



IEWS: Lindisfarne's Ray Jackson seeks co-writing credit for ROD STEW Maggie May



EWS: Virgin's THE THRILLS are among the acts to feature in MTV's Brand Snanking **New Music Week**



Wall Of Sound act THI BEES thanks to exposure from multi million-nound Citroën ad



EVERYONE IN THE BUSINESS OF

IUSIC

FM licence bonanza set to hit big cities

UK radio is set to go into expansion overdrive over the next few years heralded by an FM bonanza which could result in the launch of more than 30 new stations. Key metropolitan cities such as

Edinburgh, Liverpool and Manchester could all win new analogue services in a programme of new licences which, in station numbers equates to the launch of a major player the size of the GWR group.

The potential for a vast array of new stations was last week ident fied in a report by the Radio Authority, which concludes there is frequency space for new services in more than two dozen areas. It has compiled the study ahead of the ulator Ofcom, which will take over the existing regulator's responsibilities by the end of the year.

Clive Dickens, whose Absolute Radio group is planning to apply for a series of the FM licences, says an increased number of stations in the regions will give listeners there a similar level of radio choice already enjoyed by people in London.

He adds, "This is the most signifi

dotmusic expands download service

A new business model, offering online music by subscription, finally became reality in the UK last week with the arrival of the market's first unlimited download service supported by the music industry.

The arrival of the service, offered

for the first time in Europe through BT's dotmusic on demand (with Peter Gabriel's OD2 company pro-viding the back-room hosting) is seen as the key in convincing users illegal file-swapping services to switch to legal services that reimburse artists, publishers and labels It offers unlimited legitimate

ads - both catalogue and new releases - for £9.99 per month, less than the average price of a CD album. Tracks are downloadable and playable in the Windows Media format, with tracks programmed to expire if a user ends

Analysis, p6

n, Belfast, Bris

Edinburgh, Liverpool, Manchester, Middlesbrough, Newcastle, Norwich, Sunderland A selection of cities identified by the Radio Authority as having FM frequency

Broadcasting Act of 1990, which paved the way for regional radio and local radio.

The additional available frequen cies, in what will represent the clos ing chapters of FM radio expansion the UK, come on top of a list of 10 other forthcoming licences that have previously been announced. including a large-scale Glasgow licence which is due to be adver tised next month.

These new licences will emerge during what will be one of the mos active periods yet for commercial radio in the UK as existing and potential operators grapple with the implications of the Communications Bill due to be passed this summer Chrysalis Radio chief executive Phil Riley says he finds it "very encouraging" there are so many fre-

prised that there are quite so many major metropolitan licences left considering most of the licences that have gone out of late have been regional or small-scale," he adds. The same report, however, reveals

that London's FM radio market is now at saturation point, with no

Radio Authority chief executive Tony Stoller says, while digital radio is the future, there currently remains enormous demand for FM "Radio listening has never been higher," he adds, "Interest in radio licences has never been higher and there's an increase in AM licences so there's still a lot of interest in

analogue radio." Emap Performance chief Tim Schoonmaker says he welcomes the opportunity of more commerci radio and would apply for potential licences, but believes the approunce

room under existing regulations to open any more stations. Once the current "working list" of stations is finished, the same situation will also apply to Glasgow, East Midlands, West Midlands, and South and West

UK songs lead Sony US push

ay be finding it hard to crack the US market, UK songwriters are con-tinuing to go from strength to strength across the Atlantic Two of the UK's biggest domes-

tic pop songs of the past two years Whole Again (a number one for Atomic Kitten) and Just A Little (a chart-topper for Liberty X) - have been chosen to spearhead the campaign for one of the US majorlabel priorities of the year. Sony

Music girl group Play. "These songs are great and have never been aired in the US, so there is no connection to be made with the UK hits," says Sony Music executive A&R vice president David Massey, who is overseeing the project. Play's version of Whole Again written by Wise Buddah's Bill Padley and Jeremy Godfrey, Windswept's Stuart Kershaw and EMI's Andy McCluskey, has been Aslightly adapted for the US market:



Play: covering hit UK songs on" has been replaced with "you can do no wrong".

The version was serviced to US radio last week and has already been added at Disney. Play have Chrysalis Music's Wendy Page and Jim Marr's Honey To The Bee, a UK number three for Billie Piper in

The boost for UK writers follows US success in recent years for writ-ers including Mark Taylor (Cher, Enrique Iglesias) and Cathy Dennis (Kylie Minogue, S Club 7, American



Tributes rolled in from Dolly Parton, Bruce Dickinson, Kiss, Doc McG Tributes reduced in from Doly Parties, three Calestone, Nicis, Dee McCheer, Goldo Jamieson, Ceeff Trian soul Ringor Direct years the Spart's Soft Mener Calestone, Calestone Calestone, Caleston Standing and Nikki Affleck News p3 and Dooley p34-35

Radio One revises playlist with more specialist input

on democracy with an overhaul of its weekly playlist system.

Editor of music policy Alex Jones-Donelly is looking to increase the input from specialist producers and presenters. He is planning to host additional weekly meetings, giving specialist producers the chance to argue their case for certain tracks to make the A. B or C list. Their

to make the A, B or C list. Their opinions will then feed into the main Wednesday playlist meeting. "It doesn't mean the music brought to us by the specialist producers and Dis is going to make it onto the list, but we're going to be better informed about what genres and sub-genres are making waves," says Jones-Donelly. In turn, the specialist meeting's

In turn, the specialist meetings will result in a cut in the number of producers attending the main session from around 25 to 16, which Jones-Donelly believes will make it more focused. However, he adds, "One of the things I'm saying to my producers is I don't expect them to come to the meeting without having heard the records we're talking about. And they're going to have to bring their ow choice of music for consideration."

Under the changes, which will ome into effect with the playlist



nes-Donelly: greater openness unveiled on March 20, Radio One

will for the first time publish the main meeting but did not make the grade, as well as the final A, B and grade, as well as the final A, B and C lists. "It should cut down a lot of phone calls from pluggers asking if their record got listened to, although at this stage we're not going to give a verbatim report of what was said, says Jones-Donelly, Meanwhile, Radio One is going out on the road later this month for

out on the road later this month for the first of a series of visits to towns and cities it does not usually physically reach. The March 28 to 30 trip to Bolton, home town of presenters Sara Cox and Mark Radcliffe, will include live broad-casts and career advice seminars. Highlights include Virgin Records Richard Ashcroft guesting on the Mark & Lard show and a chance for listeners to receive one-to-one feedback on their music demos.

newsfile

CLEAR CHANNEL'S GALBRAITH ADDRESSES LIVE CONFERENCE Clear Channel UK promotions vice president Stuart Galbraith was expect-ed to highlight the future shape of record companies, downloads, legitimate bootlegs and the growing importance of national music offices to international Live Music Conference delegates last Saturday (8). Galbraith was set to co-chair the headline panel To See Ourselves As Others See Us, with Michael Gudinski of Frontier Touring and founder of ishroom Records at the three-day annual gathering of the live industry In London last Saturday. The panel was also expected to feature Adventures in Music director Paul Conroy, Aim CEO Alison Wenham, Columbia's director of international touring Sam Heineman and MMF vice

REVAMPED LOTTERY SHOW GETS OFF ON THE WRIGHT FOOTING

Polydor's Daniel Bedingfield (pictured), East West's Phil Collins, Simply Red and V2 signings Liberty X make up the line-up this Saturday in the first of a new series of half-hour National Lottery programmes hosted by Ian Wright. The National Lottery Wright Ticket, which will go out at 7.35pm, has been given a sixw



MUSICIANS UNION JOINS HOWELLS' BILL WORKING GROUP

Performers' concerns that live music will suffer under the forthcoming Licensing Bill were eased last week after the Musicians Union was invit ed to join the working group that culture minister Kim Howells wants to create to help local authorities implement the Bill. The move follows a meeting last Tuesday between the DCMS parliamentary under secretary and John Smith, general secretary of the MU, which has been one of the proposed Rill's most vociferous critics.

