMS- Nobeds Secondary		CIC Wdeo WE2308
1	6	02	The Best Of - 1990-2000		Island/Uni-Island 0035353	15 17	14	VARIOUS: Openn's Concerts - Party & The Dates	8	Ctryselis 4929173 Opus Arte/BBC 0/0858/
8	-	Bill Bill	UE: One Love Line Tour ITTNEY SPEARS: In Hawaii		Innocent SIMIDA	14	15	RORRIE WILLIAMS Live At The All		Polytor 0174459
30	8	DA	WID EOWIE: Best Of Eowig		.Five \$220575	19				Chrysa is 4920853
01	he O	ficial	UK Charts Company 2003		EMI 4901039	20	20	METALLICA: Curring Stunts		Warner Brothers S061389

PolyGram Video 8467643

FRONTLINE NEW RELEASE

STORE OF THE WEEK **AARDVARK MUSIC**

STORE DETAILS

The shop opened by Dave Jones 15 years ago and was originally called Discs. Five years ago, the shop was renamed Aardvark after it had moved to larger wood after it had moved to larger premises two doors away. In March 2002, Clive Jones tool over the shop from his brother, after giving up teaching life skills and IT in a prison wronment and now runs Aardvark and another shop, Torre Records, in Torquay,

Store size: 60 sq m Music stocked: hip hop, metal, punk, indie Areas of specialisation: dark metal, hip hop. and punk

Local competition: major chains

Aardvark's Punk Top 10: 1. Good Charlotte - The Young and The

Hopeless (Epic) 2. Blink 182 – Take Off Your Pants and

acket (MCA)

3. Green Day - International Superhits CALE AT ar Racer - Boxcar Racer (MCA) 4. Bo

5. NOFX - So Long And Thanks For All The es (Epitaph)

6. The Offspring - Smash (Epitaph) 7. Millencolin - Home From Home (Burning Heart)

8. Spunge – Room For Abuse (Sucka Punch) 9. The Distillers – The Distillers (Epitaph) 10. MXPX - Slowly Going the Way of the Buffalo (A&M)

"We have five main groups of customers, iege students, internet customers, the col-lege students, internet customers, hol-daymakers and the foreign students who attend all the language schools down here. Our local customers give us a regular turnover throughout the year, but May through to September gets very busy with the holidaymakers and foreign nts coming down here.

As an independent retailer, you have to Identify your niche in a local market. We're not looking for some massive turnover, like the supermarkets, we just aim to make a living One of the areas that has been very successful for us is used videos. Many of our older customers are looking for musicals or the older war films, as well as new films that we order in for them, to such a degree that we have given about 40% of the shop space over to them. People can come in and exchange second hand videos, DVDs and CDs for new CDs so we always have a good stock. They're very popular with the foreign students as well, as learning

We try to promote local bands here, such as 2Morrow Goes, Myrkur and Soft Toy Herces, by selling their CDs and merchandise at no mark ome of the bands have become very popular and advertise our shops on their posters. As a result, their audience come in here to get their records and end up getting to now the shop. At the weekends, we've become a cool place to hang out and meet up so we always get very busy. I've found that our customers aren't that hanny with the maint



Aardvark: promoting local bands

res as they can never get what they want. We're still stocking vinyl, rock and class albums - it's a growing market for us and people can't get it at the chains.

I think the main problem at the moment for retailers has to be CD burning. I get a small minority of customers who come in looking for refunds on records that I know they've copied. All we retailers can do is refuse refunds, which would seem to be the way forward. The majority of record buyers want to own the original product and to be able to get it at a good price, which is what we aim to do. I should imagine that the actual figure inw nhved in burning to be around 2% to 3% of our customers, if you give people good service and they don't feel like they're being ripped off then they'll find it easier to come to our shops than to download. That's what good shops are about: service and value.

Address: Compton House, 9 Totnes Road, Paignton, Devon TQ2 58Y Tel: 01803 664481

E-mail: ci@torrecoords freeserve could

Studio One Story

Badly Gotan Project, Lemon

Drawn Boy

Interpol.

Fanclub,

IN-STORE NEXT WEEK: FROM 27/1/03

Andys Windows - Feeder, Minority Report; In-store - Hell Is For RECORDS Heroes, Richard Ashcroft, John

Silver, Feeder, Milk Inc, DJ Otzi, Tenacious D, Darren Hayes, The Coral, Audioslave, Shakira, Jennifer Lopez, The Roling Stones, Atomic Kitten, Nowl 53, The Music, Hill St. Soul, Kylle Minogue, Marilyn Manson, Manics, Nigel Kennedy, Andys January sale, Andys two for £7,99, Naxos sale



Singles - T.A.T.U., Kelly

Rowland, Kelly Osbourne. Bennie Man, Ruota Rhymes, 3rd Edge, Nu Circles, Cam'ron; Albums – Erasure, Dave Pearce's Dance Anthems, Funkin' 80s, 1 Love U, Karma Collection 2003, Friends Reunited, Classical Love Album, Power Of Love, Reggae Love Songs, Club Hits 2003, Reef



books, music and DVDs; Listening posts -Róyksopp, Teenage Fanclub, Norah Jones, Badly Drawn Boy, U2, Elvis Presley, Avril Lavigne; In-store - two for £22 and two for £10 on CDs, three for two on books and CDs



In-store - Loose Fur, Mountain Goats, The Faint, Best Of Sourcelab, The Majesticons, Clearlake, Nick Cave & The Bad Seeds, DJ Tiga

Beenie Man: Single - Beenie Man; Press ads - T.A.T.U., 3rd Edge, Supergrass. Syntax: TV ads - Reef. In-store - Cam'ron, Kelly Osbourne, Busta Rhymes, Kelly Rowland

Instore – Regge Love Songs, Ocean's 11, Fixar DVD boxed Set, Atomic Kitten, Sugababes; Listening posts – Rawonettes, Teenage Fan Club, Pet Shop Boys; Windows – Karma Collection 2003

Selecta listening posts -0 Baz, The Libertines.

