

FOR EVERYONE IN THE BUSINESS OF MUSIC

1 MARCH 2003 £3.80



mw  
**music week**

SIMPLY RED  
HOME  
24.03.03



# SIMPLY RED HOME

"Home... their best since Stars"

GQ Magazine

"It is an obvious thing to say but  
Mick Hucknall has a fantastic voice"

Daily Express

## SINGLE 'SUNRISE' MARCH 17

Formats: 2 CD singles & 1 MC. CD1 includes mixes by 'Love To Infinity' & enhanced section featuring the 'Sunrise' video & behind-the-scenes footage. CD2 is the first in a series of collectable 'Live At Ronnie Scott's' releases

## ALBUM 'HOME' MARCH 24

Formats: CD & MC

## TV

Parkinson - Live performance, 2 songs.  
First show in new series: February 22

GMTV - Video screening: February 28  
Interview from Milan: March 8  
Studio performance: March 13

Johnny Vaughan Tonight: (date tbc)  
Plus many more

## RADIO

Radio 2 - A-List, 'Single Of The Week'  
w/c February 17

Capital 95.8 FM playlist  
EMAP Big City playlist  
GWR Group playlist  
Radio Investments Group playlist  
Real Radio Group playlist  
Century Group playlist  
on over 100 playlists after only 2 weeks  
at radio

## PRESS

GQ: 4-page feature, March issue  
Evening Standard: interview, February 6  
Times Magazine: 2-page feature, February 8

Mail On Sunday Magazine: 6-page feature,  
February 23

The Word: 'Word of Mouth' feature, March 13  
Guardian (G2): 'Home Entertainment' feature,  
March 14

Sunday Times Magazine: 'Life in a Day' March  
And many more to follow

## TV ADVERTISING

Major National TV advertising campaign  
30-second spots from Sunday before release  
including ITV (Coronation Street & The Bill),  
C4 (Friends), C5 (Home & Away) & Satellite  
(Sky One etc.)

## OUTDOOR POSTER ADVERTISING

Comprehensive campaign including major site  
at Cromwell Road for one month & premium  
backlit 96/48-sheet posters in London,  
Manchester, Birmingham, Leeds, Glasgow &  
Edinburgh throughout March

## PRESS ADVERTISING

Ad campaign end of week 1 national newspapers

## ALBUM INSTORE SUPPORT

Anticipating premium racking, chart activity,  
windows/instore displays plus Mother's Day  
promotions & co-op press advertising

## INTERNATIONAL

After only 10 days at radio 'Sunrise' enters  
airplay chart: Italy 2, Spain 14, Denmark 19,  
Austria 33, Portugal 34, Sweden 53, Germany 54

## LIVE

Ronnie Scott's shows: February 11-14  
EMAP Get Closer concert: February 22  
Radio 2/Comic Relief concert at Shepherd's  
Bush Empire: February 27  
UK Arena Tour in April & May:

April 22: Plymouth Pavilions  
April 23: Bournemouth International Centre  
April 25: Cardiff International Arena  
April 26: Nottingham Arena  
April 27: Manchester Evening News Arena  
April 29: Braehead Arena  
April 30: Newcastle Telewest Arena  
May 01: Birmingham NEC  
May 03: Hallam FM Arena Sheffield  
May 04: Brighton Centre  
May 05: Wembley Arena

Extensive World Tour throughout 2003  
including Europe, South & North America  
& South East Asia

## PHASE 2

Second single, 'Home' released in June.  
Third single, 'You Make Me Feel Brand New'  
released in October alongside album  
repromotion leading up to Christmas

Released on the simplyred.com label.  
info@simplyred.com

Sales & distribution by Ministry of Sound:  
rchattee@ministryofsound.com  
020 7740 8705

simplyred.com



**NEWS: LIMP BIZKIT** are among the acts lining up for Clear Channel's new two-day festival **News** 3



**NEWS: Indie label 2M** scores coup by beating off major labels to sign hotly-tipped **SIMPLE KID** **Talent** 5



**NEWS: DB/DM's TOM MCGEE** makes inroads into the albums chart in Norway, France and Belgium **International** 6



**ALL THE NEWS FROM THE BRITS - SEE P3, 24-25**

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# musicweek

## Wadsworth passes baton for Brits 2004

by Paul Williams

Tony Wadsworth is stepping down as Brits chairman after overseeing one of the most fascinating series of changes in the event's history.

Universal Music chairman Lucian Grange and BPI executive chairman Peter Jameson are joining forces to take over the running of the awards, after Wadsworth's third and final year in the seat.

Last Thursday's show at London's Earls Court is completely abandoned the traditional format, moving to an early evening slot and a broadcast by ITV1 later the same night. It also scrapped the traditional pre-show dinner and table seating for concert seats, as live acts include Coldplay, David Gray, Pink and Justin Timberlake.

Wadsworth believes the changes have "broken the mould" of how the

event is organised. "It's been a very similar format for several years now and, having changed so many things in one go, it's now an open field to make whatever changes we want to make in the future," he says. "It was probably taken the fear factor out of it."

This year also saw the tightest security yet as advance knowledge of the winners, preventing leaks to the media that have hit the event in recent years. Wadsworth says he did not even know who had triumphed prior to the results being announced at the ceremony, which he believes created genuine surprise for the artists and their managers.

The outgoing chairman says the changes made a much better TV programme, as the focus was on the show rather than people "schmoozing". "What it does mean is that the



**Wadsworth: improving event**

hubbub of people hopping from table to table was not there in the hall, but that doesn't take away from the excitement of the show," he says.

However, the effectiveness of the changes remained in dispute last Friday. An average 7.3m people watched the 8pm to 10pm broadcast, peaking at 8.6m when outstanding contribution winner Top Jones was performing. The 7.3m average, compared with last year's

equivalent official figure average of 7.5m, represented a slight decline in audience. It attracted a market-leading 29.4% audience share compared with around 32% last year, while 47.4% of the key 16- to 34-year-old TV audience tuned in.

However, agency sources suggested revised Barf data hinted that marginally less than 6.0m actually tuned in last year. While this would represent an increase this year of 20%, it suggests that last year's event saw a disastrous audience decline of close to 30%.

Garth Jones of ad agency Carat says, "Exact figures for last year are a little unclear as the new Barf panel, the industry standard used to report TV viewing, was in the middle of a problematic launch period. Like-with-like comparisons, now the panel has settled down, show total viewing on

the night to be 20% up year on year."

The changes also sparked a mixed reaction from people attending the event, with many in favour of the stage show winning more attention from the audience than in recent years. But there were concerns over the organisation and value for money of the after-show dinner and party.

Artist manager Steve Fin says the new format was much better. "People arriving at the time they did meant they turned up in a good mood rather than later, when they would have been stuck in a traffic jam and pissed off. People also concentrated on the show more," he adds.

Former Brits chairman Rob Dickinson said on the night he was "still taking in" the changes. "It's become like a gig, like seeing a concert, so it isn't any different to anything else," he noted.

This year's Brit Awards proved to be a controversy-free zone, with none of the on- and off-stage spectacles that have traditionally made the event a talking-point. The lack of stunts let the spotlight fall on the two biggest winners of the night, Coldplay and Ms Dynamite (pictured with Brits host Davina McCall). After scooping the gong for best British urban act, Ms Dynamite paid tribute to her peers in her acceptance speech. "Much respect to everyone who was in this category. Because for urban acts we're not just seen and spotted in the streets and just go on pop shows," she said. "We work hard and we don't normally get this kind of acknowledgement."

● Brits News, p3; Dooley, p24-25



PHOTOGRAPH BY GUY AROCH

## Dayton to host MW Awards

The Music Week Awards is returning to one of the most popular presenters in its history for next month's March 6 show - Angus Dayton.

The former Have I Got News For You host last presented the event in 1996.

The awards will see the inauguration of two new awards in the judged sections. The growing importance of DVDs is being recognised for the first time at the Grosvenor House event, with a new category to recognise the format.

The judging has already taken place for this award section, with the DVDs of David Gilmour, Kylie Fover 2002, Muse, Pulp Hits and

The Complete Jam making the shortlist.

The best radio station is also being judged for the first time with five channels shortlisted - Classic FM, Galaxy 105 FM, Kiss 100 FM, Radio Two and Xfm.

While the judged awards shortlists appear on p.7, shortlists for all the voted awards will appear on the net at [www.musicweekawards.com](http://www.musicweekawards.com) from February 25. Only a limited number of main show tickets now remain for this year's event and after-show tickets are now available at £50 plus VAT.

For more information, call James Smith on 020 7579 4093 or email [james@musicweek.com](mailto:james@musicweek.com).

## Unknown heads for Top 40

A self-funded single available in only six Virgin Migfosters was yesterday (Sunday) going for a Top 40 debut, after being pushed via a national schools campaign.

Mark Joseph's Get Through has been issued on the 22-year-old guitar-playing, singer-songwriter's own label with Joseph and his father-manager Stefan Muznyal having hand-delivered copies of the singles themselves to the stores in question. Muznyal, who has a background in non-music PR, promotions, sales and marketing, says he and Joseph decided to handle matters themselves after being "led up the garden path" on three previous occasions by companies interested in working with his son.

The pair then decided to initiate a schools campaign to try to give Joseph national coverage. This strategy included a promotion around last October's National Music Day in which pupils at around 100 schools were able to pay £1 not to wear school uniform and received a Joseph sampler CD in exchange. Schools raising £1,000 could then buy a "rock pack" of instruments via the pair, while Joseph also performed in the schools.

Promo copies of the self-funded, self-produced single were then sent to the same schools, building up a stream of pre-orders with the local Virgin store in Milton Keynes agreeing to stock it. A handful of other Virgin stores also came on board.

## Tattersfield leaves East West for Warner joint venture

Warner Music UK has confirmed that it is setting up a new joint-venture label with Christian Tattersfield, who is to step down as managing director of East West.

Tattersfield, whose contract with Warner is understood to have expired at the beginning of this year, is to focus on signing and developing artists through the label, which is as yet unnamed and will operate within the Warner Music structure. Details of his plans will be announced later this spring.

It is understood that Tattersfield will take members of the East West A&R team with him to the new operation and that he will continue to act as managing director until a replacement is found.



**Gray: success for Tattersfield**

Warner Music UK chairman Nick Pinner says the deal ensures that Tattersfield remains within the Warner UK set-up.

Tattersfield joined East West as managing director in January 2000, after six months as Arista's director of A&R. Since taking control of East West, Tattersfield has given the company successes with David

Gray, as well as Oxide & Neutroin.

First coming to prominence after scoring a number one single with Whitefield at the London-linked Internal imprint, Tattersfield joined BMG to set up Northwestside, scoring success with acts such as Jay Z (licensed for the world outside North America) and Another Level.

The news follows speculation about the broader focus of Warner Music UK's A&R activities and overall structure. The company unsuccessfully attempted to create a new joint venture with former Virgin US chief Ashley Newton via WEA London before Christmas. And it is also still understood to be in negotiations with another leading UK-based independent music group.

## news file

## WRIGHT SET FOR KEYNOTE SPEECH AT MUSIC RADIO CONFERENCE

Virgin Entertainment Group CEO and Bard chairman Simon Wright (pictured) is set to become the first retailer to give a keynote speech at the annual Music Radio Conference. Wright will address the Radio Academy-organised event at London's Savoy Theatre on April 9, when the other keynote speakers will be Radio 2 head of programmes Lesley Douglas and BPI executive chairman Peter Jamison.



## CREATORS MEET FOR RELENTLESS LIQUIDATION

A creditors meeting in the liquidation of the Rentless Records label was due to take place last Friday, with Rothman Patent & Co expected to be named as liquidator of the company. The label was put into liquidation by majority shareholder Ministry of Sound three weeks ago.

## LEADS FESTIVAL RIOTERS RECEIVE COURT PUNISHMENT

Eight teenagers who took part in violent scenes at last year's Carling Weekend Leeds Festival were handed community service orders at Leeds Crown Court last Wednesday. The teenagers had admitted their part in the disturbances. More than 40 people were injured at the music event in Temple Newsam Park last August, when toilet blocks were set on fire and police were pelted with bricks and bottles. Four juveniles earlier pleaded guilty in the youth court to their part in the disorder.

## VALENTINO WINS FIGHT FOR CO-COMPOSER STATUS OF YOUNG AT HEART

Session musician Bobby Valentino has won his fight to be recognised as a co-composer of the Bluebelts' 1994 hit single 'Young at Heart'. The Court of Appeal upheld a ruling that Valentino should be credited for his part in the song, which included coming up with the track's distinctive violin riff. Band member Robert Hodgkins had been credited for composing the music for the song, which hit the number one spot when it was re-released in 1993. The court rejected his argument that Valentino was too late in making the claim.

## RADIO TWO BLUNDER RESULTS IN DAMAGES FOR WOODEN

Guitar virtuoso Bert Woodson has received "substantial" damages from the BBC after Radio Two wrongly claimed he learned to play while in prison. A judge in London's High Court awarded the undisclosed sum after ruling that the statement had implied Woodson had been convicted of a serious crime. The allegation was made in press preview information for a Radio Two show about jailhouse rock, but there was no evidence to support it, the court heard. The information also appeared on the press section of the BBC's website.

## MCARTNEY LINES UP EUROPEAN TOUR DATES

Paul McCartney (pictured) will play his first Manchester concert in 24 years this spring as part of his first UK and continental European tour since 1993. The Manchester Evening News Arena gig on April 9 will be part of the UK leg of the tour – starting in Paris on March 25 – that will also include dates in Birmingham, London and Sheffield. A live album and DVD accompanying the tour will be issued on March 17.

## EMAP APPOINTS PINKER TO COMMERCIAL DIRECTOR ROLE

IPC's group ad director for Manchester Sandra Pinker has taken up the newly-created role of Emap Performance commercial director. Pinker, who is being based at Emap's Manchester station Key 103, has been tasked with driving revenue from the media group's regional and local radio sales teams. She joined IPC in 1997, initially as sales director.

## m w playlist

**THE WHITE STRIPES** – Seven Nation Army (XL) Ramshackle riffs from one of the most highly-anticipated albums of the year from the Detroit duo. (March 31)

**POLAROID** – Silence (unassigned) A thought-provoking blend of folk and Liz Fraser that is already generating a lot of interest in the UK and beyond (demo)

**TERRI WALKER** – Guess You Didn't Love Me (Def Soul) Fresh soul sounds from one of the UK's brightest young talents (from album, March 3)

**BENT** – Beautiful Obnoxious (Sport) Dreamy strings topped by vocals from the Beloved's Jon Marsh. A ray of sunshine in a chilly winter from the Everlasting Blink album, (March 10)

**LIMP BIZKIT** – Just Drop Dead (Interscope) Unmixed and straight from the studio, Fred Durst 'just couldn't help' posting this taster from the new album on the net last week (MP3), to be included on Lessismore.com, (June 4)

**ATHLETE** – El Salvador (Parlophone) A classic single from a remarkably refreshing album (single, March 24)

**SIMPLY RED** – Sunrise (simplyred.com) Mick's doing it for himself in this case comeback which is about to explode (single, March 17)

**THE DYSFUNCTIONALS** – Payback Time (Meanwhile) Nellie Hooper produced this track for the latest Lev's ad (single, March 17)

**DYNAMO DRESDEN** – Playtime (Plastik Raygun) This enchanting slice of wacky pop has been getting tremendous reactions from being featured on last week's New Welsh Talent CD (single, out, featured)

**ALEXIS STRAU** – Addicted (WEA) Provocative newcomer set to make a splash with this slice of savvy electro pop (single, tbc)

## BBC winning Saturday AM ratings battle

The battle lines over Saturday morning TV have been redrawn, with BBC1's Saturday Show beating its ITV rival SM:TV on total audience for two weeks running, the first BBC victory in the slot since 1999.

The Saturday Show, which includes the revamped Top Of The Pops Saturday section, won an audience of 1.1m last Saturday (February 15) compared to SM:TV's 0.9m, while also narrowly beating its CD-UK's audience average of 1m.

The winning programme featured Gareth Gates, Westlife, Christina Aguilera and Bustled, as well as a performance from T.A.T.U., an exclusive Blue video and a Nelly competition. It also narrowly tri-

## SATURDAY SHOW VS SM:TV

	average total audience
February 15, 2003	
Saturday Show	1.1m
SM:TV	0.9m
February 8, 2003	
Saturday Show	1.1m
SM:TV	1.0m

Source: Mediacom.

umphed the previous week (February 8), when the Saturday Show's total audience reached 1.1m against SM:TV's 1.0m.

The BBC says it is the first time it has beaten ITV in overall figures on Saturday morning since November 1999, when Live & Kicking was on air.

Annette Williams, executive producer of the Saturday Show, says the show is already beating its ITV rival's, but she is among younger children, but that she believes it is now pulling in older viewers as well.

"We have always been unfairly judged against SM:TV because they have longer on air," says Williams, who concedes the Saturday morning audience is a fickle one.

"There is a slightly different focus for us, which is paying off now. TOP Saturday is quite a distinctive programme for our target audience and one that shows we are reaching our core target audience, but also other people are now switching over on top of that."

## Clear Channel launches festival with digital edge

by Robert Ashton  
Clear Channel Entertainment is bidding to bring the digital age to the traditional music festival market with the launch of a two-day "multi-media experience" during the last weekend in May.

The US giant says Download Festival is an attempt to combine the spirit of the interactive and digital age with a rock festival, mixing bands with SMS interactivity, downloads, webcasts and live streaming. Iron Maiden, performing their only UK gig this year, Limp Bizkit, who have not played in the UK for more than two years, Marilyn Manson and Deftones are the first acts to confirm for the May 31 and June 1 event at Donington Park, which will cater for around 50,000 fans.

Clear Channel's European music CEO Michael Rapino says that he wanted to launch a new annual festival with "a point of difference" rather than competing over the line-up of acts with existing festivals such as Glastonbury and Reading. Clear Channel, which runs the Ozfest and rejuvenated Isle of Wight festivals in the UK in addition to a number of European festivals



Limp Bizkit: Donington date

from Belgium to Italy, is assembling what it says is the first festival to feature a whole raft of consumer technology, including the ability to download tickets, burn CDs on site, text message and have web chats with bands.

"This is not a technology exhibition. We want to use technology to enhance the experience," says Rapino. "We want this festival to leave a legacy and build a festival with real culture."

He adds that this will be done before fans make it through the gate, with a continually updated website giving them the latest news on bands, hotels, transport and weather and also during the long periods of "downtime" between acts at the festival.

Rapino says the amount of interactivity will inevitably depend on the keenness of the 50 acts which Rapino is lining up for the first Download Festival, but he expects most acts will participate at the very least in simple activities such as allowing the fans to download the songs they have played live at the event and take them home on a CD.

Meanwhile, Michael Egan and Mark Fidler last week won their right to host the Glastonbury Festival this summer when they were granted a public entertainment licence last week. The green light to hold the 2003 Festival for 150,000 people from June 27-29 was granted by Mendip district council after a seven-hour meeting – it voted 10 to four in favour of the licence – last Monday. Tickets will be on sale from April 1 and the tickets are expected to be priced around £100.

Marc Zermatti, founder of the legendary French label Sympa, is also resurrecting the infamous Mont de Marsan festival in France this summer. The first festival, staged in 1976, played host to The Damned and the punk band are expected to be asked back to perform this year.

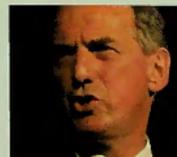
## Howells agrees to meet Bill's critics

Culture minister Kim Howells has offered an olive branch to critics of the Licensing Bill by offering to set up a working group, including musicians, to help provide guidance to licensing authorities.

At the same time, the DCMS parliamentary under secretary is offering to meet John Smith, general secretary of the Musicians Union, one of the Bill's fiercest critics.

In a move Howells hopes will deflect more heat about the controversial Bill, which is due to enter the Reports stage this week before a third reading in the House of Lords, the minister is proposing to set up a working group to inform the drawing up of statutory guidance for licensing authorities to use to them and venues promote live music.

This follows concerns that Howells will be discouraged from putting an entertainment because they fear that licensing authorities



Howells: olive branch

will impose unnecessary and costly conditions to their licences, such as requesting expensive adjustments to venues.

Howells says, "I want to ensure the Bill is enforced with a heavy dose of common sense on the ground. I hope the music world, local authorities and the industry will take the opportunity to help shape the guidance and make sure this happens."

The MU's licensing reform advy-

sor Hamish Birchall applauds the minister's move and suggests it may be the "beginning of the process of recognition that this Bill is a sledgehammer to crack nuts." It would have been better if this [asking for guidance] had come before drafting the Bill. I suppose it's better late than never," he adds.

However, Birchall, who will be briefed Smith for his meeting with Howells on March 4, says that Howells is still accusing the MU of "spreading myths" about the Bill.

A DCMS spokesperson denies Howells has been late in inviting input from musicians and says the group's membership and terms of reference will be decided shortly. "We want to speak to people who this Bill will affect and ally fears," she says.

The licensing issue is expected to form a major part of the agenda at this Wednesday's Music Industry Forum meeting.

# Retrol backs new Brits format as TV show lifts acts' profiles

by Joanna Jones

Retailers were expecting Coldplay, Tom Jones and Justin Timberlake to figure among the big Brits sales winners following their performances at this year's event.

However, the full picture of who gained most from last Thursday's show is not yet to emerge until the publication of yesterday's (Sunday) artist albums chart, as most buyers reading were unlikely to reach stores before the weekend.

HMV's product director Steve Gallant concedes that by last Friday it was too early to properly gauge retail demand. "The new format worked really well for the TV show, which after all is what it's all about," he says. "The press coverage is amazing, which will help counter some of the more negative stories about the market decline."

The decision to go "as live" resulted in a change in emphasis on press

Justin Timberlake's captivating Brits performance provided the "wow" factor on the night and underlined his growing status as an international superstar. His medley of solo singles *Cry Me A River* and *I Like I Love You* — which merged into a cover of Blondie's *Rapture* when Timberlake was joined on stage by Kylie Minogue (pictured) — was the highlight of the show for many executives polled at the post-wards reception. "It was my highlight on the night and was confirmation of what a huge star Justin Timberlake is going to be," says Zomba Music Publishing managing director Stephen Howard, who accompanied Zomba founder Clive Calder to the ceremony. The performance was expected to bring a significant sales boost to Timberlake's *Justified* album, which is already the second best-selling album of the year in the UK, behind Avril Lavigne's *Let Go*.

## BRITS 2003: THE PRESS VIEW

**The Sun** — p1 "Lucky Lucky" — 4 pages inside  
**The Mirror** — p1 "Brits stars blitz Blair, 5" — 5 pages inside  
**The Daily Star** — p1 "Kylie's Blum is So Yum!" — 5 pages inside  
**Daily Express** — p1 "True Brits", 2 pages inside  
**Daily Mail** — p1 "How Kylie Put The Bot Into The Brits", 3 pages inside



**The Guardian** — p7 "Ms Dynamite Is Best Of Britain"  
**The Independent** — p3 "Disharmony as Ms Dynamite picks up two Brits then rails at her rivals"  
**The Daily Telegraph** — p1 "Stars turn their backs on the Brits", p3 half page  
**The Times** — p5 "Brits which most stars are born in the USA"

for the show. Both the ITV and BBC1 early evening news bulletins were given the option to announce six of the show's 14 winners, while the same-night TV show changed the landscape for the usual barrage of morning-after press coverage.