WAGRAM SECURES VITAL DEAL

t Wagram Music has secured a UK and Ireland distribution deal with Vital. The initial one-year agreement takes in their US-based label Redline Entertainment, whose artists include Prince and Pete intire catalogue available for the first time in the UK

BRMB TO INCLUDE ALBUNS RUNDOWN IN CHART SHOW BirmingBarm's Capital-owned BRMB is mirroring its sister London station Capital FM by counting down its own weekly albums sales chart. The chart, based on sales in the Birmingham area, is exclusively compiled by the Official Charts Company and debuted on air last Saturday at 12 noon. The three-hour weekly programme is hosted by Nick Jackson.

JONES ALBUM WINS DOUBLE-PLATINUM IFPI GONG EMI signing Norsh Jones' (pictured) Come Away With Me album added to its



eight Grammy honours after winning an IFPI double-plat-inum award for 2m sales across Europe. The same company's John Lennon retrospective Lennon Legend reached the same status in the February IFPI awards, while there were 1m awards for Sony's Jeff Buckley, avid, Universal's Sugababes, Zomba's Justin Timberlake Curb's Covote OST soundtrack and Universal's Star Academy 2

GOODMAN IMPLEMENTS LINE-UP CHANGES AT FORTH ONE AND TWO

Scottish Radio Holdings-owned Forth One and Forth Two's recently appointed programme controller Nik Goodman has introduced new pro gramme line-ups to the two stations. This includes Forth One break fast host Darren Adam and his Forth Two counterpart Andy Bouglas pping positions as Goodman aims to strengthen Forth One as the area's key Top 40 station and bring added depth and speech-led pro-

m w playlist



The Boes – A Minha Menina (Wall of Sound)
The latest act to get a buzz from a massmarket TV ad (from He The County) market TV ad (from Hit The Sunshine album, out now)

out now)
The Dandy Warhols – Welcome To The
Monkey House (Parlophone) Co-produced by Duran Duran's Nick
Rhodes, watch this long-awaited comeback fly (album, May) Dynamo Dresden - Playtime (Plastic Raygun) Sync-friendly sounds - which featured on last month's MW Welsh CD - is currently the subject of plenty of publishing interest (single

Four Tet - Rounds (Domino) Superlative new album that touches the sublime. An emotional and highly inventive collection which sets a new standard for electronica (album, May 5) Placebo - English Summer Rain (Hut) Majestic return to fore

from one of the UK's finest (from Sleeping With Ghosts album, Yeah Yeah Yeahs - Maps (Polydor) Standout from forthcoming

Hint - Portakabin Fever (Ninja Tune/Hombre) A sparky lesson in horizontal breaks, rustic charm and soulful electrics (album.

conettes - That Great Love Sound (Sony Music) First killer cut from the Danish duo's first album proper, which has been mixed by Alan Moulder (single, May)

Bad Boy – Lesberg Slimm (Urbanstar) Bubbling under for a few months, the latest outing for the one-time Polydor rapper has been

gaining steady support from the likes of Westwood. A neat party

- Zongamin (XL Recordings) Funky edecticism that actually works - a name to look out for this year (album,

Union Square sets up DVD department

Union Square has become the I est music company to harness the growing popularity of DVD with the launch of a new division devoted to the format.

Pictures, which hopes to release 24 titles in the first year, will be head ed by former Warner Music interna tional catalogue marketing manag er Stuart Batsford, who takes on the role of marketing manager, Its launch follows the likes of Vital

One of the first DVD releases will be the European launch of the cult 1974 Slade in Flame film, with addi tional footage, including a 55minute interview with Noddy Holder a photo gallery and discography. Managing director Peter Stack says the catalogue re-issue and compilation company has been "cycing this market" for some time and highlights the Stade DVD as the

first of a string of titles going forward including releases by Move and Procul Harum. Stack says projects will initially be music-related, but the company will also target non-music, niche film

Vivendi Universal posts largest loss in French corporate history

Vivendi Universal has posted the largest loss in French corporate his y of €23.3bn, after writing off other €18.4bn in goodwill in its full-year 2002 figures.

The conglomerate, whose loss ras nearly double the €13.6bn deficit it reported for the previo year, last Thursday claimed the dublous honour of record losses back from France Telecom, which had posted a €20.7bn loss just the day

Revenues for Universal Music Group were down 4% from the previ-ous year to €6,3bn. Meanwhile, a 23% decline in operating income was attributed to a decline in sales. higher provision for returns and A&R costs which was offset by lower marketing expenses, lower over e sale of UMG's interest in MTV Asia to Viacom, UMG is looking to releases from 50 Cent, Ashanti and Sting among others to help it rove performance in 2003.

Earlier in the week, media reports suggested that VU planned to retain its music business for the short to



Investment partners for its other US entertainment assets.

VII head lean-Rene Fourton cor firmed he had met with US media group Viacom as the group looks to off-load its businesses to ease its debts, but he refused to confirm that he would sell any of the company's media operations "As concerns our US assets, we

have been approached by several potential partners," said Fourtou. Keeping in mind the two-fold aim of wering our debt, we are examining all possible options in both industrial and financial terms." He added, "Any disposals or part-

nerships, and the consequent strat egy, will only be made public as and when they are concluded.