PINASCLE NETWORK Ladytron, Electronic Music For Heroes Vol.2, The Sea & Cake: Moio recommended retailers Min Ralphs, Mary Lorson & Billy Cote, Jeff Klein, Jah Wobble, Dakota Suite, Bob Log III

Sainsbury's Singles - One True Voice, Girls Aloud; Alhums - Daniel Albums – Daniel Bedingfield, The Bee Gees, The Streets, Erasure, In-Me, Club Hits 2003, Karma Collection 2003, Reggae Love Songs

Jay-Z, Jurgen TESCO Singles – Jay-Z, Jurgen Vries, Craig David; Albums – Bee Gees, Justin Timberlake, Urban Explosion, Chicago; In-store estsellers: two for £20 or 11.99 each, £5.99 or two for £10, midprice CDs at £6.99





Project, Interpol, Lavo & Bushwackal, Asian Foundation, Johnny Marr, The Orb, Lou Dub Reed, Nick Cave, Tom McRae, Hell Is For Heroes: Windows – Buy any two chart CD albums and get £5 Off, NME three for £20 noaign, sal

WHSmith T.A.T.U., Kelly d. Keily

Osbourne; Albums - Busted, Cralg David

WOOLWORTHS Singles - 3rd Edge, Jurgen

Vries feat. CMC, T.A.T.U., Kelly Rowland; Albums - JayZ, Club Hits 2003, Funkin' 80s, Avril Lavigne, Foo Fighters, Pink, Will Young, Reggae Love Songs, Dave Pearce Dance Anthems



ALBUMS This week Klinky Kinky (Sonic 360/London); The

Ravonettes Whip It Up (Columbia); Saliva Back Into Your System (Mercury); Erick Sermon React (RCA)

COUNTDOWN

January 27 Erasure Other People's Songs (Mute): More Fire Crew More Fire Crew CV (Polydor); Reef Together -The Best Of (S2); Various Rough Trade Shops: Counter Culture 2002 (Mute); Various Solid Steel: Hexstatic (Ninja Tune)

February 3 Asian Dub Foundation Enemy Of The Enemy (Virgin); Nick Cave & The Bad Seeds Nocturama (Mute); Robin Gibb Magnet (SPV); Tom McRae Just Like Blood (DB); Pet Shop Boys Disco 3 (Parlophone); Stereo MCs Retroactive (Island/Uni-Island)

Stelfeo mus retroucted (Jakary unstatuary February 10 50 Cent Get Rich Or Die Trying (Polydor): Massive Attack 100th Window (Virgin): O Town 0 Town 2 (J); Kelly Osbourne Shut Up (Epic); Erland Oye Unrest (Source); Kelly Rowland Simply Deep (Columbia)

February 17

Big Brovaz Nu Flow (Epic): Folk Implosion The New Folk Implosion (Domino); Ed Harcourt From Every Sphere (Heavenly); Sash! S For Sash (Prolifica)

February 24 Appleton Everything's Eventual (Polydor); Tosca Delhi 9 (!K7); Sarah Whatmore

Living Proof (RCA) rch 3 Stephen Jones Almost Cured Of Sadness

(Sanctuary); Beverley Knight Who I Am (Parlophone/Rhythm Series); Matchbox Twenty More Than You Think You Are (Atlantic): Moloko Statues (Echo)

SINGLES

This week Craig David Hidden Agenda (Wildstar): Hell Is For Heroes You Drove Me To It (EMI); Jay-Z '03 Bonnie & Clyde (Def Jam/ Mercury): Lemon Jelly Nice Weather For Ducks (XL); Jurgen Vries The Opera Song (Direction)

January 27 Beenle Man Street Life (Virgin); Kelly Osbourne Shut Up (Epic); Busta Rhymes Make It Clap (Arista); Kelly Rowland Stole (Columbia); Stylophonic If Everybody in The World Loved Everybody in The World (Prolifica); T.A.T.U. All The Things She Said (Polydor)

February 3

February 3 Big Brovaz OK (Epic): Oakenfold The Harder They Come (Perfecto): Oasis Songbird (Big Brother): Justin Timberlake Cry Me A River (Jive)

February 10 Appleton Don't Worry (Polydor): Blazin' Squad Reminisce (EastWest); The Datsuns Harmonic Generator (V2); Idlewild Modern Way Of Letting Go (Parlophone); Red Hot Chill Peppers Can't Stop (Warner Bros); Sinead Oulon I Can't Break Down (Mercury)

February 17 Michelle Branch Goodbye To You (WEA): Ian Van Dahl tba (Nulife); Moloko Familiar Feeling (Echo); The Ones Superstar (Positiva); Shy FX & T Power feat. Kele Le Roc Feelin' You (ffrr)

February 24 Christina Aguilera Beautiful (RCA); Alnsley Keep Me A Secret (Mercury); DJ Sammy Neep Me A Secret (Mercury) D Sammy Boys Of Summer (Data/MoS); Massive Attack Special Cases (Melankolic/Virgin); Melanie C Here It Comes Again (Virgin); Ms Dynamite Brother (Polydor); Nelly tba inersal)

March 3

Ashanti tba (Def Jam/Mercury); The Coral Don't Think You're The First (Deltasonic); Eminem Sing For The Moment (Interscope/ Polydor); Jennifer Lopez All I Have (Epic); Dannii Minogue I Begin To Wonder (London); S Club tba (Polydor); Sugababes tba (Island/Uni-Island)

to the e











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FOR RECORDS OUT ON 3 FEBRUARY 2003 - REVIEWS

SINGLE of the week

JUSTIN TIMBERLAKE: Cry Me A River (Jive 9254612). The pairing of Timberlake and Timbaland has produced a stunning



ntemporary R&B ballad. Airplay for this track

(which includes an A-listing at Radio One) has already helped propel Timberlake's a contract of the second solo album excellent (but until recently somewhat overlooked) solo alt Justified towards the upper echelons of the chart, where it should now stay for some time.