But press co-ordinator for the show Bernard Doherty, of LD Publicity, says he is delighted that the coverage held up well. "We were really pleased that

going live didn't affect the press coverage at all," he says. "We still got lots of coverage in the tabloids."

Gallant says the show's performers traditionally benefit most from increased sales, highlighting the fact that Sting's outstanding contribution award last year drew his greatest hits package on the back of the performance. Highlighting increased retail confidence in the package.

"Tom Jones will get a substantial boost. Coldplay and Justin Timberlake have been selling very well anyway, but Coldplay will have reached parts they have not previously reached with Thursday night's performance and it will be interesting to see what happens with *Live Through This*," adds Gallant.

Meanwhile, indie retailers were hopeful of a busy weekend, while indicating the "as live" show had not brought customers out in their droves last Friday. Andy Atkinson, owner of Piprolin in Eastleigh, says: "We'll see most of the impact at the weekend although we have sold a few Norah Jones albums which people probably picked up from last night's show."

Universal Music TV's Brian Berg says Friday morning saw five-figure orders of Tom Jones' greatest hits package on the back of the performance, highlighting increased retail confidence in the package.

## m w comment BRITS MOANERS MISS THE POINT



Lack of atmosphere, no buzz during the show, endless queues for after-show food, poor value for money or a lack of controversy — there were plenty of gripes on Brits night.

But, aside from the fact that Brits-bashing is pretty much a national sport, such moans kind of miss the point.

It is time to labour the point, but the Brits is all about being a TV show and on that level it works. It has become a slick, seamless music programme with few low points.

There will always be those calling for a bit of controversy and, certainly, if there is a balance to be struck between the unexpected and the predictable, the show is probably erred on the safe side. Perhaps it can be more dangerous.

But what must not be overlooked is that this year's event made the transition from next-day broadcast to an almost live event with extraordinary ease. The decision to keep the winners list secret in advance of the show also brought a degree of spark and surprise to the show.

Even the bold move to reposition the presentation podium at the heart of the auditorium was truly innovative. Perhaps a more sparky presenter — a Graham Norton or Johnny Vaughan — might have made more mileage from the opportunity to roam the stalls. But Davina was a safe pair of hands on a night when that was paramount.

There will always be moaners, but when Lucian Grainge says "it [Peter Jamieson take the reins they will be in charge of an event which is in fine fettle. It is a strong base on which to build. It is extraordinary after all, in a year free of any great controversy or runaway winner, that the nation's biggest tabloids devoted their entire front pages to the show. At a time when war is looming, the tabloids see this extraordinary and it underlines the status of the show."

For what it's worth, Justin Timberlake provided my moment of the night with that captivating, slinky performance, all Jackson swirly and Rogers Nelson falsetto. For all his status as a former

'N Syncer, Timberlake was probably best known here in the UK as Britney's one-time boyfriend just a few months ago. And it has taken just two hit singles and a number one album to turn him into a superstar of epic proportions. It seems...

Pop music is all about showbiz, stars and meteoric ascendancy. It is nothing without it.

But there is something a little scary about the voracious media appetite for something, sparking and new, which switches into overdrive with such relentless speed.

We can only hope that Timberlake is still around to pick up his own Brits in three or four years' time — and the rest.

Martin Talbot  
martin@musicweek.com



## Universal and EMI tie for biggest haul of awards

Universal and EMI fought out a 5-5 draw at the Brits, as the two big guns dominated the Earl's Court event.

Universal company Polydor took four points on its own, two wins apiece for Ms Dynamite and Eminem, while EMI supplied the night's other double winners, Coldplay, whose singer Chris Martin jokingly referred to them as the "best band of all time."

EMI Recorded Music chairman and CEO Tony Wadsworth says he is "over the moon". "For Coldplay, they were big awards with best band and best album and they've achieved that in two years running. Norah Jones' was an incredible win for an album that came out in such an unassuming way," he adds.

Universal Music chairman Lucian Grainge was delighted to see awards for Ms Dynamite and Sugababes, who had not released a record for the company a year ago.

## BRITS 2003 WINNERS

**MALE** — Robbie Williams (Chrysalis)  
**FEMALE** — Ms Dynamite (Polydor)  
**ALBUM** — Coldplay, *A Rush of Blood to the Head* (Parlophone)  
**BREAKTHROUGH** — Will Young (3)  
**POP ACT** — Blue (no record)  
**INT. MALE** — Eminem (Interscope)  
**INT. FEMALE** — Fikri (RCA-Asista)  
**INT. ALBUM** — Eminem, *The Eminem Show* (Interscope)  
**INT. GROUP** — Red Hot Chili Peppers (Warner Bros)  
**INT. BREAKTHROUGH** — Norah Jones (Parlophone)

**CONTRIBUTION TO MUSIC** — Tom Jones. "I was delighted for Eminem and Coldplay were terrific, but we have got three awards for two acts on two different labels that we have developed over the past year," he says. "I'm very proud of that."

## Guests hit by logistical hiccups in dinner and after-show party

While the staging of the Brits show received general acclaim, criticism centred on the organisation of the main dinner and after-show party.

Holders of tickets costing either £600 or £1,000 per person faced the offer of being charged £10 for a mini-bottle of champagne on arrival at the event. And, with an informal buffet dinner replacing the traditional sit-down dinner of previous years, visitors to the after-show faced long queues for food.

"It is not a very civilised environment to eat and drink in, with people pushing to get to the trays of food," said one advertising executive, who uses the Brits annually as an opportunity to entertain key clients.

"Obviously, it's for charity so people find it awkward to criticise, but we spent £40,000 on entertaining clients at this year's Brits, which I

think we could have spent better in terms of giving our guests a good night out."

But Brits chairman Tony Wadsworth refutes suggestions that the after-show event was not well organised or poor value for money, indicating that much laborious preparation went into the organisation of the after-show.

Wadsworth also adds that guests were entitled to the normal amount of food expected at the event. "You were if you navigated your way around the galleries," he says. "There was an unlimited amount of wine and booze generally and a lot of very interesting food."

Virgin Records head of media Steve Morton agrees that there were teething problems with the distribution of food at the event. "But when you actually got to it, it was very good," he says.

LOVE-HEWITT TAKES FRIGHT

Jennifer Love Hewitt has become the latest artist to postpone her promotional commitments in Europe because of the threat of war with Iraq. Stuart Watson, head of International at the US singer's label, says, "While it's impossible to disagree with an artist's personal feelings on travel safety, it's hugely disappointing that Jennifer is unable to visit Europe at what is effectively the perfect time to launch her record." Hewitt's move follows Kelly and Sharon Osbourne's decision not to attend last week's The Brits.

BERTELSMANN FACES S170M SUIT

A group of US music publishers, including legendary songwriters Jerry Leiber and Mike Stoller, have filed a lawsuit against Bertelsmann over the German media giant's investment in Napster. It is a suit filed in a New York federal district court, the publishers allege Bertelsmann's financial support of the unlicensed file-sharing service constituted infringement of copyright. The publishers are seeking damages of \$1.7bn in total.

MUSIC PHIRATES MAKE SPARKS FLY

Education and the needs of the consumer in the digital age were pinpointed as key issues in an online debate entitled Music Piracy - Victimless Crime or Outright Theft held last week. The event, hosted by intellectual property rights discussion forum MakeSparksFly.com, was attended by industry speakers including British Music Rights director general Frances Lowe, Bares chairman David Ferguson and BT head of music Ben Dury.

PLANT IN RARE TV OUTING

Robert Plant is due to make a rare TV appearance on the first in a new series of ReCovered, which returns to screens in April on the recently-launched BBC Three. The former Led Zeppelin singer is due to record the show this Friday and is set to perform a cover version of Louie Louie.

MEAN COUNTRY NOW ON SKY

Mean Fiddler's London-based radio station Mean Country 102.5 has been given a national outlet with its debut last week on Sky Digital's radio platform. Alongside its London and south east, 103.5AM analogue frequency, the station is also on digital radio and online at www.meancountry.com.

NEW RACES AT DIABOLICAL

Guerilla and ambient media specialist Diabolical Liberties has appointed former Swinestead Publishing (Sleaze Nation, XRay and Jockey Star) special projects manager Acid Merrill as communications manager. Felicity Young is also joining the group from optmedia as an account handler for music/video, the on-line music video site.

PHURAL SCREAM GOING HOME

Sony's Primal Scream are set to return to their home turf to play a gig to 500 fans at Glasgow's Garage as part of the Carling Homecoming series on the 11.11. Fans can win tickets to the gig via the Carlinglive.com website while a documentary, featuring highlights of the live set and interviews, will be broadcast on national TV at a later date.

# Positiva harnesses ad power

Positiva is looking to harness the power of two massive TV advertising campaigns with releases this spring.



Lyrix Pulse ad: year-long campaign

Make Luv by Room 5 featuring Oliver Cheatham is due for release on March 28 following its adoption as the sound-bede of a year-long pan-European Lyrix Pulse ad campaign. It will be followed on April 28 by the track Husan by Bhanga Knights vs Husan, which has become a massive underground favourite after its use in a Peugeot 206 ad campaign.

The Make Luv track, which was selected by Lyrix ad agency Bartle Bogle Hegarty after six months of discussions with Positiva and EMI's synchronisation department, EMI Sync, is due to be single of the week on Radio One's Sara Cox breakfast show this week and has been C-listed by the station, five weeks ahead of release.

Alice Kendall, music coordinator at BBH, chose the track from a selection put forward by Positiva last year, before the year-long TV, cinema and radio campaign launched in the UK on Feb 10. The ad is also due to roll out across Europe and in South Africa, Middle East and Australia.

Oliver Cheatham, whose original track Get Down (Saturday Night), on which the track is based, was a number 28 hit in 1983, is

promoting the single.

Positiva has also picked up the Husan track after it featured in the Peugeot 206 ad campaign which ran from September until January and is due to return to TV later this spring. It has been heavily played by Asian stations as well as on Radio One's own Asian show. "This track One's own Asian show, "This track One is genuinely big in the Asian scene," says O'Neill.

The deals come as EMI Sync looks to raise its profile, following the launch of a new brand from the beginning of this year and a launch of the first in a long series of branded CDs aimed at maximising sync use on the company's repertoire. The first double CD sampler, themed Raunchy: Romantic, was circulated to around 800 creatives and producers within ad agencies, film and ad producers and directors and edit suites.

# Virgin's done deal signals ambitious expansion plans

By Paul Williams

Virgin Entertainment Group has confirmed that it has sealed the deal to take over one of London's prime retail sites with the acquisition of Tower's Piccadilly store.

The deal - also taking in Tower's only other surviving British store in Kensington - marks the end of the US retailer's presence in the UK after 17 years. At one stage it had eight UK stores, but was forced to close all but two last summer.

"We're pleased the deal is done, but that's not the only story," says Virgin's CEO Simon Wright, who describes the Piccadilly Circus site as one of music retail's "top locations in the world". However, at this stage he is unwilling to reveal Virgin's plans for the store or the one at Kensington.



Tower Piccadilly: top location

Virgin is now in negotiations with Tower and the building's landlords over a moving-in date. The Tower store opened at the site in July 1988, eight months after Tower's first UK store launched in Kensington.

Tower acknowledges that it has signed contracts with Virgin for the two stores, although it says the deal has not been fully executed or completed yet. It expects this to

happen by April 4.

Tower, which has been in exclusive negotiations with Virgin over the two sites since it announced last August it was looking for a strategic partner or franchisee to continue its remaining UK business, previously said it was planning to close the Kensington site by the end of this month. It added that its flagship Piccadilly site would shut within three months.

Meanwhile, Tower's two Dublin stores are also the subject of efforts by Tower to secure a strategic partner or franchisee.

The acquisition of the Piccadilly store puts into question the future of Virgin's existing Piccadilly site, which is only a stone's throw away from Tower. However, Wright is not being drawn on the 2,000 sq m

## Entertainment income sends Asda skywards

Strong entertainment sales for Asda helped parent company Wal-Mart's fourth quarter net income soar by 16% to \$2.53bn (£1.58bn).

The US retail giant, which is a leading contender to take over Safeway, last Tuesday revealed its UK's operational general merchandise sales - including entertainment - rose "in the mid 20s" in the three months to the end of January.

Asda entertainment division general manager Becky Oram says the supermarket has put in a lot of hard work behind the scenes over the past year to help lift its music, video and games sales, including investing in "new kit" in most stores.

"We put more space in DVD and games and also the new kit created increased density, which allowed new sections like metal and R&B to be introduced in some stores," she adds.

## Things go better with huge Coke credit collection promo

Some of the UK's most popular acts are about to receive massive exposure from Coca-Cola, which is linking up with a host of record labels including Island and Telstar, to create the drinks company's biggest music promotion from next month.



Mis-Teez: live from the Red Room

In what is being billed as Britain's first "mobile phone-based credit collection mechanic", consumers can build a virtual bank account of music credits by texting in codes listed on a can of Coca-Cola they have bought. More than 200m cans of Coca-Cola and Cherry Coke are included in the TXT For Music on-pack promotion.

Credits can then be exchanged for a choice of five compilation albums and eight CD singles including Telstar's Mis-Teez, Echo's Fever, Island's Busted, Serious/Meccury's Sonique and All Around The World's Kelly Rowland. Other labels involved in the compilation include EMI, Independent and V2.

Mis-Teez: live from the Red Room media division managing director Mark Crossingham says, "This is a fantastic opportunity for our artists with regards to both promotion and marketing. The text-messaging mechanic is spot on for young consumers."

Consumers can also win backstage tickets to eight live Coca-Cola Red Room sessions, which will see other Mis-Teez, Feeder or Busted headline at exclusive gigs in cities including London, Manchester, Brighton and Cardiff. Emap Performance is organising the concerts and will support the promotion across its radio, magazine and TV brands' including Smash Hits and Kerrang!.



Former Sneaker Pimps vocalist Kelli Allis is gearing up for her highest profile release to date, which is already receiving wide mainstream exposure thanks to its use in the new Levi's Type 3 Jeans TV ad campaign (pictured). All is the vocalist on Nellie Hooper's latest project The Dysfunctionals, a the campaign by Levi's account directors BBH. Hooper's previous work as a producer has included Madonna. Massive Attack, Bjork and No Doubt's a career-reviving album Rod Stoney. Sony Music has licensed Payback Time from Hooper's own label. Meanwhile, and will release the track as a single on March 27. Les Rhythmes Digitales hynchpin Jacques Lucont will provide a remix of Payback Time under the alias Thin White Duke.

## Edel aims to buck dance downturn with free2air

Edel UK is looking to buck the general decline in the fortunes of dance labels with a new venture which is set to launch with a remix of an old Housemaster's track.

The company has backed a new joint venture business, free2air, being established by former head of A&R of Incentive Music, Craig Dimech. Free2air's launch single, named *Change The World* by DJo Lenny Vs The Housemasters, samples *Flagday*, a track by Norman Cook and Paul Heaton's former group.

The new venture has already been selected by Pete Tong as his Essential New Tune on two occasions. "I wanted to sign something that the new label could hit the ground running with," says Dimech. "I think says his new venture will be an antidote to the current doom and gloom being felt by much of the dance community. The best form of defence is attack," he says. "Instead of pulling up the shutters at the first sign of a downturn, we want to do something that shows a bit of forward thinking."

Other deals just completed by free2air include a new track produced by Jason Nevins titled *I'm In Heaven* which is set to be re-released with a featured name vocalist.

During his three years at Ministry of Sound-affiliated Incentive, Dimech signed acts including *Warrior*, *Santos*, *Mario Piu* and *Genau* C.

The growing power of "earshot" promotion is highlighted with the campaign for *Moloko's* (pictured) forthcoming album *Statues*, which is due for release through *Echo* on March 3. In addition to traditional radio, TV, press and internet exposure, the release will be supported in a wide range of shops, bars and restaurants, including *Armani*, *Cafe Rouge*, *Jigsaw*, *Pret A Manger*, *All Bar One*, *Coffee Republic*, *Ted Baker* and *Tonl & Guy*. *Echo* head of marketing *David Rowell* says the network has been developed to tap into the expanding market which is increasingly hard to reach through mainstream media. "There are a whole legion of record buyers who are impossible to get at through traditional outlets - who don't listen to radio, read the *NME* and are scared to death of national retailers - that only trust what their mates tell them at dinner parties," he says. The album's introductory single, *Familiar Feeling*, looked set to enter the *UK* charts in the *Top 20* yesterday.

**LABEL FOCUS** If you've already heard of west London's *Xosha* Music, chances are you will have, or will soon be hearing about one of their artists. One of the company's vocalists, *Terri Walker*, is currently the subject of much word-of-mouth in urban circles and is set to keep up the pace now she has signed a licensing deal with *Def Jam*.

*Walker's* emergence is the result of hard graft on the part of *Xosha*, which has over the past five years developed into what looks set to become the blueprint for small independent music companies. The management company has an in-house studio, its own producers and artists and has established a marketing, promotion and record label arm to its activities. "Our roots are in management, but by doing everything else it allows us to build things up and set the pace," says *Dean Zepherin*, founder of *Xosha*.

The company's development is aimed in part at removing the obstacles that stop some new UK urban talent achieving its potential according to *Zepherin*. "We find that the DJs and the public are really into something, but then

# 2M nets Simple Kid as priority for 2003

by James Roberts

Independent label 2M Recordings has beaten off competition from a number of major labels to sign up-and-coming artist Simple Kid to a long-term deal.

The deal is a coup for the fledgling label following recent uncertainty over its future, prompted by a series of changes at Ministry of Sound, which is a minor stakeholder in the label.

"We're 150% up and running with the label and are raring to go," says 2M CEO Cheryl Robson, the A&R veteran who has previously worked at East West Records and Virgin's Innocent imprint. 2M's main outside funding comes from VCL, part of the Woolworths Group, with Ministry holding a minority stake. "We have a very different setup to many other joint ventures that Ministry is involved with," says Robson.

Irish-born Simple Kid - aka *Ciaran McEntee* - is managed by *Richard Lowe* and *Martin Patton* of *MRM Productions*, who also managed *Catania*. The artist released two singles in 2002. *I Am Rock* and *Truck On*, through *Simon Williams' Fierce*



Key 2M album projects for 2003: Simple Kid (left), Mankato

*Panda* singles label. Both singles were awarded single of the week status by *Radio One's Mark & Lard*, as well as being played by *Xfm* and also featured in press including *Dazed & Confused*, *Sleaze Nation*, *The Fly and X-Ray*.

Having previously toured with the likes of *Suede* and *Polychromic Spre*, Simple Kid will tour the UK in the summer to support the release of his debut 2M single, which is due out in June.

Simple Kid joins another singer/songwriter, *Mankato*, as 2M's key album projects for 2003.

"Our objective is to sign and develop album-based acts with international appeal," says Robson,



who is currently negotiating worldwide licensing deals for both artists. Mankato will debut in April with the single *Flesh and Bone*, followed by the album *Safe As Houses*, in the summer. "We are already getting fantastic reactions to the first single," says Robson.

Initial awareness of Mankato will be generated online, according to 2M general manager *John Pawley*. "We are developing a great computer generated video which lends itself very well to online promotion," he says. "We will be starting things off with online video site *Vimeo* C and tie-ups with *Apple* and *FreePress*." 2M Recordings is distributed by *3MW/TEJ*.

## newsfile

### IRISH BANDS SET FOR SKSX BOOST

The Irish Music Rights Organisation has organised a showcase at *SKSX* on March 14 to boost the US profile of a number of Irish acts. The event at *Austin's Hard Rock Cafe* will feature *Mundy*, *Relish*, *Woodstar* and *Rosey*. The Irish showcase will be held on the same evening as the British showcase at *Austin's Ritz* venue, which will feature *Hundred Reasons*, *British Sea Power*, *Grand Drive*, *Kaito*, *The Darkness* and *Coil-cop*.

### TASTE MEDIA SIGNS SEVEN

Veteran indie rockers *Seven* are poised for another comeback having signed a new deal with *Taste Media*, home to *Muse*, *Serjane* and *Vega* 4. The band will return in *May* with a new single titled *You Can't I Be* You, which has been produced by *Seven* and is being managed by *Taste Media*. *Seven* will kickstart their comeback with a run of seven consecutive nights at *London's Barbican* venue from *May 4*, followed by a similar residency at the band's home town of *York*.

### WALL OF SOUND TURNS 10

Independent label *Wall of Sound* is planning a series of activities to celebrate its 10th anniversary this year. A compilation of classic tracks and remixes is currently being compiled and will be supported by live events in 10 UK cities. The label, which has enjoyed success through the likes of *RoxyPop*, *Propellerheads* and *Wagways*, will launch its 10th birthday celebrations at the *Miami Winter Music Conference* on *March 22*. Ten years is a long time in anyone's book, let alone one in which most of the pages are missing," says *Wall of Sound* boss *Mark Jones*.

### STYLOPHON ONLINE REMIX

EMI dance imprint *Profitec* is launching an online remix initiative for its Italian act *Stylophon*. Parts of the band's track *It's Old School With The New School* are available for download from *MP3.com* Europe, while finished remixes should be submitted before *March 21*. Winners will receive *PCDJ* producers software and a possible commercial release of their submitted remix.

### THIS WEEK'S RPI AWARDS

Albums: *Def Hed Chill Peppers* By The Way (4 x platinum) *Oasis* *Heaven Chemistry* (3 x platinum) *Norah Jones* *Come Away With Me* (3 x platinum) *Justin Timberlake* *Justified* (2 x platinum) *Queen* *Queen Platinum Collection* (3 x platinum) *Busted* *Busted* (platinum) *The Streets* *Original Pirate Material* (platinum) *50 Cent* *Get Rich Or Die Tryin'* (gold) *Kelly Rowland* *Simply Deep* (gold) *OST* *Oschi* (gold) *Various* *I Love Smash Hits* (gold) *Various* *Pure Hip Hop 2003* (gold) *Various* *Power of Love* (gold) *Various* *Respect Love Songs* (gold) *Massive Attack* *1000 Words* (gold) *Aaliyah* *I Care 4 U* (gold) *T.A.T.U.* *200km/h In The Wrong Lane* (gold) *Various* *Extreme Euphoria* (silver) *Various* *Extreme Euphoria 2* (silver)

Sources: RPI. *Tech* shows latest new arrivals in the seven days to Friday *February 14* and *21*, 2003.



*Xosha* talent: *Walker* (left) and *Yarde* the buck stops with the record companies, he says.

*Walker's* debut single *Guess You Didn't Love Me* (featuring *Mos Def*) is a good example of how *Xosha's* approach is beginning to pay off. The singer has been involved in session work at *Xosha's* studio over the past few years and has slowly been developing a unique American-sounding style. In fact, it was *Def Jam's* US office that first became interested in *Walker*. "I didn't even play her to anyone in the UK at first because we'd get used to having little record label

interest in the UK," says *Zepherin*. *Xosha* sees the development of a new UK sound - not the imitation of US influences - as the key to the long-term success of urban artists.