Jackson to pursue Stewart for Maggie May recognition

by Robert Ashton Lindisfarne's mandolin player Ray Jackson is poised to make a renew plea to Rod Stewart for a songwriting credit on one of the singer's biggest

ce the mid-Seventies, Jackson, who played his trademark instrument on Stewart's 1971 number one hit Maggie May, has been trying to claiming that he provided the melody for the song's hook when it was recorded in Morgan Studios in

The claim has been given new impetus by the Court of Appeal victory last month of session musician Bobby Valentino, who was lega recognised as a co-author of The Bluebells hit Young At Heart as he came up with the track's distinctive McKay, who

Lindisfarne's manager between 1978-83 and has taken up Jackson's "Our hand is strengthened by that, because the judge rejected claims that Valentino had



McKay notes that Jackson was only paid £15 for his contribution to the recording and because he has no credit has not received a penny in royalties. McKay says that the first attempt to gain recognition for Jackson's contribution for the song came in 1976, when Jackson's pub-lisher at the time, Chappell Music was asked if it believed he was entitled to a writing credit. Jackson was told be was not

However, Jackson and McKay egan investigating his claim nest in 1995 after a series of TV ads for Midland Bank featured the

time the hit was recorded suggesting that Jackson had a legitimate right to a writing credit. With this ammunition, McKay says Jackson made an approach to Rod Stewart in 1997 but was told the allegation was "completely without merit". In a letter dated July 9, 1997, Stewart's wyers told Jackson and McKay, "If is incomprehensible that Mr Jackson could believe that, more than a quar ter of a century after recording and release of the composition, he could be in a position to assert success fully what on its face is a spurious

McKay says the next move will be to attempt a negotiated settlement with Stewart. Failing that, they will proceed to court

Jackson adds, "It is true that I have

poser of the mandolin hook to Maggie May, despite requests to Rod Stewart, nor have I ever received one penny for my composition. Following the Valentino judgements I nov intend to actively pursue my claim,"

02 trials mobile-to-Walkman technology

works.
The company will begin testing
the system in May across key mar-kets including the UK and Germany,
with a full commercial launch expected towards the end of this

year.

Music will be stored on a
Walkman-style device (pictured)
which has been developed by
Slemens and will retail for around £150. The digital music player can be plugged into phone handsets from which music can be sampled as



30-second streams or purchased on

a per-track basis.
The 02 system will compa music data into half-meg files for download. Typical MP3 files are too large to distribute quickly over mobile networks. O2 head of music Leslie Golding says the system will allow for a full track of quality com-parable to MP3 to be downloaded in ound 90 seconds, although users will be able to begin listening to music after 12 seconds.

Golding is currently in negotia

tions with copyright owners to sup-ply content for the service. BMG has eady signed up as a partner fo the initiative, while MTV will be ved in a co-promotion.

"There has been a sea change in the attitude from the majors to this type of distribution of music," he says. "They now see it as a valuable opportunity for nev se and pre-release material."

MUSIC WEEK 15 MARCH 2003

Independents keep flag flying with string of key MW Awards

Up-and-coming and independent operfrom across the industry showed the alternative spirit is still a force to be reckoned with by taking many of the top honours at last week's Music Week Awards.

A string of fiercely indep companies including Sanctuary, Fopp and XL Recordings were recognised for their work in 2002 at last Thursday's event, held at London's Grosvenor House Hotel. awards saw atternative players Xfm and IE Music honoured.

A stream of industry heavweights paid tribute to winners of the night's prestigious Strat Award, Sanctuary's Rod Smallwood and Andy Taylor.

Rod Smallwood hailed a 'huge number of people that made this pos sible", chief among them Iron Maiden, but also including labels, "particularly" EMI, agents, promoters and others Meanwhile, Basement Jaxx and

MTV Networks UK & Ireland is turning over part of its schedules for an entire week to push new music from both established acts and emerging artists. Parlophone's Blur and Virgin's Melanie C are among the high-profile names with new releases featured in the first Brand Spanking New Music Week, while breaking acts such as Virgin signings The Thrills (pictured) and Xosa Music's Terri Walker will also figure. MTV UK's head of talent and repertoire Jamie Caring says the week follows similar successful initiatives undertaken by MTV in Italy and the US. "It's a way of giving something back to the industry and trying to drive viewers to recently-released albums not only by new artists but established acts, too," he adds. The week, which starts on March 24, will include 10 live studio sessions recorded at MTV's studios in Camden Town.

the Prodigy were among those to pay tribute to XL Recordings, whose co-owner Richard Russell thanked his team, describing the company's A&R accolade as "very gratifying".

*This is more for the artists we work with - we have a small roster who are all quite prominent," said Russell. "It is a great help to work with people who are all doing something more interesting

The year's UK breakthrough award was bestowed on trail-blazing indie retailer Fopp, whose founder Gordon Montgomery accepted the award for the "music fan's music store".

Among the majors, it was anothe strong night for EMI Recorded Music. Honours came for EMI Virgin in the compilations category, while Parlophone's Kylie Minogue bagged the international breakthrough award and EMI was also named best distributor. The Positiva imprint claimed

top dance label. Coldplay were among those to pay XFM SCOOPS RADIO AWARD



one of the one of the biggest reactions of the night after the Capital-owned station

Classic FM, Galaxy 105FM, Kiss FM and Radio Two to receive the event's inaugural radio station of the year award. Stepping up to accept what is the station's first accept what is the station's first industry accolade, managing director Graham Bryce (pictured) thanked his team whose hard work helped to create "such a great product". Bryce adds, "We are quitt a young business and it means a lot us to get industry recognition.

tribute to Ken Nelson, who walked way with the producer award, while their Parlophone labelmate Beverley

Knight pulled off the biggest surprise of the night when she stepped up to present her own publicist, DWL's Dave Woolf, with the PR award. EMI took the honours for major publis while Chrysalis again finished top

RCA:Arista was named top singles npany, as BMG clinched both regional and national promotions

team awards Universal Music Group's Polydor clinched the company's headline prize of the night as artist albums company while Island's Gareth Currie and Jon Turner bagged the marketing prize for Sugababes and Universal's Complete Jam won the inaugural music DVD prize.

Other awards went to Intermedia Regional for best independent promotions team, Pinnacle for best music sales force and Oxford's Massive for best independent store, and Ministry Of Sound was named as

Telstar reduces staff due to tough market

Telstar Records has laid off five me bers of staff in what it says is eaction to market conditions". A&R manager Jill Anderson is the

most senior employee to be affected by the cuts, with other redundancies being made in the company's facili ties and accounts departments.

A company spokesman says, "This is an ongoing streamlining that will allow the company to remain com petitive in the current climate."

The cuts come as Telstar is prepar-ing to launch UK R&B trio Mis-Teeq's ing to launch uk Ress too mis-leed s second album Eye Candy, which is due for release on March 31. Craig David's second album for Telstar's Wildstar venture disappointed, sell-

m w comment A WEEK WORTH CELEBRATING



orward in the battle against

BT should be congratulated for putting its money where its mouth is, some eight months or so after urging the music industry to get its side of the story straight at last summer's BPI AGM.

be a service which is well priced, with a comprehensive catalogue of repertoire and a navigable

chance of offering a genuine alternative to the pirate sites. There is still debate to be had music by subscription, but the proof of this particular pudding will be in the eating. Only once such services are offered to music fans will we know whether they will buy into them. It will not necessarily be an easy sell, but it is important to give it its best

As it happens, however, BT has forged ahead without the music side of the bargain. The stand-off between the publishers and record companies, while slightly warmer than it was a few months ago, remains unresolved; in the interim, the initial rate of 8% implemented by MCPS PRS

remains in force. The good news is that BT has shown the resolution and commitment to getting a system up and running, regardless of such obstacles. It says a lot for its belief in the viability - and potential - for music delivery online, and its ability to match actions with words

It is, perhaps, time the music industry itself demonstrated a similar ability to deliver on its

But last week was also one for letting our hair down and recognising excellence in the music industry.