SINGLEreviews

DISCOURSE OASIS:



Songbird (Big Brother RKIDSCD27), if someone had suggested six o

seven years ago that Lian would one day be writing pretty good A-sides, while

Noel supplied the hopeless B-side, few would have believed it. In fairness, Heathen Chemistry has given Oasis their best singles for years, but it is only right that the simple but-sweet Songbird should get an airing. It is B-listed at Radio One.

GRAND POPO FOOTBALL CLUB: Each Finger Has An Attitude (BMG

74321986992). Finally, GPFC receive a full lease in the UK. These masters of Gallic insouciance swing into action with a filtered dance track coupled with some great remixes. This should set up their next Hease, Men Are Not Nice Guys, for the big it it must surely be.

O-TOWN: These Are The Days (J Records 82876503052). The group that emerged from US reality TV programme Making The Band have come along way since their initial run of singles. Their new sound is more akin



to Jon Bon Jovi's stadium soft-rock style than the pure pop of their past.

GOOD CHARLOTTE: Lifestyles Of The Rich & Famous (Sony 6735562). This is the debut UK release from the fast rising nu-punk upstarts. The group's clever mix of styles is extreme in both its relentless nature and its pop unders combination which is sure to take this infectious single, which is already picking up spins on Radio One, into the chart.

ANGIE MARTINEZ: If I Could Go (Elektra E7331CD). Martinez returns to what she does best after quitting as a judge on American Idol 2 after just three days on the ich. The Rik Rok-produced If I Could Go is a punchy portion of hip hop featuring Lil' Mo and Sacario which, with a little help from radio, could help her make commercial inroads in the UK

MINT ROYALE: Blue Song (Faith & Hope FHCD030). Following the summer hit Sexiest Man In Jamarca, Mint Royale recurface with this anthemic bluesflavoured offering. With vocals by Stephen Wren over heavy-duty beats, it is reminiscent of Moby's recent material and could have similar crossover potential. 100HZ: Waterfalls (Halo BCHAL003). This new UK label debuts with an infectious



house groove from Lee Renacre and Jimmy Chapman. Built around a catchy guitar lick. it is currently receiving club plays from DJs ich as Lottle and Roger Sanchez. ED HARCOURT: All Of Your Days Will Be Blessed (Heavenly HVN127CD). This talented singer-songwriter is yet to reap the s, but perhaps his second album (out February 17), from which this is the first single, will change this. Charming and romantic, this poetic single Internet in the pool of the second of the se atures Ed's harm



(XL IFXLS156), The d single from Nick Franglen and Fred Deakin's lush album Lost

Horizons ups the tempo somewhat, while retaining the duo's quintessential quirkiness. B-listed at Radio One. Nice Weather For Ducks is backed with their infamous Chicago-sampling track Soft, which originally surfaced last year as a ited seven inch single

FAB FOR FEAT, ROBERT OWENS: Last Night A DJ Blew My Mind (Illustrious CDILL013). Reworking In-Deep's club

classic, this hypnotic house out features dance pioneer Robert Owens on vocals.



Top 40 hit when it was released in November through VP, this excellent track from Mobo Awardwinner Paul receives another push following his signing to Atlantic in the US. The new Adartic in the 0.5. The new Busta Rhymes remix has already ensured that it is huge in hiphop and ragga circles, and an Asisting at Radio One should help it follow the likes of Beenie Man and Mr Vegas straight from the dancehall into the Top 20.

Growing club plays are reflected in a listing as top breaker on MW's Upfront Club Chart

WHO DA FUNK? FEAT. TERRA DEVA: Sting Me Red (You Think You're So Clever) (Cream/EMI CREAM19CD). The New Yi duo behind last year's Top 20 hit Shiny York Disco Balls are back, this time with a more electro-tinged track. Once again featuring sassy vocals from Terra Deva, it has a d Eighties edge akin to to the likes of Felix Da Housecat Miss Kittin or Tida BIG BROVAZ: OK (Epic 6735212). The

hard-hitting UK R&B talents follow number three debut Nu Flow with a downtempo but equally strong second single, which is C-listed at Radio One and should reacquaint them with the Top 10 while maintaining their musical assault on their domestic and US contemporaries. The keenly anticipated debut album, also titled Nu Flow, is released on February 17

BADFELLAS FEAT, CK: Soc It To Me (Serious/N2 SER53CD). Serious hitches a ride on the vocal drum & bass bandw with this breakbeatfuelled reworking of Missy Elliott's Sock II To Me. With club credibility ensured by heavy-duty mixes from Dilinja and Peshay, it could well follow acts such as Shy FX & T-Power into the charts.

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REVIEWS - FOR RECORDS OUT ON 3 FEBRUARY 2003

ALBUM of the week

INME: Overgrown Eden (Music For Nations CDMFN275). Already voted by readers of Kerrang1 as the best



new band of 2002, Inde's debut shum is highly anticipated to say the least. And rightly so. The tric craft intense atmospheres (reminiscent of The Cure or Smashing Pumpkins) with the heavier qualities of some of their biggest US rock counterparts. But with plenty of unique quirks of their own, InMe have effortlessly marked themselves out as a force to be reckond with in 2003.