"The best chance the UK has in breaking through internationally is to break the stereotypical barriers that exist," says *Zepherin*. "With *Terri* it would have been easy to put her on a production line of writers and producers, but we have tried to steer her into her own sound."

Another key member of the *Xosha* team is musician *James Yarde*,

who is also the musical director of *Walker's* band. He hopes *Xosha's* future releases help to bridge the divide between the UK's numerous niche urban scenes. "What we are trying to achieve is music that can work from a DJ perspective but which also has enough depth to be appreciated by the musos," he says.

A taster of the company's key artists will be released as a compilation album in *March*. *Global Soul Series 1* will feature acts such as *N'Jay*, *Amber Renee*, *Daniel Debeaux*, *Cherokee* alongside *Walker*. *Global Soul* will aim to find quality soul acts from all corners of the world and develop them with support of high-profile live shows.

*Xosha* has also added *Philadelphia's Viktor Duplak* to its client list. *Duplak* is best known as songwriter and producer for artists such as *Erykah Badu*, *Jazzanova*, *King Britt* and *Jamiroquai*. As well as being a big name DJ, *Viktor* is now venturing into the artist world himself.

In addition, during the past three months, the company's regular live events have featured performances from *Walker*, *Sammy Jay*, *Julie Dexter*, *Hill St*, *Omarr* and *Viktor Duplak*.

## US Chartfile

## 50 CENT LIFTED BY FEBRUARY FACTOR

Valentine's Day gift buying and the President's Day weekend brought American record buyers on in droves last week, with sales of the Top 200 albums improving by 23.6% week-on-week to a shade under 6m. In the Top 20, the only album to suffer a decline was 50 Cent's *Get Rich Or Die Tryin'*, which understandably edged down from its spectacular opening week tally of \$72,000 to a still staggering \$22,000. It remains number one by some distance, with the Dixie Chicks' *Home In America* selling with sales of 170,000. 50 Cent's single *Just a Ghetto Nigga* remains at number two on the Hot 100, behind Jennifer Lopez and LL Cool J's *All I Have*.

While country veteran George Strait made the chart's highest debut, with his first ever live set *For The Last Time* debuting at number seven, the most impressive move was the chart — and clearly a popular Valentine's Day gift — came from Rod Stewart's (pictured) *It Had To Be You: The Great American Songbook*. The album, which peaked at number four in November, sprints 26-10 with sales leaping more than 87%. It means Stewart is back on top of the Brit list ahead of Coldplay, even though the latter act's *A Rush Of Blood To The Head* climbs 24-21 on a 32% expansion in sales fuelled both by US TV dates for the group, and the continuing growth of their latest single *Clocks*, which moves 55-50 on the Hot 100. *A Rush Of Blood...* sold more than 54,000 copies last week to take its 25 week total past the 1m mark.

It is a good week, too, for Elton John, whose *Greatest Hits 1970-2002* reaches 46-28, thanks to a 37.7% hike in sales. The album crosses the 750,000 sales mark on its 14th week in the chart.

Further down the chart, there were debuts for Maroon 5's *Attack's 100th Window* at number 69, *The Essential Ozzy Osbourne* at number 81 and *Supergas' Live On Other Planets* at number 195.

100th Window is only the second Massive Attack album to reach the Top 200 and debuts only slightly lower than the number 60 peak of 1998's *Mezzanine*, after selling 24,500 copies.

The *Essential Ozzy Osbourne* is the belated reissue of the band's latest compilation, and is faring poorly for the high profile Osbourne, even by comparison to last year's *Live At Budokan*, which reached week 20. Surprisingly, *Live On Other Planets* is the first Supergas (pictured) album to make the Top 200. It sold 7,300 copies last week and was helped by the band's appearance on the popular NBC show *Late Night With Conan O'Brien*.

Alan Jones

## Euro consumers back to reduce VAT and boost sales

By Joanna Jones

A significant number of consumers across Europe say they would buy more CDs if prices were slashed through reduced VAT rates.

Nearly 60% of those aged 16 or over quizzed in an IPI-commissioned poll said they would be willing to increase their annual spend on music were a lower rate in place, while a third not currently buying any music would buy an average five CDs a year.

The results of the survey, carried out by the Martin Hamblin agency in Germany, Italy, Spain, Sweden and the UK, were unveiled last week as EU finance ministers met in Brussels to discuss reducing VAT to the level already agreed for other cultural goods.

The IPI launched the survey as



Jameson: arrogant days are over

part of an ongoing industry-wide campaign on the issue, involving a coalition of labels, authors and composers, publishers, managers and retailers. The study's findings suggest album sales could double across the five countries surveyed.

BPI executive chairman Peter Jameson says the campaign is "about ensuring music is treated fairly as a vital part of our culture".

"The EU has long conceded that our culture is something which needs nurturing and maybe even legislative support," he adds.

British Music Rights director general Frances Lowe also spoke out, arguing that it is unfair that recorded music is subject to VAT rates as high as 25%, while other cultural goods and services benefit from rates of 5% or less.

The coalition is fighting to get the European Commission to classify recorded music as a cultural good under Annex H of the VAT directive so member states would at least have the option to lower the tax.

It believes the move would revitalise music sales across Europe and would compensate governments for any loss of revenue resulting from a VAT reduction on sound

recordings within two years.

VAT rates on CDs in the EU currently range from 16% in Germany and Spain, 17.5% in the UK, and up to 25% in Sweden, while in the UK there is a zero rate of VAT on cultural goods including books, which encompasses products from sheet music to cinema tickets.

Jameson adds, "Just because 20 years ago the record industry could arrogantly rise above the need for recorded music to be classified as a cultural good, it is not necessarily the same situation today. A number of business fundamentals have changed in the meantime."

The European Commission is currently reviewing the 6th VAT directive and is expected to propose a proposal on the classification of cultural goods before the summer.

## Skydog is making tracks for London

Skydog Records, the legendary French indie band classic albums such as 1991 Pop's *Metallic KO*, is moving its headquarters to London.

Skydog is retaining a presence in Paris and its other office in Madrid, but new UK label manager Frenchy Gloder and founder managing director Marc Zermatti are moving the main operation to the UK. "Basically we had a big fall out with our distributors, Melodic, in France and we thought the direction we are going in would be better suited to be in England," says Gloder.

The first UK releases, to be distributed by Jungle/SRD, include garage rock band Gutter Wolf, and DVD versions of classics from The Stooges, MCS and New York Dolls.

## Streets' big US push backed by flagship TV

Locked On/679 Recordings' The Streets have secured key promotional spots on US TV in March on the back of an eight-date tour.

The Streets are scheduled to perform Let's Push Things Forward on NBC's flagship *Jimmy Kimmel* show on March 12 and ABC's popular new vehicle the *Jimmy Kimmel* show the following night.

Mike Skinner's Original Pirate Material, which is signed to Vice Recordings and distributed by Atlantic in the US, has sold 70,000 copies largely on the back of college radio play and MTV spins.

Now Vice are looking to up the ante, with Let's Push Things Forward going to alternative radio and employing the full marketing might of Atlantic.

"We are moving up a gear," says Warner UK director of international marketing Hassan Choudhury. "OPM is up to 70,000 sales now in the UK, with this week's live dates and TV shows, we want to move it up to nearer 200,000."

An eight-date tour of major US cities from San Francisco to Boston and an appearance at the Miami Winter Music Conference are set to take place around the TV spots between March 11 and 20.



DB Records/BMG's Tom McCrae's (pictured) Just Like Blood album has made its first significant inroads into international sales charts, with a Top 10 entry in Norway and Top 40 spots in France and Belgium. The album, which was released earlier this month in selected markets, is now being rolled out around the world, including full releases scheduled for Germany in May and Japan following a strong UK push boosted by extensive online activity. McCrae's 2000-released self-titled debut sold 120,000 worldwide. While he shifted half of those units in France, the album only charted in the lower reaches of the country's Top 100. Meanwhile, BMG is currently in discussions with several labels regarding a US release. Promo taking place around a European tour throughout March includes an appearance on Netherlands' RTL4 Barend & von Dorp show, a live national broadcast at France Inter and in-store appearances at Fnac stores.

## MTV unveils plans for new European formats

MTV Networks Europe is bidding to create its own versions of popular US series such as *The Osbournes*, *Jackass* and *Becoming...* with the launch of a new development unit dedicated to creating original music-related programming across Europe.

Working as part of the MTV Productions Europe group and set to launch on March 10, the new operation has promised to develop three new formats and up to 20 pilots by the end of this year with localised content.

The new unit will be headed by Matthew Boves, formerly head of production at MTV UK and Ireland, in his new role as director of development MTV Productions Europe.

Boves joined MTV Europe in 1998, spearheading the award-winning *Videoclash*, Europe's first SMS-based show, before going on to develop *Hit List UK* and the recently-launched *Dirty Sanchez*.

MTV Productions Europe senior vice president Richard Godfrey, who will oversee the operations of the new development unit, says it will make the European operation less reliant on US content.



Godfrey: championing local artists

"Series like the Osbournes and *Jackass* are phenomenal successes, but they are not all relevant to our channels over here. Some translate well, others don't," says Godfrey. "We need to create some of our own formats and series that reflect the interests of a European audience and we are looking as much as possible to feature artists that might not be featured in the US."

Meanwhile, production teams from across MTV Europe's network of 17 channels, as well as its US and international counterparts, will also feed into the new unit.

MTV's Winterjam event, taking place in Switzerland on March 14, is the production arm's next programming initiative.

## TOTP brand scores Mid-Eastern success

Top Of The Pops has secured its first localised version outside Europe and first broadcast slot in the Middle East following a deal between pan-Arab broadcasting group MBC and BBC Worldwide.

The Arabic version of the chart show formed part of MBC star Razan's Razanama show on MBC's new entertainment channel "2", which is broadcast to around 120 million Arab-speakers around the world.

Razan is set to make regular trips to the TOTP studio at Television Centre in London to record links and interview features for the show in a TOTP-branded area of her Beirut-based studio.

Meanwhile, MBC has signed a deal to produce a fully localised version of TOTP featuring Arab artists and a specially-created Arab pop chart from November this year.

RTL in Germany, France 2 in France, BNN in the Netherlands, Jim TV in Belgium and Ra2 in Italy already broadcast localised versions of TOTP, while 112 countries broadcast the UK version.

TOTP global brand manager Simon Kenyon says the show is the "number one priority" market followed by Central and Latin America, Scandinavia and Spain.



# MW AWARDS®

THURSDAY MARCH 6, 2003  
LE MERIDIEN GROSVENOR HOUSE

## SHORTLISTS FOR JUDGED AWARDS:

### THE PR AWARD

- KATE HEAD OF BMG  
FOR BUSTA RHYMES' 'GENESIS'
- CHRIS HEALLET OF FIFTH ELEMENT  
FOR STATUS QUO 'HEAVY TRAFFIC'
- CHRIS LATHAM OF PARLOPHONE  
FOR COLDFEEL 'RUSH OF BLOOD TO THE HEAD'
- KELLY PIKE OF KELLY PIKE PUBLICITY  
FOR MALU MUSIC
- DAVE WOOD OF DNL  
FOR BEVERLEY KNIGHT

### BEST MARKETING CAMPAIGN

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# ALL THE CHARTS EXPOSURE



1 MARCH 2003

## RADIO ONE

#	Title Artist	Weeks on chart	Peak
1	<b>SING FOR THE MOMENT</b> Enimem (InterScope/Polydor)	20/11	23
2	<b>CRY ME A RIVER</b> Justin Timberlake (Jive)	25/11	32
3	<b>CANT STOP</b> Red Hot Chili Peppers (Warner Bros)	24/10	30
4	<b>ALL THE THINGS SHE SAID</b> Tatu (Interscope/Polydor)	25/11	28
5	<b>MOVE YOUR FEET</b> Junior Senior (Mercury)	24/10	23
6	<b>STOLE KILLY ROWLAND</b> (Columbia)	23/10	27
7	<b>IS BONNIE &amp; CYDIE</b> Julie & The Bonnie Tompkins Band (Mercury)	21/11	29
8	<b>IN DA CLUB</b> O'Jays (Stax/Interscope/Polydor)	16/11	24
9	<b>SHAPE</b> Sugarbushes (Universal Island)	20/11	24
10	<b>HEY MA</b> Caron (J&F/Warner Bros)	20/11	24
11	<b>SONGBIRD</b> Dads (Big Brother)	17/11	23
12	<b>EPLÉ</b> RaySogno (Walt O Sound)	13/11	22
13	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	17/11	19
14	<b>JUST THE WAY I'M FEELING</b> Feadah (Echo)	14/11	20
15	<b>LIFESTYLES OF THE RICH AND FAMOUS</b> Good Charities (Epic)	15/11	20
16	<b>PAIN KILLER</b> Turnm Brakes (Source)	14/11	18
17	<b>PARADISE</b> U Cool (J&F/Warner Bros)	13/11	21
18	<b>TRUE</b> James Earl Ray, Angel Blue, DJ D-Diddy (Mercury)	12/11	25
19	<b>THE WAY THAT YOU LIVE</b> The Roots (A&M)	12/11	22
20	<b>MUNICION TO BACK</b> The Roots (A&M)	11/11	19
21	<b>THE OPERA SING</b> Drake Newby (Mercury)	12/11	17
22	<b>GIMME THE LIGHT</b> Sean Paul (East West)	12/11	20
23	<b>YOU'RE A SUPERSTAR</b> Love Inc. (Mercury)	12/11	22
24	<b>AUTOMATIC</b> Sarah Williams (RCA)	12/11	16
25	<b>I'LL BE YOUR ANGEL</b> Kim (Mercury)	11/11	17
26	<b>GET OVER IT</b> OK Go (Capitol)	10/11	16
27	<b>HERE IT COMES AGAIN</b> Melanine C (Virgin)	11/11	15
28	<b>THE BOYS OF SUMMER</b> U2 (Mercury)	10/11	11
29	<b>GOSSIP FOLKS</b> Missy Elliott (Elektra)	9/11	15
30	<b>I BEGIN TO WONDER</b> Danni Minogue (London)	8/11	14

© Music Control UK. Chart based on total number of plays on Radio One from 06:00 on Sun 16 February 2003 until 03:00 on Sat 22 February 2003.

## ILR

#	Title Artist	Weeks on chart	Peak
1	<b>STOLE KILLY ROWLAND</b> (Columbia)	55/26	24/10
2	<b>ALL THE THINGS SHE SAID</b> Tatu (Interscope/Polydor)	55/25	27/10
3	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	49/33	20/11
4	<b>CRY ME A RIVER</b> Justin Timberlake (Jive)	45/35	22/11
5	<b>THE BOYS OF SUMMER</b> U2 (Mercury)	43/32	13/11
6	<b>DON'T WORRY</b> Apollonia (Polydor)	37/35	25/12
7	<b>YOU'RE A SUPERSTAR</b> Love Inc. (Mercury)	28/32	15/11
8	<b>HERE IT COMES AGAIN</b> Melanine C (Virgin)	28/32	12/11
9	<b>BIG YELLOW TAXI</b> Counting Crows (Geffen/Polydor)	26/32	13/11
10	<b>FEEL</b> Robbie Williams (EMI)	25/31	13/11
11	<b>AUTOMATIC</b> Sarah Williams (RCA)	24/31	12/12
12	<b>IF YOU'RE NOT THE ONE</b> (Capitol)	24/31	13/11
13	<b>SONGBIRD</b> Dads (Big Brother)	23/32	13/11
14	<b>HEY MA</b> Caron (J&F/Warner Bros)	20/34	11/11
15	<b>YEAR 2000</b> Bustled (Universal Island)	20/34	11/11
16	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	20/32	10/11
17	<b>THE WAY THAT YOU LIVE</b> The Roots (A&M)	22/42	14/11
18	<b>I BEGIN TO WONDER</b> Danni Minogue (London)	21/31	9/11
19	<b>SKER BOI</b> Anell Lavigne (Mercury)	21/30	17/11
20	<b>SOUND OF THE UNDERGROUND</b> G-Unit (A&M)	19/30	10/11
21	<b>I CAN'T BREAK DOWN</b> Smokey Robinson (Mercury)	18/30	8/11
22	<b>INCREDIBLE (WHAT I MEANT TO SAY)</b> Darius (Mercury)	18/30	9/11
23	<b>THE OPERA SING (BARE IN THE WORLD)</b> Jaye (Mercury)	18/30	10/11
24	<b>HIDDEN AGENDA</b> Craig David (Virgin)	12/27	12/11
25	<b>SUGAR</b> Ruby Amanfu (Polydor)	12/27	8/11
26	<b>FAMILY PORTRAIT</b> Pink (Arista)	11/29	7/11
27	<b>BONNIE &amp; CYDIE</b> Julie & The Bonnie Tompkins Band (Mercury)	11/29	8/11
28	<b>JUST THE WAY I'M FEELING</b> Feadah (Echo)	11/29	8/11
29	<b>U MAKE ME WANNA BAW</b> (Innocent)	11/29	7/11
30	<b>SHAPE</b> Sugarbushes (Universal Island)	11/29	6/11

© Music Control UK. Chart based on total number of plays on all mainstream independent radio stations. © Music Control UK. Chart based on total number of plays on all mainstream independent radio stations.

## TOP 10 GROWERS

#	Title Artist	Weeks on chart	Peak
1	<b>U MAKE ME WANNA BAW</b> (Innocent)	8/23	8/23
2	<b>I HAVE JENNIFER LOPEZ</b> Feat. U Cool J (Epic)	7/26	7/26
3	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	11/28	28/11
4	<b>SUNSHINE SIMPLY RED</b> (Simply Red)	9/15	33/10
5	<b>SCANDALOUS MISTAKE</b> (Telstar)	6/27	23/10
6	<b>INCREDIBLE (WHAT I MEANT TO SAY)</b> Darius (Mercury)	9/15	32/10
7	<b>SUGAR</b> Ruby Amanfu (Polydor)	8/16	27/10
8	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	24/11	25/10
9	<b>THE BOYS OF SUMMER</b> U2 (Mercury)	49/33	20/11
10	<b>SHAPE</b> Sugarbushes (Universal Island)	8/23	22/10

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

## TOP 10 MOST ADDED

#	Title Artist	Weeks on chart	Peak
1	<b>SUNSHINE SIMPLY RED</b> (Simply Red)	15	10
2	<b>U MAKE ME WANNA BAW</b> (Innocent)	10	10
3	<b>SHAPE</b> Sugarbushes (Universal Island)	8	8
4	<b>CLOCKS</b> Coldplay (Parlophone)	8	8
5	<b>KEEP ME A SECRET</b> Anastie Henderson (Mercury)	7	7
6	<b>GOSSIP FOLKS</b> Missy Elliott (Elektra)	6	6
7	<b>SCANDALOUS MISTAKE</b> (Telstar)	5	5
8	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	4	4
9	<b>INCREDIBLE (WHAT I MEANT TO SAY)</b> Darius (Mercury)	4	4
10	<b>K-A-C-H-I-N-G</b> Shania Twain (Mercury)	4	4

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

## TOP 10 PRE-RELEASE

#	Title Artist	Weeks on chart	Peak
1	<b>THE BOYS OF SUMMER</b> U2 (Mercury)	49/33	20/11
2	<b>HERE IT COMES AGAIN</b> Melanine C (Virgin)	38/35	12/11
3	<b>SING FOR THE MOMENT</b> Enimem (InterScope/Polydor)	38/39	38/39
4	<b>SUGAR</b> Ruby Amanfu (Polydor)	32/45	32/45
5	<b>CLOCKS</b> Coldplay (Parlophone)	33/4	33/4
6	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	31/56	31/56
7	<b>I BEGIN TO WONDER</b> Danni Minogue (London)	30/73	30/73
8	<b>SUNSHINE SIMPLY RED</b> (Simply Red)	28/94	28/94
9	<b>SHAPE</b> Sugarbushes (Universal Island)	27/99	27/99
10	<b>INCREDIBLE (WHAT I MEANT TO SAY)</b> Darius (Mercury)	23/38	23/38

© Music Control UK.

## MTV

#	Title Artist	Label
1	<b>CANT STOP</b> Red Hot Chili Peppers (Warner Bros)	Warner Bros
2	<b>SING FOR THE MOMENT</b> Enimem (InterScope/Polydor)	InterScope/Polydor
3	<b>CRY ME A RIVER</b> Justin Timberlake (Jive)	Jive
4	<b>TIMES LIKE THESE</b> Foo Fighters (RCA)	RCA
5	<b>SHAPE</b> Sugarbushes (Universal Island)	Universal Island
6	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	Virgin
7	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	RCA
8	<b>ALL THE THINGS SHE SAID</b> Tatu (Interscope/Polydor)	Interscope/Polydor
9	<b>LIFESTYLES OF THE RICH AND FAMOUS</b> Good Charities (Epic)	Epic
10	<b>WORK IT</b> Kelly Rowland (Mercury)	Mercury

Most played videos on MTV UK/Media Research Ltd w/c 22/12/03. Source: MTV UK.

## THE BOX

#	Title Artist	Label
1	<b>SPIN</b> The Spice Girls (Garnet)	Epic
2	<b>BORN TO TRY</b> Delta Gooden (Epic)	Epic
3	<b>ALL I HAVE</b> Jennifer Lopez (Epic)	Epic
4	<b>ALL THE THINGS SHE SAID</b> Tatu (Interscope/Polydor)	Interscope/Polydor
5	<b>BEING NOBODY</b> Liberty X (Virgin)	Virgin
6	<b>TONIGHT</b> Westside (Arista)	Arista
7	<b>I'M WITH YOU</b> Avril Lavigne (Arista)	Arista
8	<b>U MAKE ME WANNA BAW</b> (Innocent)	Innocent
9	<b>INCREDIBLE</b> Darius (Mercury)	Mercury
10	<b>YEAR 2000</b> Bustled (Universal Island)	Universal Island

Most requested videos on the Box w/c 22/12/03.

## VH1

#	Title Artist	Label
1	<b>BIG YELLOW TAXI</b> Counting Crows (Geffen/Polydor)	Geffen/Polydor
2	<b>SONGBIRD</b> Dads (Big Brother)	Big Brother
3	<b>PAIN KILLER</b> Turnm Brakes (Source)	Source
4	<b>DON'T WORRY</b> Apollonia (Polydor)	Polydor
5	<b>IF YOU'RE NOT THE ONE</b> Danni Beinfeld (Virgin)	Virgin
6	<b>STOLE KILLY ROWLAND</b> (Columbia)	Columbia
7	<b>CRY ME A RIVER</b> Justin Timberlake (Jive)	Jive
8	<b>HERE IT COMES AGAIN</b> Melanine C (Virgin)	Virgin
9	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	RCA
10	<b>FOR WHAT IT'S WORTH</b> The Carpenters (Capitol)	Capitol

Most played videos on VH1 w/c 22/12/03. Source: VH1.