The role of the Music Week Awards is, if nothing else, to reflect the market that it honours. And last Thursday's event reflected an industry which is on the cusp of change

More than any previous awards, perhaps, it honoured a string of the sparklest, freshest companies with an alternative approach to an industry which is in an era of

Industry which is in an era or fundamental evolution. From model-breaking operations such as Sanctuary and IE Music, to important breakthrough

operations such as Fopp and XL it was an event which recogn true innovation and creativity. The achievements of those winners. and all the rest of the individuals and companies honoured, should act as an inspiration to everyone

Congratulations to everyone who took plaudits, either as

Sky presents labels with three new digital outlets

Sky has begun briefing record labels and pluggers on its three new digital music channels, which it is launching in April. Lester Mordue, Sky's head of

music television, is meeting Warner today (Monday), after briefings with BMG, EMI and Sony last week to reveal the demographics, content, technology and the media partner ships behind its new TV platforms. The channels planned are:

■ Scuzz, whose core audience is 13- to 25-year-old males, offers a diet of acts such as Nirvana and The Hives

The Amn snonsored by Xfm, tar geting males in the 21- to 35-year-old demographic with a diet of bands such as Coldplay, Travis and Stereophonics; and

■ Flaunt, appealing to 11- to 21year-old females, and with Popworld as media partner.

No presenters have yet been finalised, but a Sky Insider says the shows' content will be much more MUSIC WEEK 15 MARCH 2003



than "video soup", comprising a

healthy level of interactivity "The sophisticated technology of the Sky set ton hox will offer genuine

two-way interactivity, not just phone says Mordue, adding that for fabels this will provide "added value" from current music programmes. Mordue, who joined Sky from VH

1 in January, says he has been "overwhelmed" at the level of sophistication in Sky's research in planning the channels. He adds, "It res, and MTV would kill for the kind of research I have seen."

Retail fears over dealer price as weak pound hits parallel imports

Retailers have volced fears that UK record companies may raise dealer prices as the weakening pound reduces the competition from parallel imports.

With sterling plummeting against the Euro, retailers and their agents are finding that their money is buying less on the parallel import market. Retailers report that some record Retailers report that some record companies, notably Pinnacle, EMI and Sony, have been increasingly competitive at matching parallel import prices. But some are con-cerned that labels will view the wors-

ening exchange rate situation as ar

ening exchange rate stutation as opportunity to raise dealer prices.
Music Zone founder Russ Grainger says that the weakening pound will make imports less competitive.
"One of the great things with imports is they have prevented UK companies putting up their prices." he says. "But what worries me is if imports become less competitive, instead of grasping the nettle, they might see it as a great opportunity



to put their prices up with the result in the long term, of fewer CDs being

Haywood says a shift in buying patterns has resulted in increased ders over the past three months, with the exchange rate falling by more than 10% from above £1.60 before Christmas

An insider at a third-party importer reports that the level of parallel imports he has been dealing with has not been hit, but he concedes that may just be an increase in the mber of customers ordering

newsfile4

SONY MOURNS MARTINEAU Sony Music signing Alice Martineau, born with cystic fibrosis, died last Thursday moming, aged 31. Sony, which expressed sympathy to her family and friends, paid tribute to Martineau, describing her as "an amazing songwriter and highly-individual singer". A statement on the singer's website says, "Alice was an amazing individual who lived an incredibly full life. A life that was fuelled with a passion to fulfil her dreams and a huming desire to beat the unbeatable.

Chrysalis Radio has made Nordoff Robbins Music Therapy its official charity partner for 2003. The group will give support to the organisation s its analogue services, while its Heart stations in London and Manchester will broadcast from this June's Silver Clef Lunch held in aid of Nordoff-Robbins.

GRULERT MOVES UP AT EDEL

International lawyer Stephan Grulert has been appointed director of business and legal affairs at edel records. He replaces Schlegel, who is leaving the German group for a position as an attorney at media law firm

FORD RACKS DIGITAL RADIO

week radio advertising campaign across 250 analogue and selected digital stations in support of digital radio. The adverts, which feature racing driver and TV presenter Tiff Needell, are aimed to encourage drivers to go to their local Ford dealer, where the car company is offering to fit digital sets as after fit in all its UK models and can install them in any make of car

MURRAY WINS RT SATURDAY SLOT Colin Murray and new recruit Edith Bowman are to take over Radio One's 10am to 1pm Saturday programme on March 29. The slot has been hosted by Scott Mills since last October.

R2 REVAMPS WERSITE

website to include what it says is e world's largest artist and album database. The newlyavailable database contains more than 40,000 entries and will allow users to access audio clips, biographies and other information on artists and releases

RADIO ACADEMY SELECTS LIST Nominations for this year's Sony Radio Academy Awards are to be unveiled at a launch party at London's Commonwealth Club on March 26. More than 1,000 entries have been received across the 28 categories at the Radio Academy-organised event, which will take place at London's Grosvenor House Hotel on May 8. The 100-strong judging panel includes Zoe Ball, Tony Blackburn and Jeremy Vine.

HEMMING JOINS MSN

appointed Emap Performance's Thirza Hemming as international content manager. Thirza, who while at Emap relaunch of its Kiss and Big City Network brands, will co-ordinate companies outside the US

Jamieson puts unity to fore in wide-ranging BPI review

As the former home of the long defunct Greater London Council Westminster's County Hall has expe rienced more than its fair share of political struggles down the years

But, nearly two decades after the Prime Minister Margaret Thatcher ruthlessly threw Livingstone and his left-wing cohorts out onto the streets, the very same walls are these days echoing to a gentler form of pow brokering.

Looking out onto the Houses Of Parliament where Big Ben provide him with the world's most elaborate office clock. Peter Jamieson is contemplating some radical redrawing of governing lines of his very own: the disappearance of the BPI name after 30 years.

It may not happen but, five months into the job, the same organisation's first-ever executive chairman says he would even consider throwing the idea into the debating chamber if it means BPI and Aim's members are united

under the same umbrella. "What is important is that we effect a reunion as quickly and seamlessly as possible so that can take us forward so we can all get down to the job of fighting for the industry full time," he says.

Jamieson is currently in negotiations with Aim's chief executive Alison Wenham about how the two inisations can move forward with the previous deal between them having run out at the end of last The BPI man is predicting some kind of conclusion "within weeks", although what exactly will result is still open to debate. In the four years since Aim was born, Jamieson believes the BPI has "come a long way" to "eliminating the need" that prompted some key independent players to form their own set-up in the first place, "I've spent a lot of time and studied this every which way but loose about the advantages of being separate and together because it's not all black and white," he says. "I do conclude it would be better to be together but you're likely to see that manifest itself in the short term with increased co-operation."

That increased co-operation is likely to occur on initiatives such as



Jamleson: aiming for settlement with Aim "within weeks"

the long-mooted UK music office in New York, while any proposals for closer ties or taking the stage further would probably not emerge until nearer the organisations' respective

AGMs in early summer. Jamieson suggests Aim's existence as a separate body creates two fundamental problems: it splits the independent sector and it ens and debilitates" the BPI. "As a result of all of these the morale of the BPI is difficult to manage and the effectiveness of its lobbying externally in Government and else-where is emasculated," he says. "In the calls we must all make at the moment for greater industry unity not simply in the music industry but across all providers of intellectual software - it's difficult to make these calls without having our own

*Unity begins at home and the first possible way to unity is the reunion between Aim and the BPI. such a reunion will not disadvantage the independent sector. It will, in fact, considerably enhance it."