9.4

ALBUM reviews



TOM MCRAE: Just Like Blood (DB DB006CDLP). "I think if you lose your anger then you're just not paying attention," says McRae on the press release. That is probably

Why do all the hard work

true, although his second album's emotional tone is more quietly desperate than angry. Brow-furrowing singer-songwriters are not everyone's cup of tea, but McRae's modern diverse musical palette offers necessary relief from the pained subject-matter **HELL IS FOR HEROES: Neon Handshake** (Chrysalis 5409232). This eagerly ipated debut album from the London rockers swiftly follows the re-released single You Drove Me To It. With a timely release coming at the end of the band's short UK tour, the riotous album is a remarkable debut containing many contenders for a follow-up single. While heralding the band's arrival on the scene with a thump, it ides a first-rate platform for the future. ROBIN GIBB: Magnet (SPV 08571472). Robin Gibb's first solo album since 1985's Walls Have Eyes follows the release of lead

single Please. Produced by Dead recent publishing credits include K-Ci & JoJo, Mary J Blige, and Hinda Hicks, Magnet has a distinct urban feel in places while being, for the most part, middle of the road pop. Bee Gee brothers Barry and the late ice have co-written some tracks. CLEARLAKE: Cedars (Disty Company/ Domino WIGCD117). Clearlake's powerful yet considered sound has won them favour since last year's debut album Lido and Cedars looks certain to keep the positive attention coming their way. The quartet offer 11 mournful, thrilling and gorgeous tracks that deserve the plaudits they are destined e from the rock a VARIOUS: Another Late Night - Kid Loco (Azuli ALNCD 07). This ccessful series, which has featured acts such as Groove Armada and Zero 7. As usual, the selection is obtuse and gratifying, taking in obscurities from Gabor Szabo and John Lucien alongside more standard fare such as Aim and The Herbaliser BONNIE PRINCE BILLY: Master And Everyone (Domino WIGCD 121). This is masterclass in melancholia from Will Oldham, his third album under the Bonnie Prince Billy guise. Fans of his understated

style will not be disappointed: his cracked



vocatis wave around a minimal backing which offers groated eight with very listen. L010: Au Cabared Savvage (Emma BE122020, Jone of the world signated live bands, Lo2 have survived label diffueties and incup changes that would have broken a run-ofthe-mill unit. This fifth salarn - a track from which features on this week's French Talent 2003 CD - is diclicus, melded and unique. VARIOUS: Impact (South VARIOUS: Impact (South)



Jamace's inhose are regise Randy's labels: Many of the cuts are regise versions of funk and soul classics, with highlights including tracks from Augustus Pacio, Jackie Mittoo and Hortense Ellis. Asian OUB FOURDATION: Exempt of The Energy (Labels, Virgin COVIEZO), A site within our own Ango-Asian community, this release comes from a band who have been pushing those boundaries for the past

NICK CAVE & THE BAD SEEDS: Nocturama (Mute CDSTUMM207). Two years ago. And No More Shall We Part took the maudlin, plano-led laments of Cave's seminal The Boatman's Call as far as they could reasonably go. And if Nocturama is not a wholesale retreat from the downbeat, it is the most strident Bad Seeds album since Murder Ballads. Highlights are many, including the melodic Rock Of Gibraltar and the impass 15-minute closing surge of Babe I'm On Fire

severy pears. In many weys, ADF are the clusten of the Clush, densing their message in music that demands attention and the addition of Adrian Starwood the production brave makes all the difference. **BF1 HOP DOYS:** Disco **3** (*Paritophone* **BF1 SEQ**). The dance tracks featured on the start addition of the Disco series range from tracks such as Ty II, which was written by Bobby OI 1928. Io a remix of London by Feilk to Housecat. It is www, withy and always insplantion.

DEVICES: The Stars At Saint Andrea (Bella Union BELLACD47). Miscrabilist bailads with country-tinged, echo-laden soundscapes reign supreme on this 10-track set by the LAbased Devics, whose female vocalist, Sara Lov, could easily be mistaken for Portishead's Beth Gibbons.

JOHNNY MARR & THE HEALERS: Boomslang (IMUSIC IMADV 01074-2). The former Smiths guitarist returns with his traditional, but by no means univentive. three-pice band. Almost all the songs jump out of the steree with hooks attached, while Amenicana and echoes of The Smiths abound. This is an impressive comeback.

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

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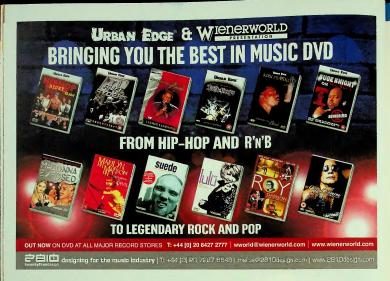
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Hoome to the Bourse

OVD SCORES CHRISTMAS SUCCES

Both frontline and catalogue music DVDs scored at retail during December, shifting almost one-third of the year's total sales. By Adam Woods

estlife, U2, Queen and Kylie Minogue were the top performers at Christmas as music DVD put on a staggering December surge to shift nearly 900,000 copies during the month - almost one-third of the year's total sales

Some 1.3m music DVD titles were sold in e fourth quarter overall - compared with \$00,000 in the same period last year - as record industry product notched up annual sales of 2.8m in total. *In fairness, the DVD market is increasing, but certainly the mus market is increasing with it," says Mike Brown, marketing consultant for the DVD Committee, which recorded all-genre DVD sales of 80m during the year and 36m in the fourth quarter.

Music DVD's share of the market remained more or less static as volumes rose during the year, although December saw it take a biggest-yet cut of 4.2% of all sales.

Although Westlife's Unbreakable - The Greatest Hits Vol. 1 claimed the Christmas number one slot on OCC's music DVD chart. for S Records and U2's The Best Of 1990-



Queen: top-selling music DVD of Q4 2002

2000 was in second place, Queen's Greatest Video Hits One was quarter four's biggest seller overall, Indeed, EMI took 16.2% of the combined video and DVD market for the year, with four of the top 10 spots in the fourth guarter and five in the Christmas chart. Its

showing was led by strong performances from Kylle Minogue's Kylie Fever 2002, David Bowie's Best Of Bowie, Now 2003: The DVD and the all-time best-seller Robbie Williams Live At The Albert

"Our new focus on DVD is paying off." says EMI DVD product manager Stefan Demetriou. "We had a mixture of frontline and key catalogue product selling very well."