## STUDENT CHART

#	Title Artist	Label
1	<b>PAIN KILLER</b> Turnm Brakes (Source)	Source
2	<b>SING FOR THE MOMENT</b> Enimem (InterScope/Polydor)	InterScope/Polydor
3	<b>SPECIAL CASE</b> Massive Attack (Virgin)	Virgin
4	<b>A MODERN WAY OF LETTING GO</b> Islandw (Parlophone)	Parlophone
5	<b>DON'T THINK YOU'RE THE FIRST</b> Coal (Belton)	Belton
6	<b>JUST THE WAY I'M FEELING</b> Feadah (Echo)	Echo
7	<b>LIFESTYLES OF THE RICH &amp; FAMOUS</b> Good Charities (Epic)	Epic
8	<b>HONESTLY</b> Zwan (Reprise)	Reprise
9	<b>THE BITTER END</b> Pizzicato (Capitol)	Capitol
10	<b>SONGBIRD</b> Dads (Big Brother)	Big Brother

UK student chart for 22/12/03. Compiled by Student Broadcast Centre based on UK student radio chart returns.

## CD:UK CD UK

**Split in the Sky** Gareth Gates; **Being Nobody** Richard X vs Liberty X

**Scandalous Mistake** (Telstar); **Provier** (Mercury); **Here It Comes Again** Melanine C (Virgin); **All The Things She Said** Tatu (Interscope/Polydor)

## POPWORLD

**Performances:** The Boys of Summer U2 (Mercury); **Interviews:** Anastie Henderson; **Segues:** Missy Elliott; **Videos:** All I Have Jennifer Lopez; **First:** Enimem 22/12/03

## SMASH HITS

**Videos:** Split in the Sky; **Gareth Gates:** Tonight's Show; **Automatic:** Sarah Williams; **Reminiscence:** Beautiful Christina Aguilera; **Can't Breakdown** Smokey Robinson; **All The Things She Said** Tatu (Interscope/Polydor)

## T4 SUNDAY

**Performances:** Being Nobody Richard X vs Liberty X

## TOP POP

**Friday:** All The Things She Said Tatu (Interscope/Polydor); **Saturday:** Performances: Here It Comes Again Melanine C (Virgin); **First:** Enimem 22/12/03

## RADIO ONE PLAYLISTS

**A-LIST** Hey Ma Caron; Gimme The Light Sean Paul; Stole Killy Rowland; All The Things She Said Tatu; Cry Me A River Justin Timberlake; Move Your Feet Junior Senior; Sing For The Moment Enimem; In Da Club Sp1; Clocks Coldplay; I'll Be Your Angel Kizz; Eple RaySogno; Boys of Summer U2; Sunny; Scandalous Mistake; Shape Sugarbushes; Being Nobody Richard X vs Liberty X

**B-LIST** Here It Comes Again Melanine C; Pain Killer Turnm Brakes; Automatic Sarah Williams; I Begin To Wonder Danni Minogue; Family Feeling Mikea; Work It Kelly Rowland; Justin Timberlake; Sugar Ruby Amanfu; Gossip Folks Missy Elliott; Get Over It OK Go; Meesmerize Ja Rule feat. Ashford; The Opera Sing Jaye

**C-LIST** Don't Worry Apollonia; OK Go; Here It Comes Again Melanine C; Pain Killer Turnm Brakes; The Final Frontier Mikea; Beautiful Christina Aguilera; Two Moons Adam Sandler; Something That You Said The Brothers; Hugh Hefner; Parovoz; For What It's Worth The Carpenters; "Scarabe" Simply Red

**D-LIST** I Can't Break Down Smokey Robinson; One Fine Day Jaye; Incredible Darius; Pretty Baby Vanessa Carlton; Shape Sugarbushes; Don't Worry Apollonia; Can You Dig It The Mock Turtles; "The Vessels" (album) The Vessels

## RADIO ONE PLAYLISTS

**A-LIST** The Truth Is No Words The Music; Special Cases Massive Attack; Don't Think You're The First Coal; Can't Baw: The Bitter End Pizzicato; "U Make Me Wanna Baw"; "Wondering Why My Girl"; "Freaky Like a Virus"; "Make Love Turn It Into A Hit"; "Overcast"; "Punk Rock Princess"; Something Coroner; "Midnight" (Miss Remix) Unsub

**B-LIST** The Truth Is No Words The Music; Special Cases Massive Attack; Don't Think You're The First Coal; Can't Baw: The Bitter End Pizzicato; "U Make Me Wanna Baw"; "Wondering Why My Girl"; "Freaky Like a Virus"; "Make Love Turn It Into A Hit"; "Overcast"; "Punk Rock Princess"; Something Coroner; "Midnight" (Miss Remix) Unsub

**C-LIST** Familiar Feeling Motoba; Sweeney Larkin; Family: Stole Killy Rowland; One Home Town The Decks; Once Upon A Time In America The Jitters; Lovebirds (album) Richard Honey; God In This Millis Rob Sheppard feat. Chris Martin; Big Yellow Taxi Counting Crows; Vanessa Carlton; "Do It For Love Hall & Oates"; "Tonight" Unsub

**D-LIST** Familiar Feeling Motoba; Sweeney Larkin; Family: Stole Killy Rowland; One Home Town The Decks; Once Upon A Time In America The Jitters; Lovebirds (album) Richard Honey; God In This Millis Rob Sheppard feat. Chris Martin; Big Yellow Taxi Counting Crows; Vanessa Carlton; "Do It For Love Hall & Oates"; "Tonight" Unsub

## GALAXY GALAXY

**Adds:** Gossip Folks; **Clocks:** Coldplay; **Capitol:** Messmerize Ja Rule feat. Ashford; **Gossip Folks:** Missy Elliott; **Sunshine Simply Red:** Tonight Westside

**MTV UK** Adds: Scandalous Mistake; **Being Nobody:** Richard X vs Liberty X; **Can't Breakdown:** Smokey Robinson; **Can't Breakdown:** Smokey Robinson; **Can't Breakdown:** Smokey Robinson

## THE MIX

**Adds:** Love Don't Hurt Anymore; **Kissin' Cousins:** Coldplay; **Move Your Feet:** Junior Senior; **Sunshine Simply Red**

## VIRGIN RADIO

**Get Over It OK Go; U2**



### SINGLES COMMENTARY

by ALAN JONES



With their second album *Turn Backs* released today (Monday), Ether Song have chosen a great time to land their biggest hit single with 'Pain Killer'. Helped by the fact it has received considerably more airplay than all their previous singles added together, the fact it contains an exclusive track and, not least, the fact it retails for just 99p, Pain Killer sold nearly 15,000 copies last week to land the chart's highest debut at number five – a

### SINGLES FACTFILE

considerable improvement on Long Distance, the first single from Ether Song, which reached number 22 last October. But do not think the London duo's appeal is due only to low pricing – their debut album *The Optimist*, released nearly two years ago, was a critical success and has quietly amassed impressive sales of 196,000 to date with chart climbing higher than number 27 in the chart. Expect a much higher debut for Ether Song this weekend.

It has been a strange week for the singles chart, with a paucity of hot new releases, school half term and clearance sales all combining to produce a Top 75 which makes rather less sense than usual. **TAJU**, are to be congratulated for securing their fourth week at number one – something seven other records have equalled but none has surpassed since Cher's *Believe* topped the chart for seven weeks in 1998 – with an increased share of the singles market. Their sales of nearly 41,000 were down 13% on a week ago, while the overall sector slipped by 12%.

But not much else makes sense, with Good Charlotte's *Lifestyles Of The Rich And Famous* surging 20th, having debuted at number 13 a fortnight ago; Daniel Bedingfield's 'If You're Not The One' slumping 7-14 after a 12-week stay in the Top 10; and Mark Joseph's self-financed debut single entering the Top 40 despite very limited availability and even less exposure.

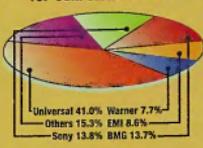
Joseph, a 22-year-old singer-songwriter, sold more than 3,000 copies of *Get Through* even

### MARKET REPORT

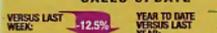


Figures show the 10 companies by % of total sales of the Top 75, and compare gross share by % of total sales of the Top 75

### TOP CORPORATE GROUPS

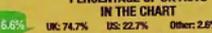


### SALES UPDATE



though it was available only through Virgin stores in Manchester, Brixley Hill, Milton Keynes, Luton, Bristol and London's Brent

### PERCENTAGE OF UK ACTS IN THE CHART



Cross, it was released on his self-distributed Mark Joseph label. It is a bold and unusual move – although not quite unique. With

support from The Box for her video, *Any Any* reached number 24 with sales, on her own. Records last spring, though with distribution help from BMG; and Sophie Grigoras is shooting for a Top 40 place this weekend with her debut single 'U Girl', which she has released on Squeaky, a label she set up with her three sisters after getting rejected by 75 record companies. Distribution is by A&M/Universal.

Other consequences of a marketplace in which little more than 500,000 singles were sold are that Eminem's *Lose Yourself* bounced 95th on its 12th week in the Top 10 despite losing 3% of its sales, while Justin Timberlake's *Cry Me A River* moves 3-2 despite a 19% decline in its sales to less than 24,000. Sinead O'Connor's 'I Can't Break Down', which trades places with Timberlake's single, is number three with sales of less than 17,000 – the first time in the 21st Century that the number of singles entering has been fewer than 20,000 copies.

## INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)
1	1	CRY ME A RIVER	Justin Timberlake	Jive 3554632 (P)
2	NEW	FAMILIAR FEELING	Melko	Echo ECS09131 (P)
3	NEW	GET THROUGH	Mark Joseph	Mark Joseph M18002 (M)
4	3	MUNDIAN TO BACH KE	Punjabi MC	Showbiz/Intrepid Karma KARM242CD (P)
5	5	TRUE	Jameson Tetay Angel Blu	V2U-JCD.A02421363 (3MV/VP)
6	7	DA NGER! HIGH VOLTAGE	Electric Six	XL XLS154CD (2)
7	6	LOVE STORY (VS FINALLY)	Laye & Bushwack!	XL XLS154CD (2)
8	NEW	BIGGER BETTER DEAL	Deser Eagle Discs feat. Keisha	Echo ECS09128 (P)
9	2	HARMONIC GENERATOR	The Datsuns	V2 VY20531228 (3MV/VP)
10	4	THE HARDER THEY COME	Queenlatif	Perfecto PERF140053 (3MV/VP)
11	NEW	WILL YOU NEED IS HATE	The Delgados	Mantra/Begonia Beganq MNT174CD (P)
12	NEW	KEEP ON RISING	Jay-L feat. Latrice Barnett	Defected DFD065R (V)
13	8	JUST THE WAY I'M FEELING	Feeder	Echo ECS09133 (P)
14	NEW	HELICOPTER TURNPIST/ILLUSION/THRU	Deep Blue/Foul Play/Demi Troi	Moving Shadow (SRD)
15	NEW	FREAK LIKE US	Jay-V & Chris Lum	Flamant FLUENT48R (ADD)
16	NEW	FREEDOM	Dave Holmes	Shadow Two TIDY20116 (ADD)
17	NEW	10.16	Variou	Moving Shadow SHAD20106 (SRD)
18	12	DU NATION - BOOTLEG EDITION	Nickolas D'Js	Nickolas D'JAR1K1 (ADD)
19	NEW	10.07	Variou	Moving Shadow SHAD20103 (SRD)
20	NEW	BIG ROOM DRAMA	Pete Heller/Ped Patterson	Junior BRG150 (ADD)

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## hit 40 UK

This Week	Last Week	Title	Artist	Label
1	1	ALL THE THINGS SHE SAID T.A.T.U.	Wendy Wilson/Phyllis	Mercury
2	NEW	CRY ME A RIVER	Justin Timberlake	Jive
3	1	I CAN'T BREAK DOWN	Justin Timberlake	Mercury
4	2	STOLE	Early Rhoads	Columbia
5	4	YEAR 2000	Sound	Universal Island
6	1	LOSE YOURSELF	Eminem	Interscope/Polygram
7	NEW	PAIN KILLER	Ether Song	Savane
8	5	YOU'RE NOT THE ONE	David Sandford	Polygram
9	NEW	HEY MA Caroline	Roc-A-Fella/Interscope	Polygram
10	NEW	DON'T WORRY	Applegate	Polygram
11	NEW	BEAUTIFUL	Cristina Aguilera	RCA
12	NEW	SONGWRITER	Dave	Big Brother
13	NEW	AUTOMATIC	Leah Whitmore	RCA
14	NEW	BIG TALKIN'	Young Dro/Hot Rod/Stone Island	Elek/Philly
15	NEW	SOUND OF THE UNDERGROUND	Gina Alder	Polygram
16	NEW	FEEL	Roddy Williams	Oryx/Island
17	NEW	YOU'RE A SUPERSTAR	Low Low	Mutina/Island
18	NEW	TILL BE YOUR ANGEL	Low Low	Mutina/Island
19	NEW	BORN A CRYER	Low Low	Mutina/Island
20	NEW	THE BOYS OF SUMMER	Low Low	Mutina/Island
21	NEW	STOP LIVING THE LIFE	David Sandford	Mercury
22	NEW	LESTIFY	THE RICK AND KAMOUS DUB Duo/Island	Elek/Philly
23	NEW	THE OPERA SONG	DAVE NINE WORLD JAZZ Orchestra	Mercury
24	NEW	O.K.	Big Brother	Elek
25	NEW	CAN'T STOP	Paul Haig/Chris Peppers	Warner Bros
26	NEW	BE BEYOND	THE RICK AND KAMOUS DUB Duo/Island	Elek/Philly
27	NEW	FAMILIAR FEELING	Melko	Elek
28	NEW	GIMME THE LIGHT	Sean Paul	Elek
29	NEW	BEWINGZ	WHERE THE STORY ENDS	Elek
30	NEW	SUNNY SEAS	TO BE THE HARDEST WORK	Elek
31	NEW	SKER BOI	Alan Langer	Elek
32	NEW	HERE IT COMES AGAIN	Adriano C	Elek
33	NEW	TRUE	Johnnie Walker/Jay-Z	Jive
34	NEW	THE TRUTH IS NO FEELINGS	The Fader	Elek
35	NEW	JUST THE WAY I'M FEELING	Feeder	Elek
36	NEW	NOBODY	Richard V/Island	Elek
37	NEW	PARADISE	Leah J	Elek
38	NEW	FAMILY PORTRAIT	Funk	Elek
39	NEW	I BEGIN TO WONDER	David Murgue	Elek
40	NEW	DILEMMA	Ruby Fun	Elek

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## Music Week Miami Dance feature & Beachpluggin' CD

March 22nd issue

To coincide with the WMC, Music Week is running a dance feature in the March 22nd issue. As well as the feature, we are also compiling a promo dance CD - Miami Beachpluggin' 2003.

We welcome any records you would like to put forward for inclusion on the CD... The final track approval session will take place on Wednesday March 5th.

For more information please call Scott Green on 020 7579 4451 or email [scott@musicweek.com](mailto:scott@musicweek.com)

1 MARCH 2003

THE LAST WEEK	Title Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor) 7/12	THE LAST WEEK	Title Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor) 7/12
1	<b>ALL THE THINGS SHE SAID</b> Intersecte/Polydor 0618307105854 (U)	Intersecte/Polydor 0618307105854 (U)	1	<b>GET THROUGH</b> Mark Joseph (Joseph) CC (Joseph)	Mark Joseph MURJ001 (M)
2	<b>CRY ME A RIVER</b> Justin Timberlake (Timberland) EMI/Warner-Chappell/Zomba (Timberlake/Motown/Street) (U)	Jive 924662/925461 (P)	38	<b>NEW</b> <b>ONE FINE DAY</b> Mark Joseph (Joseph) CC (Joseph)	Rubin RULIN28C0V (DMJ/TEF)
3	<b>I CAN'T BREAK DOWN</b> Snead Green (Greenwell) BMG/BMG Songs In Love/Contra Music/CZ (Carmel/Claret/Laurel) (U)	Capitol 673512 (TEN)	39	<b>NEW</b> <b>ANGRY</b> Rufus Wainwright (Wainwright) BMG (Wainwright)	XL XLS 51740C (U)
4	<b>STOLE</b> Kelly Rowland (Rowland/Mosley/Kingdom) EMI/BMG (Rowland/Mosley/Kingdom) (U)	Mercury 9735100	40	<b>32</b> <b>DANGEROUS HIGH VOLTAGE</b> The Roots (The Roots) BMG (The Roots)	XL XLS 51740C (U)
5	<b>NEW</b> <b>PLAIN KILLER</b> The Roots (The Roots) BMG (The Roots)	Source SOURCE056 (E)	41	<b>10</b> <b>SORRY SEEMS TO BE THE HARDEST WORK</b> Blue feat. Ebon Jhu (Jhu) Warner-Chappell (Jhu/Tarantino)	Intersecte 0618307105854 (U)
6	<b>12</b> <b>LOSE YOURSELF</b> Eminem (Eminem) Epic Music Style (Mathers/Beats/Bros) (U)	Interscope/Polydor 437824/957824 (U)	42	<b>NEW</b> <b>DO IT THAT WAY</b> Alicia Keys (Alicia Keys) BMG (Alicia Keys)	Capitol 673512 (TEN)
7	<b>13</b> <b>YEAR 3000</b> Busted (Robson/McLaughlin) EMI/Warner-Chappell (Robson/McLaughlin) (U)	Universal MCK040306/MCK40306 (U)	43	<b>17</b> <b>FEEL</b> Robbie Williams (Williams/Power) BMG/EMI (Williams/Power)	Chrysalis CDCH55307/CDCH55307 (U)
8	<b>20</b> <b>LIFESTYLES OF THE RICH AND FAMOUS</b> Good Charlotte (Good Charlotte) EMI/Warner-Chappell (Good Charlotte) (U)	Mercury 9735100	44	<b>31</b> <b>STREET LIFE</b> Alicia Keys (Alicia Keys) BMG (Alicia Keys)	Virgin VJUS0206V (U)
9	<b>NEW</b> <b>I'LL BE YOUR ANGEL</b> Kina (Kina/Mooney/Burd) Universal (Williams/Wynn/Smith/Kushka) (U)	Mercury 0637202 (U)	45	<b>NEW</b> <b>SUPERSTAR</b> The Roots (The Roots) BMG (The Roots)	Capitol 673512 (TEN)
10	<b>NEW</b> <b>FAMILIAL FEELING</b> Mika (Mika) BMG (Mika)	Echo ECD50131V (P)	46	<b>32</b> <b>CHEEKY SONG (TOUCH MY BUM)</b> The Cheeky Girls (The Cheeky Girls) BMG (The Cheeky Girls)	Mutiny CMU157/CMU157 (BMG)
11	<b>33</b> <b>OK</b> Eminem (Eminem) Epic Music Style (Mathers/Beats/Bros) (U)	Echo ECD50131V (P)	47	<b>12</b> <b>THE HELL SONG</b> Sum 41 (Sum 41) BMG (Sum 41)	Mercury 0637202 (U)
12	<b>13</b> <b>'03 BONNIE &amp; CLYDE</b> The Roots (The Roots) BMG (The Roots)	Echo ECD50131V (P)	48	<b>NEW</b> <b>THE STREETS</b> Def Jam/Ministry Of Sound (Ministry Of Sound)	Def Jam/Ministry Of Sound 742119656/742119656 (U)
13	<b>13</b> <b>DON'T WORRY</b> Agnostic Front (Agnostic Front) Universal (Agnostic Front)	Polydor 0658192/0658194 (U)	49	<b>18</b> <b>WHAT MY HEART WANTS TO SAY</b> Gwen Stefani (Gwen Stefani) BMG (Gwen Stefani)	742119656/742119656 (U)
14	<b>14</b> <b>IF YOU'RE NOT THE ONE</b> Daniel Bedingfield (Bedingfield) Sony (Bedingfield)	Polydor 0658382/0658384 (U)	50	<b>26</b> <b>LOVE STORY (VS FINALLY)</b> Leona Lewis (Leona Lewis) BMG (Leona Lewis)	XL XLS154C0V (U)
15	<b>17</b> <b>HEY MA</b> Chris Lee (Chris Lee) BMG (Chris Lee)	Roc-A-Fella/Def Jam 0772120710104 (U)	51	<b>21</b> <b>TIME AFTER TIME</b> Novapark (Novapark) EMI/Warner-Chappell/Sony (Novapark)	Substance SUBS15C0C/DMJ/TEF (U)
16	<b>14</b> <b>GIMME THE LIGHT</b> Sara Evans (Sara Evans) BMG (Sara Evans)	Asthetic ATD46C0 (TEN)	52	<b>13</b> <b>DILEMMA</b> Leona Lewis (Leona Lewis) BMG (Leona Lewis)	Universal/Int-Island MCSI040299/MCSI040299 (U)
17	<b>3</b> <b>SONGBIRD</b> Oasis (Oasis) Gallagher (Gallagher)	Atlantic ATD46C0 (TEN)	53	<b>NEW</b> <b>TRIUMPH</b> The Roots (The Roots) BMG (The Roots)	Polydor 0657922 (U)
18	<b>NEW</b> <b>THE TRUTH IS NO WORDS</b> The Roots (The Roots) BMG (The Roots)	Big Brother RKI0230 (DMJ/TEF)	54	<b>4</b> <b>HIDDEN AGENDA</b> Craig David (Craig David) BMG (Craig David)	Waldor CXW1044/CXW1044 (BMG)
19	<b>16</b> <b>SOUND OF THE UNDERGROUND</b> Eminem (Eminem) Epic Music Style (Mathers/Beats/Bros) (U)	Polydor 0658272/0658274 (U)	55	<b>12</b> <b>ALIVE</b> Sum 41 (Sum 41) BMG (Sum 41)	Mercury 0658192/0658194 (U)
20	<b>10</b> <b>STOP LEAVING THE STORY ENDS</b> David Sheehan (Sheehan) Mercury (Sheehan)	Mercury 0632193/0632194 (U)	56	<b>23</b> <b>THE KETCHUP SONG (ASEREJE)</b> Las Ketchup (Las Ketchup) BMG (Las Ketchup)	Columbia 6719347/6719349 (TEN)
21	<b>21</b> <b>REMINISCE/WHERE THE STORY ENDS</b> David Sheehan (Sheehan) Mercury (Sheehan)	Mercury 0632193/0632194 (U)	57	<b>3</b> <b>SHOWDOWN</b> Independents 1050M5635 (TEN)	Independents 1050M5635 (TEN)
22	<b>21</b> <b>AUTOMATIC</b> David Sheehan (Sheehan) Mercury (Sheehan)	Mercury 0632193/0632194 (U)	58	<b>15</b> <b>JUST THE WAY I'M FEELING</b> Rascal (Rascal) Universal (Rascal)	Echo ECD33C (P)
23	<b>3</b> <b>YELLOW TAC</b> Gavin Rossdale (Gavin Rossdale) BMG (Gavin Rossdale)	Capitol 674942/6749314 (U)	59	<b>11</b> <b>HEAVEN</b> Sade (Sade) Mercury (Sade)	Data/Ministry Of Sound DATA5CSD/DATA5CSD (DMJ/TEF)
24	<b>15</b> <b>THE OPERA SONG (BRAVE NEW WORLD)</b> Jorgan Van Lee (Jorgan Van Lee) BMG (Jorgan Van Lee)	Director 7426462 (TEN)	60	<b>57</b> <b>RUSHES</b> Darius (Darius) BMG (Darius)	Def Soul 779962 (U)
25	<b>NEW</b> <b>I WISH I WAS A GIRL</b> Wendie Renner (Wendie Renner) BMG (Wendie Renner)	WEA WEA38C02 (U)	61	<b>57</b> <b>GUESSE</b> Darius (Darius) BMG (Darius)	Def Soul 779962 (U)
26	<b>16</b> <b>UNBREAKABLE</b> Westlife (Westlife) Sony (Westlife)	S 74321915222/743219154 (BMG)	62	<b>10</b> <b>PUPPY LOVE/SLEIGH LOLE</b> Sade (Sade) Mercury (Sade)	Polydor 0638202/0638204 (U)
27	<b>2</b> <b>PARADISE</b> Def Jam/Ministry Of Sound (Ministry Of Sound)	Def Jam/Ministry Of Sound 742119656/742119656 (U)	63	<b>NEW</b> <b>NEW BIRD</b> Sade (Sade) Mercury (Sade)	Templation TEMP7021 (U)
28	<b>1</b> <b>THE ONE</b> Def Jam/Ministry Of Sound (Ministry Of Sound)	Def Jam/Ministry Of Sound 742119656/742119656 (U)	64	<b>NEW</b> <b>ACROBATS (LOOKING FOR BALANCE)</b> Mo'Nique (Mo'Nique) BMG (Mo'Nique)	WEA WEA38C02 (U)
29	<b>NEW</b> <b>SOMEDAY</b> Def Jam/Ministry Of Sound (Ministry Of Sound)	Def Jam/Ministry Of Sound 742119656/742119656 (U)	65	<b>15</b> <b>THE WAY YOU PUT YOUR HAND IN MY HAND</b> The Roots (The Roots) BMG (The Roots)	Mercury 0632193/0632194 (U)
30	<b>26</b> <b>MUNDIAN TO BACH KE</b> Punjabi MCs (Punjabi MCs) BMG (Punjabi MCs)	Mercury 0632193/0632194 (U)	66	<b>3</b> <b>HARMONIC GENERATOR</b> The Roots (The Roots) BMG (The Roots)	V2 V921931228V (DMJ/TEF)
31	<b>2</b> <b>CAN'T STOP</b> Red Hot Chili Peppers (Red Hot Chili Peppers) BMG (Red Hot Chili Peppers)	Warner Bros W99C01 (TEN)	67	<b>NEW</b> <b>DIGGERS (WATER DEED)</b> The Roots (The Roots) BMG (The Roots)	Mercury 0632193/0632194 (U)
32	<b>NEW</b> <b>THE FINAL ARRAYS</b> Blanco Y Negro (Blanco Y Negro) BMG (Blanco Y Negro)	Mercury 0632193/0632194 (U)	68	<b>1</b> <b>WHEN THE LAST TIME</b> Ariana (Ariana) BMG (Ariana)	Arista 027652212 (U)
33	<b>NEW</b> <b>HARD TO SAY I'M SORRY</b> Ariana (Ariana) BMG (Ariana)	Arista 027652212 (U)	69	<b>2</b> <b>A MODERN WAY OF LETTING GO</b> Parlaythe (Parlaythe) BMG (Parlaythe)	Parlaythe CD0959 (E)
34	<b>5</b> <b>TRUE</b> Jamelia (Jamelia) BMG (Jamelia)	WEA WEA38C02 (U)	70	<b>10</b> <b>WE'VE GOT TONIGHT</b> Parlaythe (Parlaythe) BMG (Parlaythe)	Parlaythe CD0959 (E)
35	<b>4</b> <b>SHUT UP</b> Katy Perry (Katy Perry) BMG (Katy Perry)	Echo ECD50131V (P)	71	<b>51</b> <b>BEAUTIFUL</b> Christina Aguilera (Christina Aguilera) BMG (Christina Aguilera)	Arista 342139352 (U)
36	<b>10</b> <b>YOU'RE A SUPERSTAR</b> Loche Inc. (Loche Inc.) BMG (Loche Inc.)	WEA WEA38C02 (U)	72	<b>NEW</b> <b>ALL YOU NEED IS HATE</b> The Delgados (The Delgados) BMG (The Delgados)	Mutiny CMU157/CMU157 (BMG)
37	<b>2</b> <b>THUGZ MANSION</b> The Roots (The Roots) BMG (The Roots)	Mercury 0632193/0632194 (U)	73	<b>THE HARDER THEY COME</b> Perfecto (Perfecto) BMG (Perfecto)	Perfecto PE9549C0 (U)