And he adds that only be uniting Aim and the BPI can Aim realise its own goal of a "super council" with sentative from across industry organisations At a time of falling global sales and record levels of piracy and with

UK music exports a pale shadow of their once proud past, the need for a

united industry voice is arguably greater than ever

Among the most pressing issues facing Jamieson is how the BPI can help the industry profit from its own ne services, which have so far hardly registered on the radar of music fans who are using illegal sites in ever greater numbers. "The process of having a legitimate, download formula has been agonis

ingly slow," admits Jamieson, who places the promotion of legal services even higher on the list of priorities than the ongoing fight to protect copyrights against the pirates The industry will be looking to the

Government more than ever for help in protecting its rights and on other issues such as the Communications Bill and breaking British music over seas. "We're not going to the Government cap in hand, but a number of things are very different today from when the Government could just sit back and watch British sonoverseas," he cesses "International market access is becoming harder and harder. Many of the traditional markete for British artists are becoming so ravaged by piracy that traditional revenue

streams are close to drying up in As if fighting global piracy, trying to reverse shrinking sales of UK artists abroad and attempting to

on is also now taking on joint responsibility of the Brits with Universal chairman Lucian Grainge The BPI executive chairman is

notably diplomatic in his take on last month's Brits, which ripped up the rulebook of previous events by scrapping the pre-awards dinner having an early evening show and broadcasting the ceremony on ITV1 the same night it took place. However, expect changes on the new format to be in place for Brits

"I'm very happy about the Brits," he says. "In a fortnight of all sorts of award shows, the Brits brand is preeminent, I thought ITV1 broadcast a great show and we were assisted nmeasurably by MasterCard as sponsor. And, of all the changes that took place this year, returning the element of surprise of the winners was the most important.

Jamieson, though, concedes, *There's some work to be done in some aspects of event management and the experience of ticket buyers in the hall. There's a question in my mind of it being a value-for-mon experience and the ticket buyer felt short-changed and rightly so

'However, in this context it's important to note the significant sums the event raises for the Brit Trust, which funds both the Brit School and Nordoff-Robbins Music Therapy." Therapy. Understandably, for the man who

was Brits chairman when a certain Page Three pinuin and veteran rock drummer jointly hosted the event with disastrous, albeit hugely-entertaining, consequences, taking the leap of broadcasting the show totally live on TV again is not exactly top of his agenda.

"The show this year going out 'as live' was a triumph. It's preferable to pre-recording it the day before and it's preferable to going completely as my experience when I was BPI chairman in 1989 shows," he

With such a heavy agenda Jamleson certainly has his work cut out this coming year. But if he makes significant progress on at

least some of his priorities, the world may even finally forget that he ever inflicted Mick Fleetwood and Samantha Fox upon it

their own steam, instead of being

BPI SAMPLER MAKES NOISE AT SXSW

the BPI has put together its talent to back the British showcase being staged at the Austin Texas event Hundred Reasons (pictured

, Kalto, The Darkness (plc tured far right) and Coin-op, who have all been given financial assis tance to appear at this Friday's showcase, feature on the 10-track CD, which also includes and Supergrass playing elsewhere at SXSW

The CD will be distributed in all delegate goodle bags while the showcase itself will be preceded by a BPI-organised lunch gather-



ing the showcase acts and UK and US labels and managers. Given the artists that have

emerged from SXSW in recent years, it is easy to see why the BPI is trying to raise its presence at the event. In 2001 The White Stripes and The Strokes rose to



Datsuns, Polyphonic Spree and Yeah Yeah Yeahs used the festival and kick-start their careers

as a springboard to secure deals Of course an alternative way for a UK artist to tap into the benefits the SXSW exposure is to generate

lumped together under the "Brits abroad" banner, "All the countries put on their own nights - the Danes, the Swedes, the Brits -which is quite an old school approach and is sometimes seem a bit like tokenism," says one UK artist manager who has two acts playing at this year's event, but not at the BPI showcase. "If the act are really that good they can stand out from the general line-up without the stigma of a country label," he says. Such an approach worked last

year for UK rock act Serafin, who attracted key US A&R people to their own gig, resulting in a deal





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newsfile

CERYS MAKES COMEBACH

Former Catatonia vocalist Cerys Matthews returns on May 19 with her debut solo album Cockahoop, released through Blanco y Negro/WEA. The album was recorded in Nashville with producer Bucky Baxter, who is est known as steel guitarist for Bob Dylan, Ryan Adams and

VITESSE SIGNS EMI DEAL EMI Music Publishing has resigned a new long-term deal

songwriter and musician Peter Vitesse, whose early career saw contributions on successful albums by artists such as Annie Lennox, the Bee Gees and Simple Minds. Vitesse is currently co-writing Bryce (Girl Next Door), Roch Voisine, Felix Howard, Michelle Escoffery and Maryanne

SONAR SET FOR 10TH BIRTHDAY which celebrates its 10th anniversary this year, has confirmed performances from Blörk and Underworld to headline the festivities. Other artists lined up include Aphex Twin and Ladytron. The festival runs from June 12 to 14. Sonar By Day will nce again present its fi regular stages, SonarVillage Sonarl.ab. SonarComplex Sonarama and the Hall stage. Some of the key participants in this year's showcases will be labels such as Anticon, Jazzland, Mego and Foehn.

Online music becomes legit as BT launches dotmusic service

It has been a long time coming, but the music industry finally has a legitimate online distribution service which offers a realistic alternative to users of neer-to-neer services.

BT's dotmusic on demand ser vice introduces unlimited secure downloads for a simple flat fee of £9.99 per month. But it remains to be seen whether it is a viable alter native to the illegal services or too little, too late.

I believe this service gives cause for new optimism in the music industry," says BPI executive chairman Peter Jamieson, Providing legitimate services to enable consumers to download their favourite music is pivotal to the future strategies of all music companies represented by the BPI."

But competing with free services is a tall order. Those leading the battle may be warmed by research published by Jupiter last week. which found that 37% of Europe's online music consumers would be willing to pay for digital music legitimately if it were available, demonstrating that the market which the dotmusic on demand service is targeting certainly exists. But the task remains in differentiating the new services - making them more user friendly than the likes of KaZaA - to warrant the price tag



"Legal music services will only succeed if they can successfully tar get specific consumer segments with compelling, relevant content," says Mark Mulligan senior analyst at Jupiter, "If legitimate services continue to lose out to illegal file-sharing then a whole generation of music fans will grow up expecting all music

BT head of music Ben Drury is confident that his new service which has already attracted several thousand paying subscribers through a soft launch - offers enough to pe suade consumers to part with their cash. "Obviously we can't compete with the price issue of free sites, but we can differentiate on quality and speed of service, which is reliable and 10 times faster than the peer-to-peer sites," he says.