Universal also enjoyed a strong quarter, utting U2, The Complete Jam, Ronan Keating's Live: Destination Wembley and Slipknot's Disasterpieces into the fourth quarter Top 10, which was rounded out by Warner's Led Zeppelin DVD transfer of The Song Remains The Same.

Meanwhile, a trading statement released last week by HMV Media Group provides a taste of the general retail experience over Christmas. The chain reports that HMV Europe once again spearheaded the group's growth and cited a 41% increase in DVD and VHS video sales as a key driving factor. DVD pulled away from VHS over the course of the halfwear, the statement said, to register more

TOP 10 MUSIC DVDS 04 2002

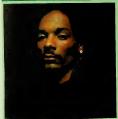
- eatest Video Hits 1 Oueen
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- 3. Kylle Fever 2002 Kylie Minogue

- (vanopnone) 4. Best of Bowle David Bowie (EMI) 5. The Best of 1990-2000 U2 (Island) 6. The Complete The Jam (Polydor) 7. Live Destination Wembley Roman
- The Song Remains The Same Led Zeppelin (Warner Home Vide
 Live At The Albert Robble William

10. Disasterpieces Slipknot (Roadrunner)

than double the sales of its rival format. although the biggest-sellers were once again feature films

... PREVIEW ...



SNOOP DOGG PRESENTS DOGGY STYLE ALL STARS: Welcome To Tha House Vol. 1. (Universal). Released Feb 7. These are testing times for hip hop, with the entire gen subjected to highly critical scrutiny after two teenage girls in Birmingham were sho dead on new Year's Day. But rap goes on, and February sees the DVD release of Welcome To Tha House Vol. 1, featuring various artists from the Doggy Style stable including Snoop Dogg himself. In the normal course of things, product bearing a stamp of approval from an artist of Snoop Dogg's pedigree might have been expected to sell well. However, while Snoop's last

However, while Shoop's loss is as and respectively. If however, while Shoop's loss any Antonization momenta in the boardnoom and it will be instructive to see the recordion in DVD receives. Described as a "dogger Style All Stars: It will feature those will be and the set of shoop bogg and the Dogg Style All Stars: It will feature those of county-created and any Williams, it All Reas and Kellware and the loss of the shoot the set of the s Dogg, Dogghouse America and Doing It Bigg - as well as a making-of featu Nell Armstrong



the promos (Get Over You, Move This Mountain, Murch On The Banefloor, Music Gets The Best Of Ma. Take Me Horne) and three promos from Eine Beators are said case than the submost of Passimits II is were Disapplicated. J Oth The Wittenerkow and Do II When You're Young, Whan One Noi Do Ling you that the submost of the were promoted to the submost of the submost of the submost of the submost of the sub-most end the submost one horne the submost of the submost of the sub-most end the submost one horne the submost of the subnew interview exclusive to the Uvp, while a cary shows existence pang about her day -doing radio interviews, preparing for shows, in make-up and on the tour bus after performances. Running to around 125 minutes, the release will benefit from a programme of marketing around the tour and a pretty aggressive print campaign, according to Nell Armstron Coupradh

... PREVIEW



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DVD

DVD DEBUTS JOIN VIDEO HI Alongside transfers of established video successes to DVD, the coming months see some strong debuts on the format. By Neil Armstrong



MADNESS: Take It Or Leave It (Virgin VDVD2794). Out now. Made in 1981, th is the first time the Madness movie has been available on DVD. The documentary-style film stars band members playing themselves and charts the rise of the Nutty Boys from their inauspicious beginnings in north London, Likely to appeal to Madness fans and social historians alike, it should be subtitled "How We Used To Live"

In lies in wincing at the fashions and London mores of yesteryear. "There's no no Gap and no-one's got a mobile phone," points out Chris Foreman in the mentary by himself and director Dave Robinson. The title features all the early is, no Gap and nohits, including One Step Beyond, Night Boat To Cairo and The Prince.



LENNY KRAVITZ: Lenny Live (Virgin 4905299). Out now. Billed as a "portrait" of Kravitz, this he artist's first live DVD. is more of a documentary han a straightforward concert film. It features chilarating live material ecorded last year, intercut

arviews as well as behind-the-scenes otage. Tracks include Are and on-the-r fou Gonna Go My Way, Fly Away, American

Woman and Bank Robber Man. The special features consist of several uninterrupted live tracks and out-takes - some of which are amusing, such as Lenny's Biggest Fan – while others are scraping the bottom of the barrel, such as Lenny Shaves. We also see the director Mark Seliger interviewing Kravitz and, bizarrely, a chat with the guitarist's grandfather. The concert material is electrifying, the rest is filler.

KEITH RICHARDS AND THE X-PENSIVE WINOS: Live At The Hollywood Palladium



premature attempt to dramatise the decline and fall of Factory Records and the Manchester scene it dres upon from the late Seventies to the early Nineties is ambitious Anthony Wilson-centric, frequently daft and occasionally inspired. If the era in question is a little recent and its movers and shakers still

VARIOUS: 24

profile to be effectively recast for the screen, the special features demonstrate the advantage of recent hindsight. Wilson, Peter Hook, designer Peter Saville the Happy Mondays' Rowetta, A Certain Ratio's Martin Moscrop and Hacienda manager Bruce Mitchell are among those who contribute to the two audio commentaries, while 24 deleted scenes are restored and a "White Rabbit"style who's who guide is added, along with numerous other extras.

(Virgin DVDVUS232). Out now. Another to-DVD transfer, this sees Richards and band ambling through a 12-number set recorded in 1988, at the beginning of the Human Riff's two-album solo Stones gems Happy and Time Is On ers the chief entertainment

The DVD is an hour long and offers no extras



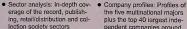
YES: Greatest Video Hits, Yesyears (Warner 8536501813. 8536502502) Jan 27. This is a brace of releases rom the veteran prog ockers. On the forme the 12 videos spanning the numerous incornations of Yes are introduced by

phase. Featured tracks include My Side, along with a lot of fairly variable tracks from Richards' own solo debut Talk Is Cheap. Die-hard Rolling Stones fans will find this diverting, but for lies in Richards' bizarre hair furniture.