THE LAST WEEK	Title Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor) 7/12	THE LAST WEEK	Title Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor) 7/12
38	<b>NEW</b> <b>GET THROUGH</b> Mark Joseph (Joseph) CC (Joseph)	Mark Joseph MURJ001 (M)	74	<b>74</b> <b>WE'VE GOT TONIGHT</b> Parlaythe (Parlaythe) BMG (Parlaythe)	Parlaythe CD0959 (E)
39	<b>NEW</b> <b>ONE FINE DAY</b> Mark Joseph (Joseph) CC (Joseph)	Rubin RULIN28C0V (DMJ/TEF)	75	<b>51</b> <b>BEAUTIFUL</b> Christina Aguilera (Christina Aguilera) BMG (Christina Aguilera)	Arista 342139352 (U)
40	<b>32</b> <b>DANGEROUS HIGH VOLTAGE</b> The Roots (The Roots) BMG (The Roots)	XL XLS 51740C (U)	76	<b>NEW</b> <b>ALL YOU NEED IS HATE</b> The Delgados (The Delgados) BMG (The Delgados)	Mutiny CMU157/CMU157 (BMG)
41	<b>10</b> <b>SORRY SEEMS TO BE THE HARDEST WORK</b> Blue feat. Ebon Jhu (Jhu) Warner-Chappell (Jhu/Tarantino)	Intersecte 0618307105854 (U)	77	<b>THE HARDER THEY COME</b> Perfecto (Perfecto) BMG (Perfecto)	Perfecto PE9549C0 (U)
42	<b>NEW</b> <b>DO IT THAT WAY</b> Alicia Keys (Alicia Keys) BMG (Alicia Keys)	Capitol 673512 (TEN)	78	<b>4</b> <b>MAKE IT CLAP</b> Busta Rhymes (Busta Rhymes) BMG (Busta Rhymes)	J 820765202/820765204 (BMG)
43	<b>17</b> <b>FEEL</b> Robbie Williams (Williams/Power) BMG/EMI (Williams/Power)	Chrysalis CDCH55307/CDCH55307 (U)	79	<b>NEW</b> <b>NU FLOW</b> Busta Rhymes (Busta Rhymes) BMG (Busta Rhymes)	Echo ECD50131V (P)
44	<b>31</b> <b>STREET LIFE</b> Alicia Keys (Alicia Keys) BMG (Alicia Keys)	Virgin VJUS0206V (U)			
45	<b>NEW</b> <b>SUPERSTAR</b> The Roots (The Roots) BMG (The Roots)	Capitol 673512 (TEN)			
46	<b>32</b> <b>CHEEKY SONG (TOUCH MY BUM)</b> The Cheeky Girls (The Cheeky Girls) BMG (The Cheeky Girls)	Mutiny CMU157/CMU157 (BMG)			
47	<b>12</b> <b>THE HELL SONG</b> Sum 41 (Sum 41) BMG (Sum 41)	Mercury 0637202 (U)			
48	<b>NEW</b> <b>THE STREETS</b> Def Jam/Ministry Of Sound (Ministry Of Sound)	Def Jam/Ministry Of Sound 742119656/742119656 (U)			
49	<b>18</b> <b>WHAT MY HEART WANTS TO SAY</b> Gwen Stefani (Gwen Stefani) BMG (Gwen Stefani)	742119656/742119656 (U)			
50	<b>26</b> <b>LOVE STORY (VS FINALLY)</b> Leona Lewis (Leona Lewis) BMG (Leona Lewis)	XL XLS154C0V (U)			
51	<b>21</b> <b>TIME AFTER TIME</b> Novapark (Novapark) EMI/Warner-Chappell/Sony (Novapark)	Substance SUBS15C0C/DMJ/TEF (U)			
52	<b>13</b> <b>DILEMMA</b> Leona Lewis (Leona Lewis) BMG (Leona Lewis)	Universal/Int-Island MCSI040299/MCSI040299 (U)			
53	<b>NEW</b> <b>TRIUMPH</b> The Roots (The Roots) BMG (The Roots)	Polydor 0657922 (U)			
54	<b>4</b> <b>HIDDEN AGENDA</b> Craig David (Craig David) BMG (Craig David)	Waldor CXW1044/CXW1044 (BMG)			
55	<b>12</b> <b>ALIVE</b> Sum 41 (Sum 41) BMG (Sum 41)	Mercury 0658192/0658194 (U)			
56	<b>23</b> <b>THE KETCHUP SONG (ASEREJE)</b> Las Ketchup (Las Ketchup) BMG (Las Ketchup)	Columbia 6719347/6719349 (TEN)			
57	<b>3</b> <b>SHOWDOWN</b> Independents 1050M5635 (TEN)	Independents 1050M5635 (TEN)			
58	<b>15</b> <b>JUST THE WAY I'M FEELING</b> Rascal (Rascal) Universal (Rascal)	Echo ECD33C (P)			
59	<b>11</b> <b>HEAVEN</b> Sade (Sade) Mercury (Sade)	Data/Ministry Of Sound DATA5CSD/DATA5CSD (DMJ/TEF)			
60	<b>57</b> <b>RUSHES</b> Darius (Darius) BMG (Darius)	Def Soul 779962 (U)			
61	<b>57</b> <b>GUESSE</b> Darius (Darius) BMG (Darius)	Def Soul 779962 (U)			
62	<b>10</b> <b>PUPPY LOVE/SLEIGH LOLE</b> Sade (Sade) Mercury (Sade)	Polydor 0638202/0638204 (U)			
63	<b>NEW</b> <b>NEW BIRD</b> Sade (Sade) Mercury (Sade)	Templation TEMP7021 (U)			
64	<b>NEW</b> <b>ACROBATS (LOOKING FOR BALANCE)</b> Mo'Nique (Mo'Nique) BMG (Mo'Nique)	WEA WEA38C02 (U)			
65	<b>15</b> <b>THE WAY YOU PUT YOUR HAND IN MY HAND</b> The Roots (The Roots) BMG (The Roots)	Mercury 0632193/0632194 (U)			
66	<b>3</b> <b>HARMONIC GENERATOR</b> The Roots (The Roots) BMG (The Roots)	V2 V921931228V (DMJ/TEF)			
67	<b>NEW</b> <b>DIGGERS (WATER DEED)</b> The Roots (The Roots) BMG (The Roots)	Mercury 0632193/0632194 (U)			
68	<b>1</b> <b>WHEN THE LAST TIME</b> Ariana (Ariana) BMG (Ariana)	Arista 027652212 (U)			
69	<b>2</b> <b>A MODERN WAY OF LETTING GO</b> Parlaythe (Parlaythe) BMG (Parlaythe)	Parlaythe CD0959 (E)			
70	<b>10</b> <b>WE'VE GOT TONIGHT</b> Parlaythe (Parlaythe) BMG (Parlaythe)	Parlaythe CD0959 (E)			
71	<b>51</b> <b>BEAUTIFUL</b> Christina Aguilera (Christina Aguilera) BMG (Christina Aguilera)	Arista 342139352 (U)			
72	<b>NEW</b> <b>ALL YOU NEED IS HATE</b> The Delgados (The Delgados) BMG (The Delgados)	Mutiny CMU157/CMU157 (BMG)			
73	<b>THE HARDER THEY COME</b> Perfecto (Perfecto) BMG (Perfecto)	Perfecto PE9549C0 (U)			
74	<b>4</b> <b>MAKE IT CLAP</b> Busta Rhymes (Busta Rhymes) BMG (Busta Rhymes)	J 820765202/820765204 (BMG)			
75	<b>NEW</b> <b>NU FLOW</b> Busta Rhymes (Busta Rhymes) BMG (Busta Rhymes)	Echo ECD50131V (P)			

TITLES A-Z

THE LAST WEEK	Title Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor) 7/12
1	Alicia Keys (Alicia Keys) BMG (Alicia Keys)	Capitol 673512 (TEN)
2	Ariana (Ariana) BMG (Ariana)	Arista 027652212 (U)
3	Busta Rhymes (Busta Rhymes) BMG (Busta Rhymes)	J 820765202/820765204 (BMG)
4	Christina Aguilera (Christina Aguilera) BMG (Christina Aguilera)	Arista 342139352 (U)
5	Craig David (Craig David) BMG (Craig David)	Waldor CXW1044/CXW1044 (BMG)
6	Def Jam/Ministry Of Sound (Ministry Of Sound)	Def Jam/Ministry Of Sound 742119656/742119656 (U)
7	David Sheehan (Sheehan) Mercury (Sheehan)	Mercury 0632193/0632194 (U)
8	Darius (Darius) BMG (Darius)	Def Soul 779962 (U)
9	Delgados (The Delgados) BMG (The Delgados)	Mutiny CMU157/CMU157 (BMG)
10	Eminem (Eminem) Epic Music Style (Mathers/Beats/Bros) (U)	Interscope/Polydor 437824/957824 (U)
11	Intersecte/Polydor 0618307105854 (U)	Intersecte/Polydor 0618307105854 (U)
12	Jamelia (Jamelia) BMG (Jamelia)	WEA WEA38C02 (U)
13	Jorgan Van Lee (Jorgan Van Lee) BMG (Jorgan Van Lee)	Director 7426462 (TEN)
14	Katy Perry (Katy Perry) BMG (Katy Perry)	Echo ECD50131V (P)
15	Las Ketchup (Las Ketchup) BMG (Las Ketchup)	Columbia 6719347/6719349 (TEN)
16	Leona Lewis (Leona Lewis) BMG (Leona Lewis)	XL XLS154C0V (U)
17	Loche Inc. (Loche Inc.) BMG (Loche Inc.)	WEA WEA38C02 (U)
18	Mark Joseph (Joseph) CC (Joseph)	Mark Joseph MURJ001 (M)
19	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
20	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
21	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
22	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
23	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
24	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
25	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
26	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
27	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
28	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
29	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
30	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
31	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
32	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
33	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
34	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
35	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
36	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
37	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
38	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
39	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
40	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)
41	Mercury 0632193/0632194 (U)	Mercury 0632193/0632194 (U)

# ALBUMS COMMENTARY

by ALAN JONES



**A** week after the Valentine's Day effect gave the albums chart a welcome 16% boost, the Brit Awards helped cushion the return to normality with sales declining by 12%. That is better than last year, when the two events were skewered on consecutive weeks and sales declined by 42%. Award winners and performers **Ms Dynamite** and **Goldplay** enjoyed the biggest Brit effect, with **Dynamite's** A Little Deeper album improving 36-17 on an 85% increase in sales week-on-week, while **Goldplay's** A Rush Of Blood To The Head improved 15-6 with a 72% jump in sales. It is harder to assess the Brit effect on **Tom Jones**, who won the Outstanding Contribution award and performed the night's longest set. His new compilation, **Greatest Hits**, improved from a mediocre mid-week debut at number 28 to a first placing of number three, although it would in any case have benefited from the TV campaign which was launched in the latter half of the week.

Although **Justin Timberlake** impressed on the



VERSUS LAST WEEK: -11.6%

SALES UPDATE  
YEAR TO DATE VERSUS LAST YEAR: +8.0%

and achieved the double whammy by regaining the number one position and gaining for the first time the number one slot for the

## ALBUMS FACTFILE

Apparently on course to become the first black rapper to have a number one solo album in the UK, **50 Cent** fell at the last hurdle with his debut offering **Get Rich Or Die Tryin'** falling far of the Brit effect on **Justin Timberlake**, whose **Justified** album eventually finished up at number one. But **50 Cent's** album managed to sell a highly creditable 48,000 to debut at number two, even though he has yet to release a single.

The buzz on **50 Cent** - whose album has sold 2.7m copies in the US in two weeks - has snowballed since his upcoming support for **In Da Club** was promoted. Radio after debuting at number one last week, **Massive Attack's** 100th **Window** slides to number nine, with sales off 57% at less than 28,000. The only number one to tumble further in the 21st Century is **Radiohead's** **Kid A**, which dived 1-13 in October 2000, although two other albums have also suffered 1-9 slumps, namely **Dido's** **No Angel** (October 2001) and **The Last Broadcast** by **The Doves** (May 2002). While **Yvonne Baskerville** returns to number one, **R&B** crooner **R Kelly** has settled for a number 41 debut for his new album **Chocolate Factory**. That might rather pleasingly place it next door to **Counting Crows'** **Hard Candy** (up 51-40) in the collections section of the chart, it is some 20 places below the peak position of **Kelly's** first-week sales are barely a third of its predecessor's opening tally of 16,000.



PERCENTAGE OF UK ACTS IN THE CHART  
UK: 50.7% US: 45.3% Other: 4.0%

year to date with his **Justified** album, it did so with a 15% decline in its weekly sales. **Timberlake's** album did, however, have a late

## COMPILATIONS

**A** week after the Valentine's Day effect produced a 39% increase in sales, with the top seven albums all registering sales of more than 25,000, the compilations market went into freefall last week, with no albums making the 25,000 mark and sales off 42% overall. Love songs compilations fared worst, with the top four all suffering spectacular declines. **Love - Eternal Love** (down 4-9 with sales down by 85%), **I Love U** (2-13, 89%), **Reggae Love Songs** (3-6, 70%) and **The Power Of Love** (4-18, 86%) are the main components in the worst post-Valentine's Day slump to date.

In their stead, **Club Mix 2003** takes over at the top, although its sales tally of 22,200 is only a third of that with which **Love - Eternal Love** songs topped the chart last week. **Club Mix 2003** is the fourth album in the series to reach number one, following **Club Mix 97**

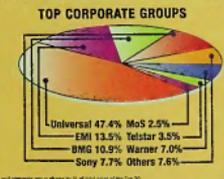
Volume 2, **Club Mix 2002** and **Club Mix 2001**. The latter album, which ruled the roost 54 weeks ago, debuted at number two with sales of 28,000 and sold 26,000 the following week, when it went top. Originally a Universal Music Television solo project, **Club Mix** is now a co-production with Blackbusk-based **Independent All Around The World**, which thus has a mixed week. Although it contributed nine tracks to **Club Mix 2003**, **All Around The World** suffers the indignity of seeing its two latest singles - **Someday by Resonance Q** and **Hard To Say I'm Sorry by Aquagen** - debut at numbers 29 and 33 on the singles chart, respectively. The failure of **Resonance Q** and **Aquagen** brings to an end a run of 11 consecutive Top 25 singles for **ATW**. Both **Someday** and **Hard To Say I'm Sorry** are on **Club Mix 2003**, as is the current number one single, **All The Things She Said** by **T.A.T.U.**

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (500/artist)
1	1	JUSTIFIED	Justin Timberlake	Jive 52472 (P)
2	2	MELODY AM	Royksopp	Wall Of Sound WALLCD02 (V)
3	3	CHOCOLATE FACTORY	R Kelly	Jive 52528 (P)
4	3	COMFORT IN SOUND	Feeder	Echo ECH043 (P)
5	7	THINKING IT OVER	Liberty X	V2 VVR1782 (MVM/P)
6	15	IS IT HIS?	The Streets	Rough Trade RTA02C016 (P)
7	9	HAVE YOU FEEL THE FISH?	Buddy Drown Boy	XL XLN0100 (500)
8	4	NOURTAMA	Nick Cave & The Bad Seeds	Mute MCDSTUM027 (P)
9	6	GUESS WHO'S BACK	50 Cent	Fall Clip CD030 (V)
10	5	FEAST OF WIRE	Calexico	City Slang SFL1832 (V)
11	8	OVERGROWN EDEN	IrMke	Music For Nations MFORN025 (P)
12	10	YOUR NEW FAVOURITE BAND	Hives	Pygmy PYG055 (P)
13	12	THE DAZINGS	The Dajans	Liberty X LIB010 (500)
14	16	LOST HORNS	Lancun Jeyu	Impostent Fery04 IFX02160 (P)
15	19	PLAY	Moby	Mute MCDSTUM172 (V)
16	16	JUST ENOUGH EDUCATION TO PERFORM	Stereoships	V2 VVR 301528 (MVM/P)
17	20	SUNGBIRD	Eve Cassidy	Blix Street/Hot G21005 (MOT)
18	18	18	Moby	Mute MCDSTUM102 (V)
19	15	UP THE BRACKET	The Libertines	Rough Trade RTA02C026 (P)
20	17	THE OPTIMIST	Turin Brakes	Sound S00R CD023 (P)

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## MARKET REPORT



SALES UPDATE  
VERSUS LAST WEEK: +38.6%

COMPILATIONS' SHARE OF TOTAL SALES  
Artist albums: 78.7%  
Compilations: 21.3%

## THE YEAR SO FAR... TOP 20 ALBUMS

UK	US	Album	Artist
1	2	JUSTIFIED	JIVE JUSTIN TIMBERLAKE
2	1	LET GO	ARISTA AVRIL LAVIGNE
3	3	MISSUNDERSTOOD	PINK RED HOT CHILI PEPPERS
4	7	BY THE WAY	ARISTA CHRISTINA AGUILERA
5	10	STRIPPED	RCA BUSTED
6	5	BUSTED	EMI ROBBIE WILLIAMS
7	4	ESCAPEPOLOGY	POLYDOR DANIEL BEDINGFIELD
8	6	GOTTA GET THROUGH THIS	COLDFLAY
9	8	A BUSH OF BLOOD TO THE HEAD	PARLOPHONE KELLY ROWLAND
10	11	EMPTYP DEEP	COLUMBIA EMINEM
11	12	THE EMINEM SHOW	INTERSCAPE NORAH JOHNS
12	14	COME AWAY WITH ME	RCA BLUE
13	9	ONE LOVE	JINNETT ISLANDO
14	13	ANGELS WITH DIRTY FACES	ISLANDO FID FIGHTERS
15	11	ONE BY ONE	RCA BEE GEES
16	17	THEIR GREATEST HITS - THE RECORD	POLYDOR ROYKSOPP
17	18	MELODY AM	WALL OF SOUND
18	11	100TH WINDOW	ARISTA MASSIVE ATTACK
19	11	ONE BY ONE	ARISTA VIRGINIA
20	15	A NEW DAY AT MIDNIGHT	ARISTA USA STANFIELD DAVID GARY

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# OFFICIAL CHARTS 01/03/2003

# music week



BBC RADIO 1  
97-99FM  
iTOP!  
POPS!