The added-value aspects of the service are certainly tempting to the average user who is used to



putting up with lengthy download times and increasingly poor quality and unreliability on illegal sites. Downloads are fully integrated into editorial content - a news story on Blur will have direct links to downloads of their music, for example. Other neat tricks, such as Amazon style "the person that downloaded this also downloaded..." sugges-

tions add to the experience of discovering new music All the majors - barring only So usic - and hundreds of indep

dents are already offering their tracks, which adds up to a launch catalogue of 150,000 songs. "It would take you more than 100 years to build up a catalogue of this

size by buying one album per month," says Drury. Perhaps the significant point of this development is that it sees the subscription model applied to music and is up and running for the first this way of consuming music could be applied to a number of plat forms whether it is in the car or on

an integrated home entertainment Initial marketing of dotmusic on demand will be to BT's millions of existing broadband customers,

along with dotmusic's 2m regular monthly users. A broadband music package is also being offered to new customers, who can receive the service bundled together with their new broadband line Following a free trial, the service is

offered on three subscription levels ■ unlimited streaming for £9.99 a basic package of £4.99 per month offering 50 downloads and

500 streams per month a pay-as-you go rate for permanent ads which can then be burnt onto CD.

But, however well dotmusic on demand performs, it is unlikely to completely eradicate the free peerto-peer sites. Whether the con sumers decide to choose to consume their music as "bottled water" at a premium, or "tap water" for free, the only thing the music indus try can do is pull out all the stops to ensure that the pros of the legitimete services more than make up for the cons.

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The Seventies guitar rock classic You Ain't Seen Nothin' Yet is vying for a return to the chart after being selected as the theme to ITV's Formula One coverage.

An instrumental version of the song, originally a hit for Bachman-Turner Overdrive, debuted on the programme yesterday (Sunday) and ks are now underway with three artists about making a vocal record-

ing for single release. The new theme was initiated by The Music & Media Partnership whose previous sports-related music projects include last year's Ant & Dec England World Cup song We're On The Ball - which was first to approach Formula One head Bernie Ecclestone about having a new piece of music for the sport. Ecclestone then put the company in contact with ITV's head of sport

The Music & Media Partnership's co-executive producer for the pro-ject, Arnon Woolfson, says it used the BBC's one-time Formula One sic, Fleetwood Mac's The Chain, as "the benchmark" for the new theme. "It became apparent that with the audience we were catering for and the current environment within the F1 arena, it would make sense to find a well-known song and bring it up to date," he adds.

The instrumental version has been put together with the help of Serious Records, while Universal is lined up to release the finished sin-gle which Woolfson envisages will be in the same cross-genre vein as Chicane's Bryan Adams collabora tion Don't Give Up

M&M Partnership uses Citroën TV ad delivers classic hit for F1 theme new buzz for Bees' LP

ne Bees are the latest Wall Of Sound act to gain a boost in expo-

sure after being selected for a multimillion pound mainstream TV advertising campaign. Their track A Minha Menina has

been selected for use in a new Citroën campaign, which will serve as a platform to relaunch the group's rrent Mercury Music Prize non ed album Sunshine Hit Me. "We were planning to relaunch the album any way, but this is a great platform from which to do that," says Wall Of Sound managing director Mark Jones

The Bees' high profile placing in the campaign is the latest in a long line of marketing coups for the label which has benefited from TV ad exposure for a number of its acts. The use of Royksopp's track So Easy in a 2002 T-Mobile campaign helped push sales of the electron duo's parent album Melody AM past platinum in the UK.

"There was a level of awareness

there already about the act, but the

ad really took it to the next level," says Jones. Other tracks benefiting from exposure range from the Wiseguys' Ooh La La, which featured in a Budweiser campaign, to the less obvious placing of Les Rythmes Digitales' Jacques Your Body (Make Me Sweat), which was used in Sunny Delight advert. The label is even considering releasing a compila-



The Bees: ad set to create buzz tion album of tracks used in ads to highlight its success.

But Jones says the whole concept of music in ads needs to be approached with caution. "It has to be right for the act." he says. "With Royksopp, we turned down loads (of ads] before the T-Mobile thing.

As the use of music in ad campaigns becomes increasingly more effective than releasing singles in reaching a mainstream audience particularly when targeting the older, album-buying demographic - labels and publishers are under pressure to devise strategies that will see their music used. But Jones says it sometimes more effective to things develop naturally, rather than

WALL OF SOUND AD SYNCS ropellerheads - History Repeating

oyksopp - So Easy (T-Mobile) Wiseguys – Och La La (Budweiser Propellerheads – Dive (Adidas) Les Rythmes Digitales – Jacques Your Body (Sunny Delight) I Am Kloot - No Fear Of Falling

(Boots) Pyscho Cowboys - Come On Baby Mekon - Calm Gunshot (Budwelser) Propellerheads -- Bang Ont

(Compaq Computers) giving the hard sell. "Most of o records have a melodic quality with a

left-of-centre-quirkiness which draws people in," he says. "A lot of the creatives involved in the campaigns seem to know about

our sort of records anyway. BBH music co-ordinator Alice Kendall, who sources music for cam paigns and who worked with Royksopp on the T-Mobile ad, says, We look for originality, someth that has never been heard before. We love working on projects like this and being partly responsible for finding new hits or breaking an act. it's something we are definite going to be more involved with in the future."

newsfile

IRISH ARTIST SCOOPS GONG

Ireland's only black male sold artist, won best dance act at the Meteor Irish Music Awards last Monday. Thomas and Coldplay were the only artists to be nominated in three categories at the awards. The singer has already scored two Top 10 hits in Ireland within the past eight months and has performed local support slots for the likes of Mary J Blige

DISTINCTIVE GOES ON AIR

Independent dance label Distinctive Records this week Distinctive Records his week launches a monthly radio show on Ministry of Sound Radio. Titled The Distinctive Break, the programme will be broadcast on Thursday act Hybrid will make their live UK debut on April 4 at London's Fabric. The show precedes their second album which is set to feature a track co-produced by New Order's Peter Hook.

THIS WEEK'S BPI AWARDS BPI Albums: Pink Missundaztood (5 x Westlife Unbreakable Greatest Hits Vol 1 (4 x Platinum) Jennifer Lopez This Is Me...Then (platinum) Various Huge Hits 2003 (platinum) rin Brakes Ether Song (gold) Big Brovaz Nu Flow (gold) Ella Fitzgerald Gold (gold) Groove Armada Lovebox (silver) Various The Best One Hit Various Live Forever - The Best of BritPop (silver)



Warner Chappell has signed London-based four-piece The Crimea (pictured). The publishing deal was completed hours before The Crimea's gig at London's Borderline last Friday, wh attracted members of bands including Ash, Stereophonics and Placebo to the audience. Other fans of the group include Xim DJ Zane Lowe, who last week featured the band in session on his programme. "They'll be one of the biggest bands in the world in a year," said Lowe. The nus programme. They'd be one of the biggest bands in the world in a year, "sald Lowe. The Chrima — who are fronted by the fimera singre of 800 mg/L/2 act The (Localetts, Davey MacManus — were also tipped at the start of the year by Radio One's John Peel. All 10 tracks from the band's demo have now been played on either Radio One or Xfm, although the band are currently still unsigned for recordings.