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Drawing on the track record established over more than a decade is an indispensable one-stop reference tool for anyone within the music, media and entertainment industries. It will be a key tool for all those involved in strategic and financial planning and business affairs as well as the creative side of the entertainment business

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UMPKINS: DVDHUT4), Out no

wheria has been released on DVD to accompany last year's release of the Earp m. Previously available only on VHS, the DVD includes all the original footage as wr as additional archive material such as studio footage from the recording of the band's first as additional offered are live performances from the tour which supported 1993's Slamese m. Also broken and wacky interviews. The running time of more than two and presm, rare 1V appearances on a weavy and weavy interviews. The rounding one of hour dam two-one shall hours represents great value for aficionados of Billy Corgan's genre-bending combo, but a punishing marathon for the unconvinced.

and members. They include I've various b Seen All Good People, Wondrous Stories and Owner Of A Lonely Heart. A couple of the numbers come from Yes's 1986 film on12 Live, directed by Steven Soderbergh at the start of his career. There are no extras. Two hours long, Yesyears is a potpount of interviews, concert footage, studio sessions and behind the scenes material from the band's 1991 tour.



DVD

8

REAM: Strange Bro (Warner 8536502573)

Jan 27. This is a one-hour documentary on the first supergroup". It comprises a somewhat haphazardly assembled collection of archive concert footage, interviews with Eric, Jack and Ginger, contributions

sts such as John Mayall, Buddy Robert Cray and Alex Van Halen, plus drix playing Sunshine Of Your Love during a TV appearance. Featured tracks

include Strange Brew, White Room and I



eb 3. Contemporary Christian music is said to e the fastest-growing re in the US and nuetal outfit P.O.D. "Payable On Death") are

among its most popular exponents. Atlantic Records' best-selling act, the band takes its inspiration from dub reggae, funk and the likes of Metallica, as well as the good book. This is the first UK DVD release for the outfit, who are multi-platinum in the UK. It

takes a look at the history of P.O.D. features all seven of their videos including Alive and Youth Of The Nation, behind the scenes footage shot by the band and three live performances filmed in Hamburg during last year's tour. There is a photo gallery of more than 200 shots, many from band



Looking For key). Apr its 10th year celebration off in September, Thrill Jockey Records is preparing to

is talking ab show or who knows? It's all there," says Bettina Richards, who started the independe and influential Chicago label a decade ago, after a period working for Atlantic Records The stories told are not necessarily the ultimate musical moment or the defining one though some chose to tell that story, but one that made a significant impact." The mo uougo some chose to tei that story, out one that moor a signineant impact. The movie Looking for A Thrill includes most artists on Thrill Jookey – including Tortoise and The Sea & Cake (pictured) – as well as interviews with Thurston Moore of Sonie Youth, Jon Spenser Mark Arm and Dan Peters of Mudanows, Bjärk, Jona Langford and Saal Y Timms of The Mekons and numerous others. It will be sold in a regular CD-style jewel box rather than the usual DVD case, facilitating ease of racking and allowing it to be presented with Thrill Jockey artist CDs. And the release will be supported by ads in Wire and Straight No Chaser and point-of-sale material – postcards and flyers, A Thrill Jockey spokesman admits the label is "not quite sure what we expect sales to be", and the DVD is unlikely to cause meltdown at the tills, but it is interesting to see something slightly different in this format.

embers' own collections and the director's original storyboard for the Alive promo.

MELISSA ETHERIDGE: Live...And Alone (Sony 7-201833). Feb 3. This generous double-disc release is Etheridge's first DVD. Disc one features a two-hour 22-song solo performance recorded in 2001 at the Kodak Theatre in Los Angeles. Sound and picture quality are excellent, while the disc can be played with audio commentary from the artist and via various multi-angle segments. The second disc includes a tour diary (in London, Etheridge appears to get a Millennium Wheel pod to herself - ah, the rewards of fame), an interview (featuring a surprising and unexplainable substant sound quality), a rare snippet from a 1987 performance, a couple of extra numbers from the tour, a two-and-a-half minute clip of a performance with band recorded after the tour and two new bonus audio tracks (Alive and Joan Armatrading's The Weakness In Me), All in all, it is excellent value.

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	TEN	Pac/Rock	CARAVAN A MIGHIS TALE UVE Classic Rock (D) CRP 1013
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CO BHR 1622 LP BHR	1621	P	CARAVAN COOL WATER Classic Rock CD CRP 1007 COREA, CHICK SUNDANCE Snapper CD SNAP 104CD
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BELEASES THIS WEEK: 251 . YEAR TO DATE: 801 FOOL ANYTHING THAT DOESN'T MOVE Combination CD CORE 013-2 Sevential program Sevential Total Cale Mandardin C. 1998 (1992) Sevential Sevential Cale Mandardin C. 1998 (1998) Sevential Sevential Cale Mandardin C. 1998 (1998) Sevential Sevential Cale Mandardin Cale Mandardi Cale Mandardi Cale Mandardin Cale Mandardin Cale Mandardi Cale M I SWIMM τw Electronica Rock. Dance Rock lodie. indie Bluis Rock France Pop Flock Country Metal House Latin Rock Construction Construction Construction Fill Construction All Country Indie Pop/Elock Electro U Pop/Rock SRD Itance C Rock SRD Itance Inde Wasse also House Pog/Rock U Pop/Rock V Drum & Bass Fock SHK/P Flock U Easy-Listering TEN Pop/Rock 3MV/P Electronica V Electronica Dab Pop/Rock Pop/Synth. Pop/Rock Rant Horse Rock NAMES SOUTH THE SECTION CONTINUES Rock/Electro-pop V Inde/Electronica Funk/Jazz Dance Indie Hip Hop Electronic/French 056 IEREO SUSH RUTOWARI Steres Sushi (D) STUSHCO 4 IERUWARI SESSIONS IN SOUND PLANET - PORTUGAL Subtiminal 3MV/TEN House B PPERCILIB PRESENTS LOUNCE 4 United CD UTD 8002 E KARMA COLLECTION 2003 Ministry Of Sound TW Easy Listening World 59 E LATE LOUNGE: BOUDOIR BEATS JAZZ FM CD JAZZFMCD 48 E NERVOLIS 10TH ANNAEISARY Concept CD SUSUED 3 **3MV/TEN** 3MV/TEN Downletton U Dance SHK/P Irdis SHK/P Trance TW Downlengo C Mistol 1MV/P Popficko P 3 OBS ATTLE SAMPLER Tiger Skyle CD TS 035 WANCENASTITS 30 Wisin Soundwarriers CD 30241152 OMU COMPACING MARSY COL, 80 A 0405 CD 934145500444 WAND Chephanes CD 30 A4015-2 With, MANN Rytochic CD RIST-72755 SE (PIO SIGT Sound Lowly CD SIGD 025 MARY T20 Inter CD 2004020 19 UNITER WANSE VERDAM MAGE Exemplaned 0-36 Inde WorldOut с Inte **UE & REISSUES** Elography Rock Pop/Rock Pop/Rock Folk MOV/P NOV/P PROP PROP PROP PROP PROP Folk Folk Folk Folk PROP Folk Folk Folk PROP PROP PROP PROP NOV/P PROP NOV/P NOV/P NC// P Courtiny Jazz Flock NOV/P PROP 3MV/P BreakDoat