The Official UK Charts Company 2003. Produced in co-operation with the

## SINGLES

- |           |  |                             |                     |
|-----------|--|-----------------------------|---------------------|
| <b>1</b>  | <b>ALL THE THINGS SHE SAID</b><br>FALU   | Interscope/Polydor          | Jive                |
| <b>2</b>  | <b>CRY ME A RIVER</b>                    | Justin Timberlake           | Mercury             |
| <b>3</b>  | <b>I CAN'T BREAK DOWN</b>                | Sinead Quinn                | Columbia            |
| <b>4</b>  | <b>STOLE</b>                             | Kelly Rowland               | Source              |
| <b>5</b>  | <b>PAIN KILLER</b>                       | Turin Brakes                | Interscope/Polydor  |
| <b>6</b>  | <b>LOSE YOURSELF</b>                     | Eminem                      | Universal           |
| <b>7</b>  | <b>YEAR 3000</b>                         | Busted                      | Epic                |
| <b>8</b>  | <b>LIFESTYLES OF THE RICH AND FAMOUS</b> | Good Charlotte              | Nu/ibe              |
| <b>9</b>  | <b>I'LL BE YOUR ANGEL</b>                | Kira                        | Echra               |
| <b>10</b> | <b>FAMILIAR FEELING</b>                  | Moloko                      | Echra               |
| <b>11</b> | <b>OK</b>                                | Big Brovaz                  | Epic                |
| <b>12</b> | <b>BONNIE &amp; CLYDE</b>                | Jay-Z feat. Beyonce Knowles | Roc-A-Fella/Mercury |
| <b>13</b> | <b>DON'T WORRY</b>                       | Applpton                    | Polydor             |
| <b>14</b> | <b>IF YOU'RE NOT THE ONE</b>             | Daniel Bedingfield          | Polydor             |
| <b>15</b> | <b>HEY MA</b>                            | Cam feat. Juelz Santana     | Roc-A-Fella/Mercury |
| <b>16</b> | <b>GIMME THE LIGHT</b>                   | Sean Paul                   | Atlantic            |
| <b>17</b> | <b>SONGBIRD</b>                          | Oasis                       | Big Brother         |
| <b>18</b> | <b>THE TRUTH IS NO WORDS</b>             | The Music                   | Huz/Virgin          |
| <b>19</b> | <b>SOUND OF THE UNDERGROUND</b>          | Girls Aloud                 | Polydor             |
| <b>20</b> | <b>STOP LIVING THE LIE</b>               | David Sneddon               | Mercury             |

## ALBUMS

- |           |                                       |                       |
|-----------|---------------------------------------|-----------------------|
| <b>1</b>  | <b>JUSTIFIED</b><br>Justin Timberlake | Jive                  |
| <b>2</b>  | <b>GET RICH OR DIE TRYIN'</b>         | 50 Cent               |
| <b>3</b>  | <b>GREATEST HITS</b>                  | Tom Jones             |
| <b>4</b>  | <b>LET GO</b>                         | Ariana                |
| <b>5</b>  | <b>BY THE WAY</b>                     | Red Hot Chili Peppers |
| <b>6</b>  | <b>A RUSH OF BLOOD TO THE HEAD</b>    | Coldplay              |
| <b>7</b>  | <b>STRIPPED</b>                       | Christina Aguilera    |
| <b>8</b>  | <b>SIMPLY DEEP</b>                    | Kelly Rowland         |
| <b>9</b>  | <b>100TH WINDOW</b>                   | Massive Attack        |
| <b>10</b> | <b>COME AWAY WITH ME</b>              | Norah Jones           |
| <b>11</b> | <b>BUSTED</b>                         | Busted                |
| <b>12</b> | <b>CARE 4 U</b>                       | Aaliyah               |
| <b>13</b> | <b>THE EMINEM SHOW</b>                | Eminem                |
| <b>14</b> | <b>MISSUNDAZT00D</b>                  | Pink                  |
| <b>15</b> | <b>BIOGRAPHY... THE GREATEST HITS</b> | Lisa Stansfield       |
| <b>16</b> | <b>ANGELS WITH DIRTY FACES</b>        | Sugababes             |
| <b>17</b> | <b>A LITTLE DEEPER</b>                | Ms Dynamite           |
| <b>18</b> | <b>GOTTA GET THRU THIS</b>            | Daniel Bedingfield    |
| <b>19</b> | <b>GOLD</b>                           | Ella Fitzgerald       |
| <b>20</b> | <b>MELODY AM</b>                      | Royksopp              |

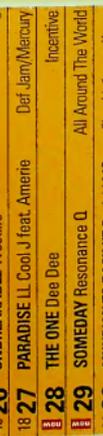
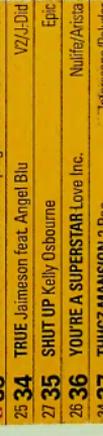
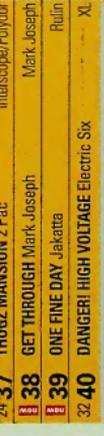
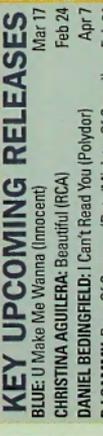
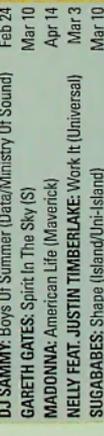
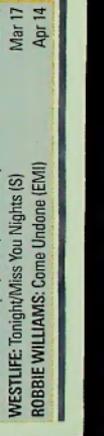
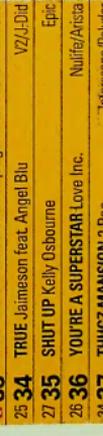
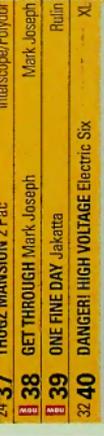
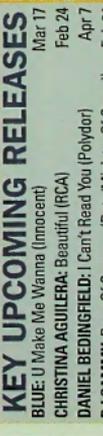
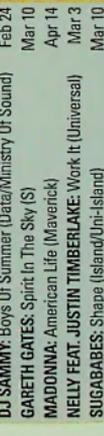
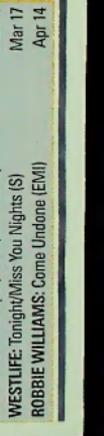
**Junior Senior**  
Move Your Feet

The Debut Single. Released 24th Feb  
Includes Remixes From Kurtis  
Mantronic, Kratty Kuts & Filur

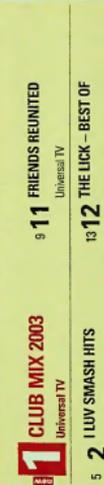
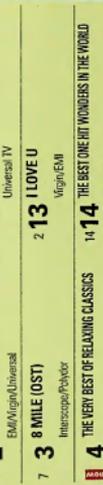
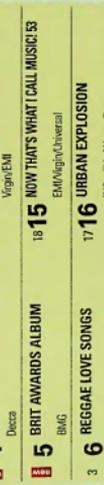
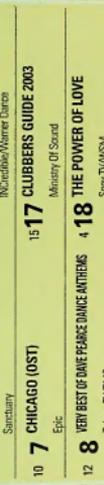
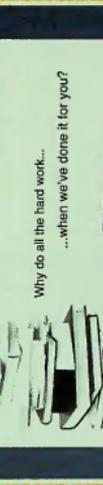
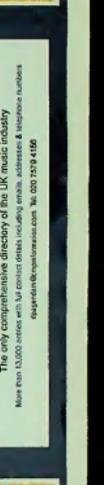
"Junior Senior are here to take your body and teach it how to dance again" - NME  
"a song so painlessly addictive... we will be feeling the frenzied shockwaves on dancefloors worldwide" - Dazed & Confused

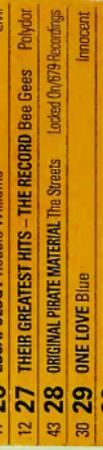
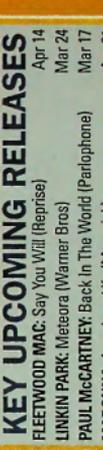
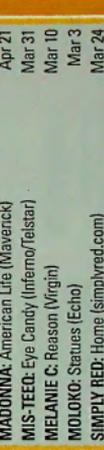
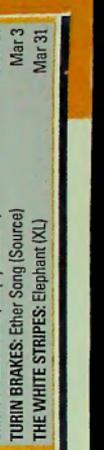
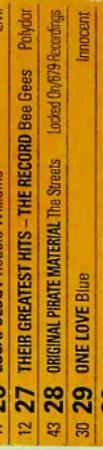
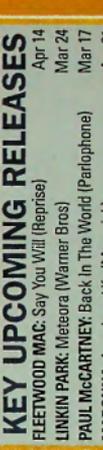
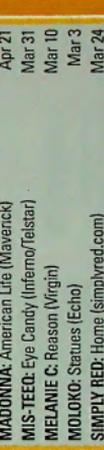
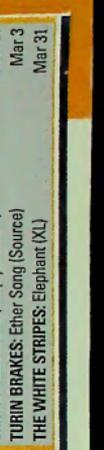
Taken from the forthcoming album  
"The Best of Us"  
released March 10th  
www.juniorse.com www.crusty.dk



	<b>8 21</b>	REMINISCE/WHERE THE STORY ENDS	Blazin' Squad	East West
	<b>11 22</b>	AUTOMATIC	Sarah Whittmore	RCA
	<b>21 23</b>	BIG YELLOW TAXI	Counting Crows feat. Vanessa Carlton	Geffin/Polydor
	<b>16 24</b>	THE OPERA SONG (BRAVE NEW WORLD)	Jürgen Tries feat. C-M-C	Direc-tion
	<b>25 25</b>	I WISH I WAS A GIRL	Violent Delight	WEA
	<b>46 26</b>	UNBREAKABLE	Westlife	S
	<b>18 27</b>	PARADISE II	Cool J feat. Amerie	Daf Jamy/Mercury
	<b>28 28</b>	THE ONE DEE DEE	The One Dee Dee	Incentive
	<b>29 29</b>	SOMEDAY	Ressomance 0	All Around The World
	<b>23 30</b>	MUNDIAN TO BACH KE	Pamabi MC	Showbiz/Instant Karma
	<b>22 31</b>	CAN'T STOP	Red Hot Chili Peppers	Warner Bros
	<b>32 32</b>	THE FINAL APPEARS	Mull Historical Society	Blanco Y Negro
	<b>33 33</b>	HARD TO SAY I'M SORRY	Aquagen	All Around The World
	<b>25 34</b>	TRUE	Jaimeson feat. Angel Blu	V2/J-Did
	<b>27 35</b>	SHUT UP	Kelly Osbourne	Epic
	<b>26 36</b>	YOU'RE A SUPERSTAR	Love Inc.	Nalife/Arista
	<b>24 37</b>	THUGZ MANSION	2 Pac	Interscope/Polydor
	<b>38 38</b>	GET THROUGH	Mark Joseph	Mark Joseph
	<b>39 39</b>	ONE FINE DAY	Jakkata	Ruhin
	<b>32 40</b>	DANGER! HIGH VOLTAGE	Electric Six	XL

# COMPILATIONS

	<b>1 CLUB MIX 2003</b>	Universal TV
	<b>9 11</b>	FRIENDS REUNITED Universal TV
	<b>13 12</b>	THE LUCK - BEST OF Universal TV
	<b>2 13</b>	I LOVE U Virgin/EMI
	<b>4 14</b>	THE BEST ONE HIT WONDERS IN THE WORLD Virgin/EMI
	<b>5 15</b>	NOW THAT'S WHAT I CALL MUSIC! 53 EMI/Virgin/Universal
	<b>6 16</b>	URBAN EXPLOSION InCircle/Warner Dance
	<b>15 17</b>	CHICAGO (OST) Epic
	<b>4 18</b>	THE POWER OF LOVE Sony TV/WBM
	<b>1 9</b>	LOVE - ETHERAL LOVESONGS Universal TV
	<b>6 10</b>	ALL TIME CLASSIC TEARLEAKERS WSM

	<b>24 21</b>	NU FLOW	Big Browaz	Epic
	<b>22 22</b>	XHM IN THE WRONG	LA.T.U.	Interscope/Polydor
	<b>38 23</b>	THE YOUNG AND THE HOPELESS	Good Charlotte	Epic
	<b>32 24</b>	A NEW DAY AT MIDNIGHT	David Gray	East West
	<b>26 25</b>	ONE BY ONE	Foo Fighters	RCA
	<b>17 26</b>	ESCAPOLOGY	Robbie Williams	EMI
	<b>12 27</b>	THEIR GREATEST HITS - THE RECORD	Bee Gees	Polydor
	<b>42 28</b>	ORIGINAL PIRATE MATERIAL	The Streets	Locked (1963/9 Recordings)
	<b>30 29</b>	ONE LOVE	Bluu	Innocent
	<b>34 30</b>	HEATHEN CHEMISTRY	Oasis	Big Brother
	<b>27 31</b>	COMFORT IN SOUND	Freeder	Echo
	<b>37 32</b>	THINKING IT OVER	Liberty X	V2
	<b>49 33</b>	THIS IS ME... THEN	Jennifer Lopez	Epic
	<b>28 34</b>	JOSH GROBAN	Josh Groban	Reprise
	<b>29 35</b>	SLICKER THAN YOUR AVERAGE	Craig David	Wilderstar
	<b>19 36</b>	THE ESSENTIAL	Barbara Streisand	Columbia
	<b>11 37</b>	THE BALLAD HITS	Roxette	Capitol
	<b>33 38</b>	AUDIOSLAVE	Audioslave	Epic/Interscope
	<b>39 39</b>	FROM EVERY SPHERE	Ed Harcourt	Heavenly
	<b>51 40</b>	HARD CANDY	Crowing Crows	Geffin/Polydor

## KEY UPCOMING RELEASES

- FLEETWOOD MAC: Say You Will (Reprise) Apr 14
- LINKIN PARK: Meteora (Warner Bros) Mar 24
- PAUL McCARTNEY: Back in The World (Parlophone) Mar 17
- MADONNA: American Life (Maverick) Apr 21
- MIS-TEEZ: Eye Candy (Interscope/Welstar) Mar 31
- MELANIE C: Reason (Virgin) Mar 10
- MOLOKH: Statues (Echo) Mar 3
- SIMPLY RED: Home (SimplyRed.com) Mar 24
- TURIN BRAKES: Ether Song (Source) Mar 3
- THE WHITE STRIPES: Elephant (XL) Mar 31



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as heard in first three weeks of the UK Top 100 in 1994

Pos	Track	Label
1	60 SECONDS' <b>LOUD</b> (Newy Generation)	East West
2	SHORT FISH-BREADING (Duke Strydom)	Subliminal
3	OSTINATO (DJ's Bad Flowers, White Noise)	East West
4	WHY NOT (Newy Generation)	Miles
5	SHAKE IT Like a Chicken (Mick Carter, Steve and Steve Simpson)	Credence/Fox
6	RICKY DAD (Newy Generation)	Sesamoid/Fox
7	OHME YOU MEET US (The Chieftains)	Pavilion
8	RIGHT ON (The World Of Dima Dima, Alexey Kopylov and Dima Dima)	Real 2 Me
9	STAY A LITTLE LONGER (Peri Gilpin)	Intuition
10	REMEMBER (The World Of Dima Dima)	Credence
11	FRANKIE (The World Of Dima Dima)	Figure 1/Star
12	STREET SCENARIOS	Debuta
13	REKONSTRUKTION (The World Of Alexey Kopylov)	White Label
14	MISERABLE (Tina Turner)	Sims
15	PRETTY GREEN (The Undertaker)	ACTW
16	LET THE DRUMMER BEGIN (The Roots)	Zenobis
17	BEING (Nikolai Rimsky-Korsakov)	Wega
18	RECORD (Newy Generation)	White Wolf
19	SHOW ME YOUR MONEY (The World Of Dima Dima)	Lamont/Debuta
20	WHAT YOU NEED (Newy Generation)	Planet

Chart compiled by the author of the book 'The World Of Dima Dima' (see page 100). The chart is based on the first three weeks of the UK Top 100 in 1994. The chart is based on the first three weeks of the UK Top 100 in 1994.

# Charts email service

providing extended information three days before it appears in print.

For more information on the upfront dance charts contact Scott Green on 020 7519 4451 or [scot@musicweek.com](mailto:scot@musicweek.com)

### TOP 10 BREAKERS

1	DIRTY (Newy Generation)	Teban
2	SCHINDLER'S LIST (Newy Generation)	Junior/Prefecture
3	ON MY MIND (Dimitri Vegas & Like Mike)	Big
4	SPIN (The Roots)	Big
5	THE WORLD OF DIMA DIMA (Dima Dima)	Stressful
6	THE WORLD OF DIMA DIMA (Dima Dima)	Stressful
7	KEEP ON MOVING (The Roots)	Chambla
8	MERCEDES BENZ (Newy Generation)	Envy
9	DIRTY (Newy Generation)	Envy
10	BUMP (Newy Generation)	Envy

compared to the mighty Pop, which has sold only 1.67m copies since its 1999 release, Moby's latest long-player 1.67m has a fairly modest showing, selling 384,000 copies in nine months. As far as the clubs are concerned, though, Moby is as big as ever. Sunday (The Day Before My Birthday) is the fourth single from 18 – and the fourth to storm to the top of the Upfront Club Chart. It leaps 1.2, this week, narrowly beating the Alex Gold/Phil Oakley collaboration LA Today, which improves 8.2.

Moby's previous number one, from 18 are We Are All Made Of Stars (April 2002), Extreme Ways (July 2002) and In This World (October 2002). As is often the case, it is a vintage vocal sample unearthed by Moby that supplies the hook to his hit – in the case of Sunday, it is that of Sylvia Robinson, from her 1973 follow Talk album. In addition to topping the Upfront Chart, Sunday shoots 30.7 on the Commercial Pop Chart.

There are nine new entries to the Top 40 Upfront Chart this week, the most since the January 11 chart. The biggest of these is Dirty Vegas' I Should Know, which debuts at number 13 with some essential house moves by Alex Veni, Fatime and Wally Lopez. The introductory track from Dirty Vegas' self-titled album, it is not scheduled for commercial release in its own right, however, serving instead as the flip of Simple Tense, which is out in March. And, as it was tied to a comparatively small number of DJs, it is unlikely to top the chart.

As is often the case these days, a continental record from the Commercial Pop Chart. On this occasion it is a debut. At the Newy Generation's highly experimental techno, France out and the week's top commercial pop track, by some distance.

Masaruwaka, 60 Cent's is. In Da Club continues to enjoy a massive majority on the Urban Chart. It raced to number one last week, establishing a record 58% lead over runner-up Busta Rhymes. Make it clear, Rhymes is in steep decline this week, but another veteran rapper, Smooth Diggz, slides to second place. His challenge is only slightly more convincing than was Rhymes' however, with 50 Cent still enjoying a huge 53% lead.

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# THE OFFICIAL UK CHARTS SPECIALIST

1 MARCH 2003

## CLASSICAL ARTISTS

This Last	Title	Artist	Label (Distributor)
1	1	SENTIMENTO	Andrea Bocelli Philips 4724182 (U)
2	2	REPRISÉ	Russell Watson Decca 4721062 (U)
3	3	KASHIF: THE QUEEN SYMPHONY	Royal Philharmonic Orchestra EMI Classics 5522952 (E)
4	4	ALIED	Alfred Jónsson UCL 4726222 (U)
5	5	THE COLLECTION	John Rutter UCL 4726222 (U)
6	6	I GIORNI	Ludovico Einaudi Arista 7423119422 (BMG)
7	8	THE GOLD COLLECTION	Lesley Garrett Decca 4726222 (U)
8	9	ENCORE	Russell Watson Decca 4726222 (U)
9	10	BEYOND IMAGINATION	OperaBallets Sony Classical 5583916 (TEN)
10	3	THE VOICE	Russell Watson Decca 0627212 (U)
11	10	BRUCKNER/SYMPHONY NO.8	LSO/Decca Harmonie Mundi LSO0022 (DISC)
12	11	THE SINGER	Lesley Garrett EMI Classics 5574032 (E)
13	15	HOLDS THE PLANETS/MYSTIC TRUMPETER	Russell Watson/Royal Philharmonic Orchestra Naxos 8567470 (S)
14	12	THE GOLD COLLECTION	Ludovico Einaudi Decca 4726222 (U)
15	13	THE ARMED MAN - A MASS FOR PEACE	Carl Jenkins Venture CDV9696 (E)
16	13	PRELUDE - THE BEST OF	Charlotte Church Sony Classical 5083890 (TEN)
17	16	BRITTEN: ALBEDO HERRING	Naxos 86691070 (S)
18	17	PROKOFIEV: PETER & THE WOLF	Dame Edna May Soluncshy Naxos 8567470 (S)
19	17	LE ONDE	Ludovico Einaudi Ricordi Ogg 742312202 (BMG)
20	14	SACRED ARIAS	Andrea Bocelli Philips 4523022 (U)

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## JAZZ & BLUES

This Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones Parlophone 5386922 (E)
2	2	GOLD	Ely Ripberger Verve 654842 (U)
3	3	MAMBO SNUENDO	Ry Cooder & Manuel Guebar Nonesuch 559579812 (TEN)
4	5	LIVE IN PARIS	Diana Krall Verve 603636 (U)
5	9	KIND OF BLUE	Miles Davis Columbia UK 6485 (TEN)
6	6	DANCING DOWN THE STONEY ROAD	Chris Rea Jazzeo Belle 481123221 (UMV/P)
7	4	THE JAZZ ALBUM 2003	Various Nones 0650672 (U)
8	7	TANTO TEMPO	Bebel Gilberto East West 002747027 (TEN)
9	8	THE BEST OF THE BLUES	Various Artists Virgin CDV2543 (E)
10	10	THE 23 DIVAS	Various Artists EMI (DISC)

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## R&B SINGLES

This Last	Title	Artist	Label Cat. No. (Distributor)
1	1	CRY ME A RIVER	Justin Timberlake Jive 525452 (P)
2	2	STOLE	Kelly Rowland Columbia 6755182 (TEN)
3	5	LOSE YOURSELF	Eminem Interscope 017042 470222 (U)
4	4	GIMME THE LIGHT	Stain Paul Atlantic 47116222 (U)
5	5	HEY MA	Carrie Underwood Capitol 4737222 (U)
6	9	OK	Big Brovaz Echo 6755212 (TEN)
7	7	'03 BONNIE & CLYDE	Jay-Z feat. Beyoncé Knowles Roc-A-Fella/Mercury 071022 (U)
8	6	PERANISSE	L'Occitane P.J. America Dan 6623021 (U)
9	3	6 REMAINS/WHERE THE STORY ENDS	Blackstreet East West 52042022 (U)
10	11	MUNDIAN TO BACH KE	Parigi MC Showbiz/Instant Karma CAPCOM202 (P)
11	10	DO THAT THANG	Masei Concept CD/CD/906 (AM/U)
12	10	THUGZ MANIFESTO	2 Pac Interscope/Opie 479542 (U)
13	10	THE STREETS	WC feat. Snoop Dogg & Nate Dogg Def Jam/Mercury 071982 (U)
14	13	STREET LIFE	Bernie Mac Virgin VJST280 (E)
15	15	GUESS YOU DIDN'T LOVE ME	Tina Turner Def Soul 77962 (U)
16	12	WHEN THE LAST TIME	Cicco Arista 607652211 (BMG)
17	16	BIGGER BETTER DEAL	Destiny Faye Echo EDC2219 (U)
18	11	BILEMMA	Nelly feat. Kelly Rowland Universal MC/ST 04029 (U)
19	11	SHOWDOWN	Busta Rhymes feat. Spill Star J 62765222 (BMG)
20	16	MAKE IT CLAP	Alecia Keys Voca VJST180 (E)
21	15	RING	Christina Aguilera Voca VJST180 (E)
22	13	HIDDEN AGENDA	Craig David Voca VJST180 (E)
23	21	HAPPY	Ashanti Def Jam 6032821 (U)
24	23	JENNY FROM THE BLOCK	Jennifer Lopez Echo 6733252 (TEN)
25	34	WONT NEED THE SUN TO SHINE (NO NAME ME SMILE)	Gabriello Go Beat GCLD2 47 (U)
26	20	MISS OUT	Aaliyah Virgin ERE 461018 (Import)
27	25	ROCK THE PARTY	Bonino Elektra E727520 (TEN)
28	25	NU FLOW	Big Brovaz Echo 6733252 (TEN)
29	26	DDVN 4 U	In da Club feat. Bishofiah/Bellefleur/Murder Inc/Mercury 0673022 (U)
30	29	LIKE I LOVE YOU	Justin Timberlake Jive 5254340 (P)