Raveonettes emerge with new album album in May. The group are playing at SXSW

Rapidly rising Danish act The Raveonettes have completed work on their first full-length The set, which is expected to be given a

June release in the UK through Sony, was recorded in New York with legendary Blondle producer Richard Gottehrer, and mixed in London by Alan Moulder. That Great Love Sound, which first featured

on MW's playlist last year when the band were unsigned, is set to be the first single from the this week, which is set to give their US profile a further boost after being the subject of an MTV special last month. Next week, The Raveonettes release a sec-

ond track, Beat City, from their introductory mini-elbum Whip It On, which last week won best rock album of the year at the Danisl Music Awards, also known as the Danish Grammys. The single will be issued on limited edition seven-inch vinyl only.

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rachel white

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MUSIC WEEK 15 MARCH 2003

US chartfile IONES RETURNS TO CHART SUMMIT

After winning eight Grammy Awards, Norsh Jones' (pictured) Come Away With Me sold a 621,000 copies

returns to number ns chart. The album registe a 221% Increase in sales week-on sales to 4.22m - not bad for an album, which EMI originally anticloated selling 100,000 copies.

In percentage terms, the biggest gainer from the Grammys is singer/songwriter John Mayer's Room For Squares, which registe a whopping 117% improvement in sales and leaps 17-8 as a result, registering the highest position of its 62-week chart career. Other Dicie Chicks, whose Home album Improved 60% to 202,000 after ng three awards but remains mber four, while The Eminem Show climbs 18-12 after receiving a 40% boost to 62,000 sales. The strength is also due, in part, to the success of their current single Landslide. The Fleetwood Mac ke holds at number seven on

oldplay, who won a brace of Grammys and also performed nce 22:13 with A Rush Of Blood To The Head, which enjoys a 40% hike to 61,500 sales. The album is currently in its highest chart position since it sat at ber nine six months ago and is also home to the hit Clocks which dipped 50-54 last week but recovers to reach a new peak at number 49 this week

t is not all about the Grammys hough ~ 50 Cent's Get Rich Or Die Tryin' continues to hold up most impressively, selling a further 423,000 copies last week to maintain its grip on the number two slot on the albums chart, while his single in Da Club remains number one on the Hot 100 Another new rapper, Freeway provides the week's only Top 20 debut, arriving at number five after selling 132,000 copies.

(pictured) self-titled debut burn, which peaked at numb m, which peaked at number four in the UK last autumn, sold nearly 9,500 copies to earn a number 128

debut on the Top 200 and also arrives at number four on the Heatseekers list. Richard Ashcroft's nan Conditions debuts at number 19 on the Heatseekers chart, but falls 1,100 sales short of the Top 200, after selling 4,450 or the top 200, after selling 4,450 copies. The former Verve leader's previous solo set Alone With Everybody fared somewhat better, reaching number two on the Heatseekers chart and number 127 on the Top 200.

Kylie Minogue's Fever album hedges closer to its millionth sale. The album registered a 10% spurt last week and re-enters the chart at number 192. It has now sold 973,000 coples

Alan lones

Singles market suffers most as **US 2002 shipments slump 8.2%**

eted in 2002 to their lowest annual level since 1997 after suffering an 8.2% year-on-year drop in value. Newly-issued RIAA figures show the

market Stateside was worth \$12.61bn last year as the rate of decline also sharpened, with value shrinking by 4.1% in 2001 compared to a 1.8% fall back a year earlier.

Total shipments during the year fell 11.2% to 859.7m, while CD shipments declined 6.7% to \$12.04bn, as units shipped dropped 8.9% to 803.3m. But, echoing declines in both the UK and German markets before it, CD singles were hit the hardest with the US market suffering a 75.4% fall to \$19.6m in value volume was down 74.1% to

4.5m units shipped. As in other key territories, DVD pro vided the only highlight in the market, with a yearly increase of 34.8% to 10.7m units, while DVD Audio sales UK entry to tour for

Eurovision support

petition in Latvia, in a bid to drum up more votes for their song Cry Baby. The duo won the BBC's Song For

Europe, which attracted a TV audi

ence of 3m people. The duo are man-

aged by Martin O'Shea, who also handles Atomic Kitten, while the song

Cry Baby was penned by Martin

Song For Europe producer Dominic

Smith says, "The strategy worked last

year for Jessica Garlick in places like

Malta and Latvia where they don't

lemini, who will annear on Ty

shows in those markets alongside UK TV exposure including TOTP, have yet

to be signed to a recording deal.

usually get UK artists

i are set to tour European markets in the run-up to May 24's com-

MUSIC SHIPMENTS IN FIVE TERRITORIES -11.2% 859.7m 225.7m US \$12.6bn UK £1.2bn -7.6% €2.0bn +3.3% €1.3hn +4.4% -11 096 Holland €0.5hn

jumped 63.8% to 400,000 units RIAA chairman and CEO Hilary Preen who is due to stand down from her post at the end of this year.

the "on-going problem" of online and physical music piracy. "As we have seen piracy rise, we are responding ally upped the activities of our anti piracy unit, increasing our seizures of counterfelt and pirate CD-Rs by .5% in 2002," she says

The RIAA says seizures of counter feit CDs in the US rose more than 100% during the year. The release of the RIAA figures last

coincided with the deadling for US CD buyers to sign on for their share of a \$143m class-action set dement in a lawsuit brought against major record companies and retailers alleging price-fixing.

The settlement addresses an antitrust lawsuit filed in the federal court in August 2000, in which US attorney generals in more than 40 states alleged record companies conspired with music distributors to inflate the prices of CDs in violation of state and federal anti-trust laws between 1995 and 2000.

Group, EMI Music Distribution

Music Group and national retail chains Trans World Entertainment. Tower Records and Musicland Stores used minimum advertised pricing (MAP) to raise retail prices. The companies involved admit no wrong doing

tho bought a CD between January 1 1995 and December 22, 2000 could receive a refund.

in the settlement.

uled for May 22.

According to reports, an estimat ed 2.8m people have applied to be part of the class action lawsuit which could entitle them to as much as a \$20 refund. However, the more people that sign up, the smaller their share and, under the settle ment, if enough people sign up to put the payment under \$5, the money will go to non-profit groups. A hearing to decide whether the set tlement will be approved is sched

Sony has released Des'ree's (pictured)

eral weeks ahead of the UK in a bid to secure maximum exposure overseas. The artist has sold 5m albums world wide to date, including her last full whose to uate, including ner last full release Supernatural, which clocked up 2m sales, led by France (150,000), Germany (150,000) Italy (100,000) and Japan (400,000). The February-released single It's OK is growing at radio around Europe, boosted by promo trips during the past two months, culminating in the singer's performance at Italy's San Remo Festival last week and a string of key TV and radio spots in France, Portugal, Spain and Germany this week The track has already hit number two

on the international chart in Janan, a traditionally strong market for Des'ree. Sony UK international director Angle Somerside says, "It is quite unusual to release ahead of the UK, but we took the view that with such strong succe internationally in the past we would ded icate the promo time up front."