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New releases information can be faxed to Owen Lawrence on (020) 7579 4168; e-mail: owen@musicweek.com

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Cartagel U/Dr LUST LUTH Hammerheart CD HHR 112	SHK/P		AND		
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SINGLES

RELEASES THIS WEEK: 142 . YEAR TO DATE: 441

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ABSOLUT & BLADE DROP2ONENtia Sog 12" SOG 016	ADO	Breakbeat	12" HOPE COBR Distorted Minds/Si Begg Mix	v	House
C ADRISOL RUWOURS/IDD Mutant Disco 12" MUTANT 003	ADD	House		PM	Techno
APRODUTT PRESENTS THE MISSING LINUXUSA Hairy Claw 12" HC 002 MARLINA 3 READERVISE One Little Indian CO 383 TP7CD	ID P	House		IG Break	kbeat Elecon
ALAGUNA 3 HEADINGTON ONE CHINE INDIAN CO 363 TP7CD	PM	Dance/Rock		PM	Hip Rop Techno
AUNDRIATE ALTERNATE/INA RR 12" BR 012	ASO	Tectro	CI NU CIRCLES FEAT, EMMA B WHAF YOU MEED (TORIGHT) ADD EastWest CD EW 2	138	IQC/16
AMERICALE NET AND AND THE LOST DUES VOL 1/bs Crayon 12" CRAYON 016	IG	Techno	12" EW 258T	TEN	Pop/Dance
T AMMA INFARITEAT/THA DOSDIFIE 12" IML 008	P	House	TH NUDDLES LOCKED ONIDA Bedrock Beats 12" 88 01	ADD	Braskbast
BAKAZOU RISKY DISDONUS Specialist Interest 12' SPEC 001	10	House		ADD	House
BANDITS, THE ONCE UPON A TIME/Once Upon A Time/On My Way Centro Del Blanc			KUMF, FRED UNIVERSAL LANGUAGEttes Maelstrom 12" MAELT 024	ADD I	House/Trance
00 71768 7" 717667	v	Pcp/Rock		SHK/P	kok
BASS JUNKIE ELECTRO FREQUENCY/ID3 Kudos 12" BRK 37	P	Eecho		ADD	House
BAZ HEVER ENDING STORYCOM One Little Indian CD 327 TPCD	P	Pop/Dance	ONE MINUTE SILENCE REVOLUTION EPAtts Teste CD TMCDEP GOS	3NV/P	Bod
BEDNE MAN STREET LIFE/toa Virgin CD VUSCO 260 CD VUSOX 260		Hip Hop/R&B		ID	Electronica
SID BANG FEWORK PROJECT/dba Arision 12" ARI 006	in .	Jazz/Beats	CLOSEDURINE KELLY SHIT LETTA Fala (D) 5735552 MC 6735554	TEN	Pop/Roci
BLAEBWONA FLITE FLITETSTILE Groove Attack 12" SP 08	P	Cance	I'L OVE, ERLEND & SUDDEN FUSHEwan Pearson MayPar Minizza/Video Source CD S	OURCD C	165
BLACKBYRDS, THE MISTERIOUS WEESIDE Z 12" ZEDD 12060	3MV/T		12" SOURT OS6 Ewan Pearson Meditampis Mix?" SOUR OS6 Acoustic Version	v	Pop Lettick
BLACKSTREET W22Y W0W01a Polydor CD 4507902 12' 4507901	U	Hip Hop/B38	CI PABLO Y BYRCPatha Music For Nations CD COKUT 196	P	Pop/Roci
BLIND BLIND WOL, 21ba Blind 12" BLIND 002	PM	Prog-House		ADD I	House Electro Hard House
BOURNE, JUSTIN HURDCORE NOISENDS Short Circuit 12" SC 01	AS	Rand House	PANNE, MAX COME ONYTHIN 12" Thumpers 12" THM 054	AUU	Hard House Notestagori@ex
BARY DOD & THE DENTIST MANTRA TO THE SUDDRIVIDS Tec 12" TEC 61	ADD	Trance	C PENTON, THOMAS LOCK LPITLE Sunkissed 12" SKR 027	ADD	House
12" TEC 61R	AUD	therce	PHI LIFE CYPHER CYPHER FLRWAta Zebra Traffic 12" ZEBTRAF 009	3MW/P	Hip Hos
CRICANE SALTWATER O2/the Xtrawaganza CO XTRAV 35CDS 12" XTRAV 3512	3MV/T	Tence		3MW/P	Antbien
CROC ELECTRIQUE BONGO MASSIVE/Iba Invincis 12" INVLP 01	PM	House	TI PODKS, TOM & JOY KITIKONTI THE WAY Serial CD SER 034	10	House
COUCH, ROSS SOULSTRINGS/Iba Panther 12" PANTH 10	400	House	T POWELL FRIC PLACEMENTER Bash 12" BUSH 2020	PM	Techne
MARKO & LEEDS LIVITILED/Ibb Mechanism 12" MECH 015	A00	House	D PURE KENETIKS WE'RE HERE/ISS Thunderground 12" THUNDER 001	AS	Breakbea Hig Hop
DIAMM PARAGE CAFFEINE ROLE FPAtra Sugartown CD SUGARTOWN 2	SHK/P		PUSHI DESTRY SUCKIN BEAT/INA Roff On Wax 12" SMB 039	ć	Electo
DIC JOSEPH JUST KEEP ON DAMORNING Back Satid Sounds 12" RSP 004	P	Dance	D PUTSCH 79 1300 EPVisa Clone 12" c#28 BAE, MARK VS DEADBEATS VS CIENNA REVICE 12"/Funky For You/Get To Grop Gra	and Oard	trai
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** Previously listed in alternative format					