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## CLASSICAL COMPILATIONS

This Last	Title	Artist	Label (Distributor)
1	1	THE VERY BEST OF RELAXING CLASSICS	Various Decca 4736822 (U)
2	2	THE CLASSICAL LIVE ALBUM	Decca 4736822 (U)
3	3	CLASSICAL CHILLOUT GOLD	Various Decca 4736822 (U)
4	4	PAVARTO/DOMINGO/CARRERAS	Various EMI Classics 5574032 (E)
5	2	SIMPLY THE BEST CLASSICAL PASSION	Various Virgin Classics 062747027 (BMG)
6	6	CLASSIC FM - SMOOTH CLASSICS	Various Virgin Classics 062747027 (BMG)
7	5	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various Virgin Classics 062747027 (BMG)
8	8	UPlifting CLASSICS	Various Virgin Classics 062747027 (BMG)
9	7	CLASSICAL AMBIENCE	Various Virgin Classics 062747027 (BMG)
10	11	RELAXING CLASSICS	Various Virgin Classics 062747027 (BMG)
11	14	PURE CINEMA CHILLOUT	Various Virgin Classics 062747027 (BMG)
12	9	CLASSICAL CHILLOUT	Various Virgin Classics 062747027 (BMG)
13	10	CLASSICS 2003	Various Virgin Classics 062747027 (BMG)
14	15	ULTIMATE SILENCE	Various Virgin Classics 062747027 (BMG)
15	16	CLASSICAL	Various Virgin Classics 062747027 (BMG)
16	20	OPERATIONALITY	Various Virgin Classics 062747027 (BMG)
17	13	CLASSICAL LEGENDS	Various Virgin Classics 062747027 (BMG)
18	18	CLASSICAL FAVORITES	Various Virgin Classics 062747027 (BMG)
19	12	OPERA FOR LOVERS	Various Virgin Classics 062747027 (BMG)
20	20	100 POPULAR CLASSICS	Various Virgin Classics 062747027 (BMG)

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## ROCK

This Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers Warner Bros 830248142 (TEN)
2	2	ONE BY ONE	Foetus RCA 7432193482 (BMG)
3	3	COMFORT IN SOUND	Federer Echo ECHD243 (U)
4	4	AUDIOSLAVE	Audioslave Epic/Interscope 51018022 (U)
5	7	BAT OUT OF HELL	Meat Loaf Epic CD 82418 (TEN)
6	6	NIRVANA	Nirvana Geffen/PolyStar 4938222 (U)
7	5	MARY STAR OF THE SEA	Zwan Reprise WB462522 (U)
8	10	SILVER SIDE UP	Nickelback Roadrunner 1298482 (U)
9	6	THE NEON HANDSHAKE	Hill & Furber Hones EMI 5492322 (U)
10	9	OVERGROWN Eden	Intone Music For Nations CMFN74225 (P)

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## DANCE SINGLES

This Last	Title	Artist	Label Cat. No. (Distributor)
1	1	KEEP ON RISING	Jay-Z feat. Latrice Barnett Defected DFD0651 (V)
2	2	SUPERSTAR	The O'Jays Positive 127118 (VE)
3	3	FAMILIAR FEELING	Moloko Echo ECSY313 (P)
4	4	I'LL BE YOUR ANGEL	Kyra Naife 7432193186 (BMG)
5	2	LOVE STORY (VS FINALLY)	Laya & Bushwacka XL 131194 (U)
6	5	DJ RATION - BOOTLEG EDITION	Nikoloz 0488788 (ADD)
7	7	THE ONE	Dee Dee Incentive CENTST 03MV/TEN
8	8	BIG ROOM DRAMA	Joe Heller/Ted Patterson Junior BR050 (U)
9	9	FREAKIE LIKE A FUNKY PUP	Jay-Z & Chris Lum Phantical FUNK4TOR (ADD)
10	10	SOMEWAY	Response & O All Around The World 126L082836 (AM/U)
11	10	ONE FINE DAY	Jakarta Rulin RLIN19257 (AMV/TEN)
12	10	DEEP SOUTH	Laya & Bushwacka End Evolution (ADD)
13	10	HARD TO SAY I'M SORRY	All Around The World 126L082836 (AM/U)
14	16	FREEDOM	Dee Doves Tidy Two TIDY10118 (ADD)
15	15	FIX MY SINK	DJ Sneak feat. Bear Who Credence 12CRE030 (U)
16	3	SNAPSHOT 3/SORRY FOR YOU	Roni Size Full Circle FC0333 (V)
17	10	KWAME	Vinylgroover & The Red Hot Nukleu 0485PANUK (ADD)
18	18	REBELION TUNE/FINEST LUNATIC/THRU THE	Dag Brudal/Palmyra Inc. Moving Shadow SHAD01196 (S/D)
19	10	10.10.10	Moving Shadow SHAD01196 (S/D)
20	9	DON'T THINK IT (FEEL IT)	Lange R Leah Nebula NEB17037 (ADD)

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## DANCE ALBUMS

This Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BOTH HINDOOW	Mischievous Attack Virgin 522676 (E)
2	2	MELODY AM	Raycons Wall Of Sound WSO1482 (V)
3	3	ORIGINAL PIRATE MATERIAL	The Streets Locked Out/8 Recordings 092135552 (TEN)
4	4	ANGELS WITH DIRTY FACES	Sugababes Island/UK-Island -JC10212 (U)
5	5	3 MANY DJS - AS HEARD ON RADIO SWING	Various Pias Records -PIAS80350 (U)
6	6	200 KWH IN THE WIRING VOL 2	T.A. L.U. Interscope/PolyStar -0674952 (U)
7	7	CLUB MIX 2003	Various Universal/PolyStar -0674952 (U)
8	8	CAFÉ DEL MAR - ARIAS VOL 2	Various Interscope/PolyStar -0674952 (U)
9	7	LOST HORIZONS	Lemon Jelly Cafe Del Mar Music -1159904 (TV)
10	4	GOTTA GET THRU THIS	Important Family/UK-Island -JC10212 (U)
11	11	MICHAEL JACKSON: Vibe Greatest Hits - History	SMV Columbia 50123
12	10	LE ZEPPELIN: Song Remains The Same	Warner Bros 508239
13	9	KYLE MINOGUE: Kylie Furee 2000	Parlophone 470163
14	7	DAVID BOWIE: Best Of Bowie	EMI 493109
15	2	BAMMETER: Live As Brevin	Universal 61072
16	25	RUSSELL WATSON: Live	Universal Wide 301481
17	10	LEAVE IT KNEWBOTH: Beach Boys	Capitol Music 590121
18	17	ARBA: The Definitive Collection	Polygram 311463
19	11	WESTLIFE: Unbreakable - The Greatest Hits - Vol 1	Capitol Music 590121
20	19	U2: Rattle And Hum	Polygram 311463

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## MUSIC VIDEO

This Last	Title	Label Cat. No.
1	1	ZWAN: My Star Of The Sea
2	2	VARIOUS: The Last Waltz
3	3	ALANIS MORISSETTE: Feast On Scraps
4	4	VARIOUS: The Brits 2003
5	5	EMERAN: The Entire Show
6	6	QUEEN: Greatest Video Hits - 1
7	7	U2: The Best Of - 1990-2000
8	8	DANIEL O'DONNELL: Shades Of Green
9	9	BLUES: The Live Line Tour
10	10	MICHAEL JACKSON: History On Film - Volume II

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# STORE OF THE WEEK

## DUB VENDOR

### STORE DETAILS

Dub Vendor started life 26 years ago as a market stall in Clapham Junction. The owner and MD John McGillivray opened the store at the present location 20 years ago. This was the second outlet, after the Dub Shack in Ladbroke Grove and became the company's head office and mail order centre. The successful internet sales are run from these offices and the shop itself has recently undergone a refit that has increased the floor size by around 80%.

Store size: 120 sq m  
**Music stocked:** reggae, R&B, hip hop, soul  
**Areas of specialisation:** reggae  
**Local competition:** Virgin Express

- Dub Vendor Top 10:**  
 1. **Sizzla** - Da Real Thing (VP)  
 2. **50 Cent** - Get Rich or Die Trying (Interscope/Polydor)  
 3. **R. Kelly** - Chocolate Factory (Jive)  
 4. **Sean Paul & Sash** - I'm Still in Love (VP)  
 5. **Beres Hammond** - Much Clearer (3)  
 6. **Junior Kelly** - Bless (Penitentiary)  
 7. **King Jammy** - The Rhythm King (Maximum Pressure)  
 8. **Ajayah** - I Care for You (Blackground)  
 9. **DMX** - Gon' Give It to Ya (Def Jam)  
 10. **Babycham** - Badmind (Madhouse)

### STEWART EBBINS, RETAIL MANAGER

"After the reggae boom of the late 80s and early 90s, we looked to start broadening our base and range. Although the reggae seven-inch single is still, and always will be, our foundation we had to reflect the wider community of black urban music. We've continued with the same philosophy regarding vinyl for DJs in that we aim to be first on the street with new titles, with rap now as well as reggae."

In many ways this is still a new market for us but we have really strong people working in our shops. These are local guys who are also DJing so they are able to advise on buying and ensure that we stay out in front when it comes to rap and R&B. With the refit we've been able to expand the urban music side of things. Fundamentally, this music has become the new pop so it's pretty novel for us to be selling so many CDs. That said, we're not aiming at putting in too many genres - we're looking for depth in what we have."

Our real strength lies in reggae and as a business we've always looked to bring sure of staying true to that. It's no surprise that supermarkets have been taking over the market for the past 25 years and that's why true knowledge counts because it can't be bought off a shelf. Only specialist shops can give you the depth of knowledge and service that people want. Although competition is hard you have to work harder for your margins. We have to look to the US and Canada to get hold of new acts upfront of everyone else and to hunt down obscure stock. We're always looking for other retailers and distributors to partner up with."



**Dub Vendor: strength in depth of stock**  
 There's always a bit of a risk involved in expanding and that would be to seen as staying true to our roots. That said there are a lot of links between Jamaica and the New York hip scene. Busta Rhymes and Sgan Paul have been two of our biggest sellers ever. Last winter we sold more than 3,000 copies of Sean Paul's Gimme The Light, originally on Black Shadow Records, on seven-inch vinyl. If we were chart registered and if the record had been barcoded it would have been a huge chart hit last year. Once this refit has settled down, we can start thinking about expanding. We're looking at the West End and several other UK cities. The idea has always been there and the potential is definitely there, so it all boils down to finding the right people to work with. Our people are our strength as, at the end of the day, it's their knowledge, expertise and, above all, passion for music that keeps us fresh and successful."  
**Address:** 274 Lavender Hill, Clapham Junction, London SW11 1JU  
**Tel:** 020 7223 3757  
**E-mail:** clapham@dubvendor.co.uk  
**Web:** www.dubvendor.co.uk

## NEW RELEASE COUNTDOWN

### ALBUMS

- This week:**  
**Appleton** Everything's Eventual (Polydor); **Clipse** Lord Willin' (StarTrak/Arista); **Matchbox Twenty** More Than You Think You Are (Atlantic); **Tosca** Delhi 9 (UK)  
**March 3**  
**Emerik** Lasting Mind (Sports Trax)  
**Chapman** Let It Rain (EastWest); **Lu' Kim** La Bella Mafa (EastWest); **Moloko** Status (Echo); **Turk Brakes** Ether Song (Source)  
**March 10**  
**Blackobel** Level II (DreamWorks); **Toni Braxton** More Than A Woman (LaFace/Arista); **The Clash** The Essential Clash (Columbia); **Cradle Of Filth** Damnation & A Day (Epic); **Melanie C** Reason (Virgin)  
**March 17**  
**Evan Dando** Baby I'm Bored (Santana); **Des're** Dream Soldier (SZ); **Paul McCartney** Back In The World (Parlophone); **Dannii Minogue** Neon Night (London)  
**March 24**  
**Aghes** Two 26 Moves For Cash (Wash); **The Cardigans** Long Gone Before Daylight (Stockholm/Polydor); **Celine Dion** One Heart (Epic); **Linkin Park** Meteora (Warner Bros); **Simply Red** Home (simplyred.com)  
**March 31**  
**3** Broken Away From The Sun (Island); **Mis-Teeq** Eye Candy (Inferno/Teletar); **MJ Cole** (Mercury); **Spiritualized** The Complete Works Vol. 1 (Spaceman/Arista); **The White Stripes** Elephant (XL)  
**April 7**  
**Blackobel** Vehicles & Animals (Regal); **The Donnas** Spend The Night (EastWest); **Kelly Price** Loveless (Mercury); **Smog** Supper (Domino)

### SINGLES

- This week:**  
**Christina Aguilera** Beautiful (RCA); **Vanessa Carlton** Pretty Boy (A&M/Polydor); **DJ Sammy** Boys Of Summer (Data/Mo5); **Ainsley Henderson** Keep Me A Secret (Mercury); **Melanie C** Special Cases (Virgin); **Melanie C** Here It Comes Again (Virgin)  
**March 3**  
**The Coral** Don't Think You're The First (Delastonia); **Darius** Incredible (Mercury); **Eminem** Sing For The Moment (Interscope/Polydor); **Dannii Minogue** I Begin To Wonder (London); **Nelly** feat J Timberlake Work It (Universal); **Röyksopp** Epic (Wall Of Sound)  
**March 10**  
**50 Cent** I'm Da Club (Interscope/Polydor); **The Cardigans** For What It's Worth (Polydor); **Missy Elliott** Gossip Folks (EastWest); **Gareth Gates** Spirit In The Sky (S); **Jennifer Lopez** All I Have (Epic); **Sugababes** Shape (Island/Unikidland)  
**March 17**  
**Blue** I Make Me Wanna (Innocent); **Ja Rule** ta (Def Jam/Mercury); **Linkin Park** Someone In Belong (Warner Bros); **Mis-Teeq** Scandalous (Inferno/Teletar); **Simply Red** Sunrise (simplyred.com); **Westlife** Tonight/Miss You Nights (S)  
**March 24**  
**Athlete** El Salvador (Regal); **Mariah Carey** Boy (I Need You) (Def Jam/Mercury); **Coldplay** Gossip (Parlophone); **Richard X** Vs **Blackobel** X Being Nobody (Virgin); **Erick** Sermon Love II (Arista)  
**March 31**  
**Atomic Kitten** Love Doesn't Hurt To Hurt (Innocent); **Eve** Satisfaction (Ruff Ryders/Interscope); **Whitney Houston** On My Own (Arista); **Avril Lavigne** I'm With You (Arista); **Lionel Richie** feat. Enrique Iglesias feat (Mercury); **S Club** Love Ain't Gonna Wait (Polydor)  
**April 7**  
**Richard Ashcroft** Buy It In Bottles (Hut); **Daniel Bedingfield** I Can't Read You (Polydor); **Death In Vegas** feat. **Paul Weller** So You Say You Lost Your Baby (Conscious); **Foo Fighters** Here It All (RCA); **Kym Marsh** Cry (Universal); **Queens Of The Stone Age** Go With The Flow (Interscope/Polydor)

## IN-STORE NEXT WEEK: FROM 3/3/03

**Andys RECORDS**  
 Windows - Massive Attack, 8 Legged Freaks; **In-store** - Mel C, Turin Brakes, Roxette, Ed Harcourt, Massive Attack, Art Garfunkel, Ben Harper, Oliver Laspaga-Dean, Rodrigo, Island, Kelly Rowland, 3rd Edge, Roberto Alagna, He'll Is For Heroes, Nat King Cole, Beezie Man, Richard Ashcroft, Asian Dub Foundation, Pet Shop Boys, Feeder, Milk Inc, DJ Otzi, Tenacious D, Darren Hayes, The Music, Kylie Minogue, Handel, Anders sais; **Press ads** - Oliver Laspaga-Dean, 3rd Edge, Island, Roberto Alagna, Carmen, Rautavaara, Handel, Vaughan-Williams, Britten, Elgar

**ASDA**  
 Singles - Eminem, Nelly, Darius, The Coral, Dannii Minogue, Saiva, Stone Sour, Rubi Amarfu, Moxxy Tiffies; **Albums** - Moloko, Turin Brakes, Ozzy Osbourne, Mull Historical Society, Very Best Of Cold Feet, Trance Nation Culture, Q The Album

**BORDERS**  
 Listening posts - Moloko, Turin Brakes, Mull Historical Society, Matchbox Twenty; **In-store** - two for £22 and two for £10 on CDs, three for two on books and CDs

**Costa**  
**In-store** - Tosca, Impact, Aerogramme, Cursive, Mira Calix, My Morning Jacket, Plaid, Another Country

**OHMV**  
 Press ads - Mock Turthes, Cradle Of Filth, Dani Minogue, Rubi Amarfu; **TV ads** - Mull Historical Society; **In-store** - Eminem, The Coral, Saiva, Darius, Nelly feat Justin Timberlake; **Windows** - campaign

**MVC**  
**Main promotion** - CDs three for £12; **Listening posts** - Jakarta, Massive Attack, Gibbons, Nelly Rees; **Windows** - Turin Brakes; **In-store** - Relaxing Classics, Oasis; **Press ads** - Peter Green, Dar Williams

**PINKIE NETWORK**  
 Selects listening posts - The Manes 5, King Crimson, Electric Music AKA, The Exploited, Moloko; **Mojo** recommended retailers - Adrian Legg, Brokeback, Dirty 3, The Devics, Carl Verheyden Band, Woven Hand

**Safeway**  
**Albums** - Coldplay, Very Best Of Euphoric Breakdown 5, Led Zeppelin, I, Lux Smash Hits

**Sainsbury's**  
**Albums** - Trance Nation Culture, Turin Brakes, Moloko, Dixie Chicks, Ozzy Osbourne, Romanto Adagios II, Cold Feet, Q The Album, LL Cool J, Live Forever, Strange & Beautiful, Nitty Gmty

**TESCO**  
 Single - Kirik; **Albums** - Tom Jones, Sugababes, Brit Awards 2003, Ms Dynamite; **In-store** - Tom Jones, 50 Cent, Brits 2003, Clubmix 2003, Relaxing Classics

**TOWER RECORDS**  
**Windows** - Melanie C, Matchbox Twenty, The Brigs, Massive Attack, Nick Cave, Queens of the Stone Age, Justin Timberlake, Foo Fighters, Eminem

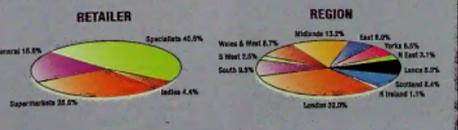
**Virgin**  
**Press ads** - Appleton, Matchbox Twenty, Terri Walker, R Kelly, King Crimson; **Windows** - Appleton, Matchbox Twenty, three for £30, Clearcut; **In-store** - Appleton, Matchbox Twenty, Led Zeppelin, Live Forever, MTV Unplugged, Twisted Disco, Hied Kandi; **Very Best** Euphoric House Breakdown

**WHSmith**  
 Single - Nelly; **Albums** - Moloko, Cold Feet, Turin Brakes

**WOOLWORTHS**  
**Offer** - Christina Aguilera; **Singles** - Dannii Minogue, Darius, Sugababes, Eminem, Nelly feat Justin Timberlake; **Albums** - Moloko, Ozzy Osbourne, Strange & Beautiful, Turin Brakes 2

## SALES WATCH: MASSIVE ATTACK

**MASSIVE ATTACK: 100TH WINDOW (VIRGIN)**  
 LU Chart position: 1  
 Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of February 15, 2003. Source: Official Charts Company.



CLASSICAL news

by Andrew Stewart

MANN RELEASES ELGAR HYMNS

Abbey Road Studios might appear to provide the only common link between Sir Edward Elgar (pictured) and Manfred Mann, as the venue for legendary recordings made by both musicians. The connection runs deeper thanks to the rocker's investment in a package of music manuscripts which Mann bought at auction in the early Sixties.

Thorough research revealed that the scores contained partbooks for a dozen hymns written for St George's Church, Worcester, where Elgar spent his formative musical years assisting his organist father. Of these, six appear to be in young Edward's hand, while three have since been confirmed beyond doubt as genuine Elgar originals.

Mann's label, Creature Classics, is set to release the world premiere album of Elgar's unknown hymns in June. The works, which have almost certainly not been heard since the 1880s, will stand in a collection of the composer's sacred works for choir and organ. The programme is currently being recorded by the Royal Hospital Chelsea Chapel Choir, conducted by Ian Curror.

BBC WORLDWIDE LINKS WITH OPUS ARTE

A £10m deal between BBC Worldwide and the Anglo-Dutch independent multimedia company Opus Arte is expected to unlock the corporation's rich archive of classical music, opera and ballet for DVD video exploitation. The nine-year agreement covers international television, DVD and video sales and promises a high-quality schedule of new releases.

According to Simon Sudbury, director of BBC Music, BBC Worldwide, the deal represents "a natural extension of our relationship with Opus Arte and is designed to bring about a close integration of classical music television and DVD production and distribution. Our joint objective is that the



BBC's leading classical music television productions, including operas and ballets from the Royal Opera House and Glyndebourne, will be almost simultaneously available on DVD, creating a one-stop shop for classical music lovers."

The standard of BBC Opus Arte product has consistently caught critical attention, underlined by recent releases from the Royal Opera House, Covent Garden, and an outstanding video account of the Glyndebourne Festival's acclaimed production of Carmen. The BBC's strengthened relationship with Opus Arte, prompted by a 182% increase in sales of classical music, opera and dance DVDs in 2001-02, should ensure that the BBC Opus Arte brand competes at the top end of the fast-growing market for DVD music videos.

Under the terms of the joint venture agreement, BBC Worldwide has acquired a minority equity stake in Opus Arte. The Dutch company, meanwhile, has agreed to invest £10m in new classical programming and licensing recent classical music programmes from BBC Worldwide.

Opus Arte's partnership with BBC Worldwide includes extensive worldwide marketing and distribution support from the corporation's global sales force.

CLASSIC FM TV HELPS DRIVE SALES

Figures released by Sony Classical suggest that Classic FM TV, the world's first 24/7 classical music video channel, could provide a significant marketing tool and help boost record sales. Video exposure for a track from Bobby McFerrin's album, *Circlesongs*, is thought to be responsible for a dramatic sales upswing. During Classic FM TV's first month, *Circlesongs* sold more units than in the previous two years.