RECOMMENDED CATALOGUE NEW RELEASES

24

FVA CASSIDY: Time After Time (Hot G210073). Eva Cassidy has

posthumously sold 2m albums in Britain and this 2000 release accounts for more than 200,000 of that total. Mixing traditional and contemporary, live and studio tracks, it is a sublime delight from the opening interpretation of Paul Simon's Kathy's Song to the concluding a cappella gospel of Way Beyond The Blue. In between, the genre-defying Cassidy provides intimate and unique interpretations of songs such as Time After Time, Ain't No Sunshine and Woodstock.

IDOLLY PARTON Camden (Camden 74321985262). Greatest Hits

Numerous Parton best of sets have been issued over the years and they always perform well. This one eschews the more esoteric but excellent Parton compositions such as Applejack and Cost Of Many Colors In favour of the artist's interpretations of Harper Valley PTA, In The Ghetto and D.I.V.O.R.C.E. Ironically, although it thus fails to deliver what it promises, it will probably attract more casual buyers who know the latter songs (although not by Parton), but not the former. Happily, Jolene, I Will Always Love You, Here You Come Again and Love Is Like A Butterfly are, at least, present and correct.

JANIS JOPane to Essential Janis Jop (Epic/Legacy S105932). One of great white blues JANIS JOPLIN: The Essential Janis Joplin (Epic/Legacy 5105932). One of the

singers, Joplin was just 26 years old when she died in 1970. This new compilation is released to morate what would have been her 60th birthday. As she died so young, she did not leave an enormous recorded legacy and Sony has exploited it pretty well already. This double-disc set includes not only all her best known works, both solo and with Big Brother & The Holding Company, but also a handful of previously unreleased live tracks, including the Bee Gees' To Love Somebody. And, to give the set some contemporary relevance, Mercedes Benz has been remixed by Medicine Head.

es.



from Brown recorded in 1960/61 and making up his first UK album release, plus eight Eddle Floyd singles sides from 1964, this album is an energetic and engaging throwback to the early days of R&B. Brown was clearly ahead of the game even in 1960 and his future funk style was already almost honed

Tunk style was already armost noneous to perfection on this soft's fell Me What You're Gonna Do, Tracks such as Just You And Me Darling and Come Over Here are more traditional blues-shouting tracks, but equally compelling studies of Brown's early development. Royd's tracks are more conservative but enjoyable K soul cuts.

MUSIC WEEK 25 JANUARY 2003









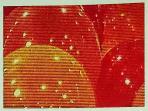
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Remember where you heard it: Start spreading the news, because the In The City crowd are set to unveil first details at Midem this afternoon (Monday) of an ITC event planned for New York this November... NYC has also been on the radar of the UK's A&R bigwigs with the lengthy saga to sign the Yeah Yeah Yeahs about to reach a conclusion. The final chapter is shortly to be written and Lucian Grainge features heavily in it, apparently ... Expect Foxy to be picking and mixing the chart hits after the new Hit 40 UK sponsor is confirmed. Word is, it's the wonder of Woolles... Would ya believe it: after scoring not a single Top 10 in its three years with Sony, Instant Karma releases its first independently-distributed single and scores an immediate smash with Panjabi MC ... Former Beatles PR Tony Bramwell isn't exactly whetting his appetite over the "gems" lurking among the 500 Fabs tapes uncovered the other week by antipiracy investigators. He reckons the tapes are "not very good and interesting", adding, "I don't even think they were stolen, just discarded as rubbish". Polydor's long-serving George McManus has not had what you would call a trouble-free past week, with his charges including the Bee Gees, Van Morrison and Pete Townshend's The Who... Blur quite clearly never made it onto Arthur Lee's radar. The Love legend last Wednesday left London's Royal Festival Hall momentarily bewildered as he introduced onto stage his very special guest, one, er "Graham Caxton". All became clear when Graham Coxon emerged from the wings... Minder Music's US affiliate struck another blow for indie publishing at the end of last year, with two mentions in Billboard's end-of-year publisher lists to round off 2002... One of Arsenal's most celebrated defences will be reuniting in April at HMV's annual Football Extravaganza. Steve Bould, Lee Dixon and Nigel Winterburn will be joining former colleague Tony Adams at London's Grosvenor House on April 1, as the former Gunners skipper receives this year's lifetime achievement award. For tickets ring Raelene Peal on 020 7723 0106 or email HMVFootball@Zafer. org.uk... Bernard Symonds, one of Virgin Records' longestserving employees with 22 years of service as financial controller, is setting up his own consultancy and can now be contacted on 01233 643325.....

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