Andrew Stewart  
(AndrewStewart1@compuserve.com)



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ALBUM  
of the week

BEETHOVEN: Piano Concertos Nos. 1-5. Aimard, COE/Harmoncourt (Teldec 0927 47334-2 (3CD)). Wit, perception and daring are among a string of qualities that help answer inevitable questions about the need for yet another recorded set of Beethoven's piano concertos. The ingredients necessary for fine music-making are, in

the case of this new release, shared by soloist, orchestra and conductor. Under Nikolaus Harmoncourt's bold direction, the Chamber Orchestra of Europe is alive to every nuance in Pierre-Laurent Aimard's solo interpretations, which move from lyricism to violent expression. Those critics in favour of heavy-handed Teutonic pianism may feel cheated at times, but Aimard offers huge compensations in terms of musical intelligence and dramatic contrasts.

REVIEWS

For records released up to 10 March 2003



**GOLDENTHAL: Frida - Music For The Motion Picture.** Various (Deutsche Grammophon 474 150-2). Composer Elliott Goldenthal scooped a Golden Globe for his OST for Frida. Julie Taymor's compelling film interpretation of the life and loves of Mexican surrealist painter Frida Kahlo. The blend of Goldenthal's original music with traditional Mexican and South American pieces has been carefully worked to create an album almost as colourful and vivid as Taymor's film. Although Frida is set to run in a small number of UK cinemas following its February 28 release, an Oscar nomination for Goldenthal's score and no warts of airtime should ensure high exposure for one of the year's most engaging soundtracks.

**PER MONSIEUR PISENDEL: Six sonatas by Albinoni, Pisenدل, Vivaldi, La Serenissima; Chandler (Ave AV0018).** German violinist Johann Georg Pisenدل (1687-1755) was among four chamber musicians in service to the Saxon court in Dresden who travelled to Venice in 1716. The virtuosity of Pisenدل's

playing greatly impressed his Venetian colleagues, Vivaldi among them; meanwhile, Pisenدل copied scores of at least 22 violin concertos and seven violin sonatas by Vivaldi. Contemporary impressions of Pisenدل and Vivaldi at work are recalled by Adriaan Chandler's spontaneous and fiery violin playing on an new disc from *Ave*. His work is inspired by inspired music-making from his La Serenissima colleagues, cellist Gareth Deats and harpsichordist Robert Howarth.



**ROREM: The End of Summer Book of Hours: Bright Music. Fibonacci Sequence (Naxos 8.559128).** The strengths of the Naxos selling proposition could scarcely be better defined than by this new budget release of chamber works by Ned Rorem. Outstanding musicianship from the Fibonacci Sequence, the chamber ensemble resident at the University of Kingston-upon-Thames, highlights the creativity of Rorem's writing, which draws on everything, from sentimental fireside ballads, Anglican hymns and Gregorian chant to traces of Satie, Brahms and Poulenc. The CD will be advertised in *BBC Music Magazine* and *Gramophone*.

MUSIC WEEK 1 MARCH 2003

# SINGLE

## of the week

**SUGABABES:** *Shape* (Universal Island Island CIDB17). By the fourth release

from an album, most bands start to scrape the barrel for possible single material. But this is another killer cut from the 'Babes, who have borrowed the melody from Sting's *Shape Of My Heart*. Not only should this Radio One A-listed cut open the door to a wider MOR audience of Sting fans, they have also trumped Craig David, who planned to use the same Sting-sampling trick on a future single.



# ALBUM

## of the week

**MELANIE C:** *Reason* (Virgin CDV2969). This, the follow-up to her



million-selling Northern Star, sees Melanie C move even further away from the Spice Girls. It is full of choice, well-performed songs; *Chisholm* is in fine fettle and displays a new soulful confident voice, perfect for the mainly adult direction of her second album. Standout cuts are the plaintive title cut, the upbeat pop/rock of *On The Horizon* and the sublime *Melt*, a lyrical future smash.



# SINGLE reviews

**RECORDED:** **MISSY ELLIOTT:** *Gossip Folks* (East West E7380CD). After the Top 10 hit *Work It*, Miss E and Timbaland roll out another old-school-flavoured cut from her

album *Under Construction*. Off-kilter beats and a guest spot from rapper Ludacris join a feisty put-down to all Missy's detractors. A floor-shaking remix from Fatboy Slim should broaden the track's club support.

**JENNIFER LOPEZ:** *All I Have* (Epic 673675A). Featuring LL Cool J, who seems to be enjoying a renaissance, this Radio One C-listed track is pretty much standard JLo fare and misses the deft urban touch that she enjoyed during her P Diddy phase. The vocal leads her usual strong touch and the hooks are not strong as before.

**DI FORMAT:** *We Know Something You Don't Know* (Genuine GEN004CD). The Brighton crateregger has employed Jurassic 5 rappers Chali 2na & Akil for this third single, a rumbustious slab of good-time hip hop. Format's music has been causing minor ripples and this single could well light the touch paper for his album *Music For The Mature B Boy*, released on March 24.

**PEPE DELUXE:** *Salami Fever* (Catskills RID025). Pepe Deluxe finally follows his Lew's endorsed single *Before You Leave* with this hectic wah-wahed delight. Displaying a healthy disregard for dancefloor diplomacy, this meaty track heralds a welcome return for the breakfast buff.

**GARETH GATES:** *Spirit In The Sky* (E COMIC01). This lame cover version — recorded for Comic Relief — pushes the concept of the "comedy" record to breaking point. Gareth Gates and the Kumars have original any charm Norman Greenbaum's original song might have possessed. That is not to say, however, that the British public will not think differently.

**LADYTRON:** *Blue Jeans* (Invicta Hi-Fi/Telstar CDSTA53311). This is excellent, brooding electro-pop from Ladytron, a band whose aloof, icy persona mirrors the studied nonchalance of their songs. An avalanche of praise for their recent *Lift & Magic* album and a well-received showcase at Midem should alert the unconverted.

**RECORDED:** **50 CENT:** In *Da Club* (Interscope/PolyDor 4978742). Signed jointly to Dr Dre's Aftermath label and Eminem's Shady Records, this hardcore rappers' look set to follow his mentors into the mainstream. Produced by Dre, this crunching cut follows his club hit

*Wanksta* (featured on the 8 Mile soundtrack) and is currently top of *MTV's* Urban Chart. His debut album *Get Rich Or Die Tryin'* has made a massive splash in the US chart and was due to enter at the top of the UK chart yesterday.

**DIRTY VEGAS:** *Simple Things* (Credence CREDD032). The progressive duo show their knack for writing a good pop tune on this acoustic guitar-driven stunner, which is underpinned by a techno-tinged bassline. The band's current success in the US should be boosted by supermodel Helena Christensen's starring role in the video.

**ALISON MOYET:** *More* (Sanctuary SANX174). The irrepressible Moyet has capped a successful renaissance with a nomination for best British female at the Brits, 18 years after she first won the award. The exposure should see *More*, taken from her recent gold status album *HomeTime*, nudge the Top 20.

**OK GO:** *Get Over It* (Capitol OKG0001). This debut single from the Chicago four-piece with its tough guitar hook and punchy vocals has been B-listed at Radio One. A self-titled debut album follows at the end of March, after the band conclude their short UK tour. Recent interest in guitar-led pop such as the Vines and Yeah Yeah Yeahs could help this enter the Top 20.

**MEDIUM 21:** *Killings From The Dial* (Temptation TEMPTCD02). Following several EP releases, the band has earned praise from contemporaries such as Cooper Temple Clause and seen them categorised alongside the Mercury Years, Flaming Lips and Lemonheads of this world, UK four-piece Medium 21 deliver a sparkling debut album. The lead single *Daybreak Versus Pride* is out today (February 24).

**RECORDED:** **THE KILLS:** *Keep On Your Mean Side* (Domino WIGCD214). This hotly-tipped London-based duo boldly deliver their debut album, an

enjoy 12-track set of down't dirty blues left rock, which is poppy despite its liberal use of feedback. The band are set to play support slots with the Libertines and the Yeah Yeah Yeahs. **THANKS FOR YOUR THOUGHTS:** *Rebelski* (Heavenly HVNLP40). The debut album from Doves' 'slow motion' player, this sonically intriguing set offers some splendid moments, including the rife/haotic limited single *Scaracore*. It is reminiscent of a slightly clubbed-up Doves, without vocals.

**PEST:** *Necessary Measures* (Ninja Tune ZBCD704). Post-punkure a world of loopy funk-jazz with endless twists and turns on this debut album. Sufficiently focused to avoid any unsavoury Bentley Rhythm Ace comparisons, *Necessary Measures* is a romp through breakbeat's neother regions that comes up smelling of roses.

**MC HONEY I:** *Am The Messiah* (B-Unique BUN038). With a new Eels album due in the summer, E has found the time to give vent to this side project, a riot of funky drumming, speech samples, strings, horns, organs and flutes. I Am The Messiah is a genuinely funny, largely instrumental album, pulling in influences from ELO to old school hip hop to classic funk.

**RECORDED:** **BENT:** *The Everlasting Black* (Sport/Music of Sound SPORTCD02). Simon Mills and Neil Fiolley follow 2000's excellent *Programmed To Love* with another enchanting album of downtempo grooves. With warmth and energy to spare, plus a more cohesive feel, it features guests including David Essex and The Beloved's Jon Marsh. **DI SAMMY:** *Heaven* (Data DATACD01). Majorca's DJ Sammy takes up the Euro-trance baton from Sash on this debut album. Boasting a shimmering digital sound topped by vocals from Loona, it sticks closely to the template of chart-topping hit

**RECORDED:** **THE THRILLS:** *One Horse Town* (Virgin VSCD1845). This should be playlisted at all self-respecting radio stations across the country. With the seeming rise in guitar bands once again being heralded, this California by way of Ireland will bring spring on early. Melodic, harmonic and loaded with charm, it is a breath of fresh air and deserves to be the single of the year so far.

**RECORDED:** **THE CLASH:** *The Essential Clash* (Columbia 5109982). Some bands never cease being vital and important. The Beatles, the early Stones and Nirvana are examples, but one of the most important bands to have come from the UK has to be The Clash, newly inducted into the Rock'n' Roll Hall Of Fame in the US. This compilation puts together the highlights of a landmark career. For many, punk remains the lampen metal of the Protest, but the true spirit rested with these guys. Always inventive and prepared to take risks, this stands as a testament to their power.

Heaven. While Bryan Adams and Don Henley covers are joined by an ill-adviced version of Simon & Garfunkel's *El Condor Pasa*, it should make a strong chart debut. **IBRAHIM FERRER:** *Buenos Hermanos* (World Circuit WC065). This, the second album from one of the brightest stars to come from the Buena Vista Social Club, is a work of stylish poise and talent. Ferrer's first solo outing has sold in excess of 1.5m copies worldwide and his popularity does not look like abating. Quality musicians such as Cachato Lopez, Manuel Galban and Anga Diaz help give the album subtlety that makes it an absolute joy.

**EVERETT:** *Slow Motion* (Daydream Capitol 58 2702). This is a more politically-aware album than usual from Everett, whose mainman, Alexakis, deals in intelligent, well-crafted songs. Tracks such as *Volvo Driving Soccer Mum* and *TV Show* are up to his usual quality but there is a nagging feeling that, for all their obvious talent, Everett might well have missed the boat, which would be a great shame.

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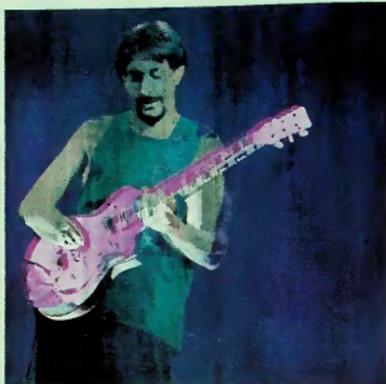
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We now wish to hire an International Manager. Experience is essential. A detailed knowledge of world-wide distribution and licensing within the independent sector is required.

This person should possess a good knowledge of the Domino roster, with a solid appetite for new music, plenty of ideas of how best to promote our artists in the international market place and an empathy for the label's ethos.

A keen interest in selling & marketing great new music on an international level is essential.

**FINANCE MANAGER**

As we venture into our tenth year we now require a person with knowledge of financial planning, budgeting & forecasting. Some level of professional or relevant academic qualification would be viewed favourably.

Experience within the music industry would be useful though not essential.

This person will also be responsible for working with our auditors and assisting in the preparation of annual accounts etc., and ensuring Domino's compliance with all financial regulations.

**BOOK-KEEPER & ADMIN ASSISTANT**

A vacancy now exists for a book-keeper of Domino. Some experience in this field will be essential. Knowledge of Sage accounting would be useful. If you feel you have additional skills to bring to Domino in this general area, we will of course be very interested in hearing about it.

We envisage this person being very diligent, capable of working quickly (and occasionally under pressure) and adaptable. An empathy with the musical output of Domino would be welcome too.

In all cases please email CV's to [harry@dominorecordco.com](mailto:harry@dominorecordco.com) stating the role for which you are applying. Salary commensurate with experience and qualifications. All applications will, of course, be dealt with in the utmost confidentiality.

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1. Freelance DJ tutors with advanced skills and the ability to teach anyone from 14-35 years old. Own car and full clean driving licence required.

2. Trainee assistant DJ tutors with basic DJ skills and willingness to learn.

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**CAMPAGN MANAGER £34,000**  
Outstanding marketer with a history of developing new media marketing campaigns. Must be technically fluent. SMS, EMAIL.

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Highly PC literate music guru to clear content & write features for successful music website. Fluent Italian essential.

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**ACCOUNTS ASSISTANT 16-18K**  
Must have at least 1 years accounts experience for hugely successful TV production company.

We are also looking for Finance Temps of all levels to work in the Music Industry.

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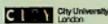
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## ON THE SOFA

## NOT KNOWING WHO WAS GOING TO WIN MADE THE BRITS VERY WATCHABLE

For the TV viewer, watching the Brits up until now has been a bit like watching that football match you recorded on the video last night – you spend the whole day at work with people telling you what the score was and reading it in the papers. You then settle down to watch the match knowing what the eventual outcome will be. At least this year the lack of advance knowledge about who wins certainly added to the interest for the viewer.

For the TV audience, the single presenter will always be better than having to put up with two individuals thrown together and instructed to deliver unfunny lines.

Remember Sam Fox and Mick Fleetwood? Oh how we laughed that year – for all the wrong reasons.

Despite having to continually remind myself I wasn't watching Big Brother, Pop Stars: The Rivals, Stars In Their Eyes or any other

programme Davina McCall has presented this year. I thought the whole presentation style, moving among the unsuspecting suits (and the occasional tie) was a little different. However, this detracted from the showbiz spectacle of the Brits – don't people want to see stars sitting round tables chatting, blah, blah, blah. I found myself trying to star-spot with the crowd in the background. Davina's opening comments invited any streakers, flashers or people with political agendas to come forward during the course of the evening.

Of course, one of the most talked about aspects of this year's Brits – certainly by those in the business going along on the night – was the fact that there was allegedly to be no alcohol served. This, coupled with the fact that the show was being held late afternoon, begged the question, "What scandal will we get this year?" It's almost a tradition now that something happens which invariably dominates the press coverage the next day. Someone mooning onstage, a boy band member picking a fight with another band – all 21 of them, or whatever.

Following one of the performances of the show by Kylie and Timbalake, Davina's comment, "Kylie gets all the good jobs" must have been met by the male population thinking, "What about the bloke – he's just felt Kylie's bum!" At that point you could almost hear the newspaper picture desks asking the question – "Did we get that?"

Generally, I think the benefit for TV viewers this year was that the Brits was much more inclusive for everyone watching. OK, so the political messages came from Ms Dynamite with George Michael and on the back of Chris Martin's hand, but there was no flashing and no streakers – maybe next year.

Ross Macfadyen is programme controller at Radio Clyde  
● On The Sofa is a personal view

'The benefit for TV viewers this year was that the Brits was much more inclusive for everyone watching'



The excitement of the brand new Brits format proved too much for well-liked Richard Branson (1), who demonstrated why not to have laser eye surgery as he prepared to walk the tunnel to the after-show party. Meanwhile, Beverley Knight (2) got over the disappointment of losing out to Ms Dynamite twice on the night when the solo artist and urban winner "bigged her up" in her acceptance speech. Was it the pride of their acts bagging some top gongs or was it standing



next to the newly-dubbed Eric "Big Boy" Nicoli that is making EMi's Mark Collen and Emmanuel de Buretel (3) so very, very happy. "When we were Brits chairman this was all trees," managing director of Adventures in Music Paul Conroy was possibly ruminating with Instant Karma's Rob Dickins (4) on times past and surveys the new-look awards. Over in the Polydor camp, the joy of Ms Dynamite's double triumph was tempered by the crushing disappointment for David Joseph and Simon



Remember where you heard it: Poor old Eric Nicoli. First he fared poorly in Davina's affections, when compared to Justin Timberlake. Drooling after the Jive star's performance, McCall staggered past Nicoli, uttering the words, "I have nothing against you sir, but let's face it, you are not Justin Timberlake." And that wasn't all, later describing EMi's top man as "big boy" live on national TV. Outgoing Brits chairman Tony Wadsworth categorically denies he primed the cameras to focus on his boss's Italian gong looks... Nicoli wasn't the only person to be embarrassed. Who was that man, outed by Davina as he finished a mobile conversation in the

middle of the show, on national TV? None other than Rokytopp and Moby manager Eric Harle. Still, he did say sorry... The withdrawal of Michael Jackson's interviewer of choice as an award presenter was probably well advised, if the "Martin Bashir Is Scum" banner displayed by one of the otherwise well-behaved members of the public in the pit was anything to go by... Pink liked her seat, but not that much, opting to sit on the Arista head honcho's lap for part of the show. As for the move to separate the dinner and the show, one senior record company exec highlighted his key objection simply: "I like eating and drinking"... Many of the most powerful

## WHAT STOOD OUT MOST AT THE BRITS?

**Eric Nicoli, EMi chairman**  
"Apart from Davina calling me Big Boy, I guess it was our five awards which were nicely shared between our acts. For Norah to get recognition in Britain is wonderful, for Robbie to get another award is wonderful and for Blue and Coldplay to share the other three awards is great."

**Richard Branson, Virgin founder**  
"I'm divided loyally between Liberty X and Tom Jones. Liberty X were a band who were in my firmness and came through, and couldn't be more delightful people to work with and it was a tremendous surprise. And what can you say about Tom Jones? He's somebody who has managed to keep on top for 35 years. He came back and re-invented himself, which shows how versatile he is."

**Clive Calder, Zomba founder**  
"I loved Tom Jones. He was great."

**Paul Connolly, Universal Music Publishing managing director and executive vice president, Europe**

"Justin Timberlake – he came across as an absolute superstar. He's the coolest pop star in the world right now."

**Sean O'Brien, Telstar chairman**  
"The highlight was Justin Timberlake, but the Kylie moment was a bit wasted."

**Rob Dickins, Instant Karma chairman and former Brits chairman**  
"Avril Lavigne by a mile – just young energy, fantastic singing and great staging."  
**Rick Blaxill, Capital FM programme controller**

"Coldplay. As a band they were very tight and their performance was fantastic."  
**Dej Mahoney, music industry consultant**  
"Although I enjoyed the show, there was no significant 'amplitude' between peaks and troughs. No Destiny's Child-type impact; I even thought that Davina did her thing well ('I'm no fan'), but was kinda professionally 'awkward'."

**Emmanuel de Buretel, EMi Recorded Music continental Europe, chairman and CEO**

"I've just been to Germany's Echoes and France's Victrolas, but this is the best. It is very professional. You were not able to walk between tables, but the show is better. I do think there is too much pop, though. You should honour more of your great British bands. Coldplay were the best."

**Peter Jameson, BPI executive chairman**  
"Justin and Kylie were the highlight and Avril Lavigne was fantastic with those drummers. Another highlight for me was Robin Gibb coming on and paying tribute to his brother and it was nice to see Robbie Williams

saluting Tom Jones. I did not like Eminem and Charlotte Church presenting."

**Frances Lowe, British Music Rights director general**  
"Coldplay winning the album award was my highlight without a doubt. I thought the new format of the show was very good for TV."  
**Alison Wainman, AIM CEO**

"The changes gave the show a new edge and, this way, people actually watch the show. What I really liked with the auditorium-style seating is that you could really see the artists – you could see the looks on their faces and the reactions and there was a real sense of the moment."

**Justin Williams, Windswept & R**  
"I was shocked by the amount of people who left the arena during Tom Jones's performance. It was incredibly rude and disrespectful."

**Simon Gawn, Polydor A&R manager and overseas signing of Ms Dynamite**  
"I was delighted. Two years ago we signed Ms Dynamite and to see her picking up those awards was my highlight and it is just the beginning for her. That and Coldplay were my highlight – those two really are the best of British without a doubt. In the past few years the Brits had got pretty rude – I thought the

new format was better."  
**Jeremy Lascelles, Chrysalis music division CEO**

"It was slick, predictable and, apart from David Gray and Coldplay, it was dull. My favourite Brits was when Sam Fox and Mick Fleetwood presented it – you either do it well or so badly that it becomes an event in itself."  
**Steve Morton, Virgin Records head of media**

"The new format worked – the Brits had to do something to get away from that whole 'audience getting drunk and not paying attention to what's onstage' thing. Avril Lavigne was great and Kylie and Justin's debut was special."

**Stephen Howard, Zomba Music managing director**

"Although there were no major surprises in the award winners (with the exception of Sugababes, winning when they didn't even write, produce or mix their tracks), at least it had the right feel with no press leaks. The buffet was crap – how anyone thought a buffet could work with more than 1,000 people is beyond me."

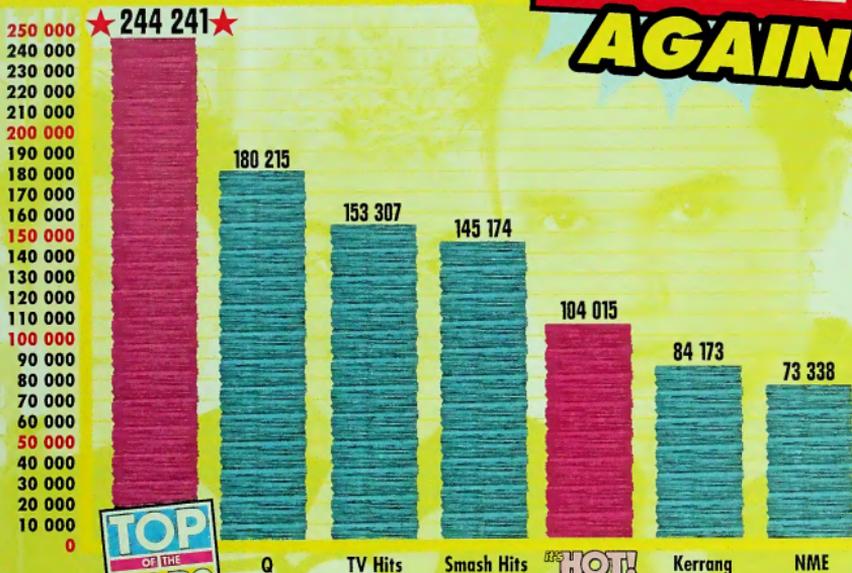
**Melanie C, Virgin Records artist**  
"The highlight was Coldplay performing, winning their first acceptance speech. My low point was the morning after."



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