Massive Attack postpone NZ dates after porn allegations

of their tour in New Zealand in the wake of allegations against mainstay Robert Del Naia in relation to the Operation Ore internet porn invest-

Robert del Naja was bailed in February by police officers working on Operation Ore, the national crackdown on child porn. Del Naja has

denied viewing child pornography.

A statement from the band's management says Massive Attack are rescheduling the Weilington and Auckland dates on the 100th Window world tour from March 7 and 8 to March 29 and 30. All tickets

The statement adds, "The band ant to fulfil their commitments to their fans in New Zealand as well as those in Australia and therefore the tour is going ahead as planned from ek starting in Melbourne. The rest of the band's tour in Japan and Europe remains unchanged, Robert Del Naja continues to deny allegations made recently and is hoping for



Del Naja: denles allegations a swift and positive resolution."

The news follows the act's strongest international chart start yet with the 100th Window album, hich debuted at number one across sales charts in seven international

The outfit's first studio set in four years took the number one spot in Belgium, Finland, France, Greece, Ireland, and Switzerland and went Top Five in Australia, Austria, Denmark, Germany, Hong Kong, Italy, Japan, New Zealand, Norway and South Africa.

Europe turns on to Darius as Mercury cues Dive In roll-out

Mercury's Darius is undertaking a busy international promo schedu over the next two months to support the continental European release from April of his debut album Dive In.

from April of his debut album Dive In.
The Popstars and Pop Idol contestant's Colourblind single is rolledout In International markets from
next Monday, with the Netherlands leading the way this week.

Darius has already compl raft of European promotion during the past month including a showcase and Top Of The Pops in the Netherlands, radio promotion in

Germany and promo and showcases in Sweden, Switzerland and Norway. Meanwhile, French media flew in to see him play a 30-minute live set at London's Abbey Road studios last week, while early support for Colourblind has come from the Netherlands where TMF has playlisted the track.

Mercury director of international marketing Sian Thomas acknowl-edges the danger of market satura-



tion for Pop Idol acts - as BMG pre pares to launch both Will Young and areth Gates - but says, "Media are interested that he appeared on a couple of reality TV shows, but has written his own songs and has bounced back and done it his own way. Ultimately the record has to nd up for Itself."

Darius's second round of interna-tional promo includes an appearance at the Netherlands' Edison Awards and lottery show, a German showcase and radio festivals and long lead interviews from London with South East Asian media, at the end of this month, A trip to Australia, New Zealand and SE Asia from June will follow his UK tour.

SINGLE of the week

COLDPLAY: Clocks (Parlophone CDR6594). The third single from the world-beating album A Rush Of Blood To



Head is the one to send sales of the parent album even more s A-listed at Radio One and built around a nagging piano motif, it includes another heart-wrenching vocal from Chris Martin that leaves the competition in the dust. Coldplay are fast becoming the biggest band in Britain: they play three sold-out UK arena dates next month and headline V2003 and T in The Park in the summer.

SINGLEreviews



RICHARD X VS LIBERTY X: Being Nobody (Virgin RXCD1) for this track, its release date has been brought forward to March 17

Freak Like Me producer Richard X neatly marries Chaka Khan's Ain't Nobody with ents of Human League's Being Boiled, with Liberty X's input resulting in a great pop vehicle which is A-listed at Radio One and a definite contender for number one HOT HOT HEAT: Bandages (B-Unique BUN045CDS). Championed by Xfm, this catchy single is making further inroads onto the airwaves after being C-listed at Radio One last week. Bandages is a rush of Canadian punk-funk and sounds something

like The Clash or XTC with The Cure's Smith on vocals BIFFY CLYRO: The Ideal Height (Beggars Banquet BBQ365CD). This Scottish three piece are currently building their profile with a 26-date headline UK tour and favourable press in Kerrangi. Much like early Idlewild. Biffy Clyro construct well-paced and intricate songs, but look set to remain a niche act.

MEW: Comforting Sounds (Epic 6736432). If Radiohead were ever to collaborate with A-ha's Morten Harket, this might be the result. This track builds over more than eight minutes into an

atmospheric wall-of-noise climax.
HARRY: Under The Covers EP (Dirty
World/Telstar DWRCD005EP). Currently turning heads as the "new Debbie Harry turning neads as the new Lobber harry, whis blonde bombshell unleashes a set of three covers. They include Belouis Some's 1985 hit Imagination – which looks set for the chart after receiving prime-time TV exposure as part of a Rimmel ad – as well as covers of Salt'n'Pepa's Push It and Bauhaus' She's In Parties, which struggle to do the originals justice

NAS: I Can (Columbia XPDCD2812). The second single from Nas's sixth studio album God's Son is a rather more genteel outing than its rousing predecessor Made You Look. Its back-to-basics beats and production by Salaam Remi should provide the New Yorker with his eighth consecutive

KATHLEEN EDWARDS: 6 O'Clock News (Zoë ZOE1260P). This Canadian singerwiter has quite possibly wandered into the frame at exactly the right time. This is melodic and lovingly put together and, in the wake of Norah Jones' success, could achieve much with the right support.



SCOOTER: Weekend (Edel 0147315STU). Scooter relight their glowsticks for another pop-hardcore assault on the charts. Trancier than last year's two Top Five outings, this first single from their new studio album features a trademark helium chorus and frontman HP working the crowd with some truly absurd lyrics. * Respect to the man in

MARIAH CAREY: Boy (I Need You) (Mercury CD0779282). The latest single from the album Charmbracelet sees Carey ontinuing her flirtation with rap by sharing the mike with US rapper Cam'ron. However the track, written by Carey and co-produced with Just Blaze, is a feathery-light affair which ultimately does not exploit her formidable vocals to anywhere near their fullest extent

JESSY: Look At Me Now (Data DATA46CD). The latest product to roll off Ministry's seemingly endless production line of pop-trance hits is this signing from Belgian diva Jessy. Produced by the duo behind Milk Inc, it boasts big sassy vocals ver pumping synths, but sadly falls to rise STEREOPOL FEAT, NEVADA: Dancin Tonight (Rulin RULIN28CDS), A Top 40 insipid piece of pseudo-disco by the Stockholm-based production duo. The track is slightly improved by Love II Infinity mixes. which have made an impact in MW's

A L B U M reviews



Upfront Club Chart Top 40.

SIMPLY RED Home (simplyred.com SRA001CD), Largely iced by Hucknall and long-time collaborator Gota Yashiki, this first Simple Red album for four

years sees a return to the band's R&Btinged roots and marks the debut release on their own venture simplyred.com. A very impressive collection of new original impressive collection of new original material sits alongside choice readings of The Stylistics' You Make Me Feel Brand New, Money In My Pocket and a sensational version of Bob Dylan's Positively 4th Street. CELSO FONSECA: Natural (Ziriguiboom ZIR14). These are beautifully cool bossa-samba sounds from Rio-born Fonseca, who

CHEATHAM: Make Luv (Positiva CDTIV187). As usual, Positiva is

at the front of the pack in catching the commercial wave and riding it. Familiar as "the music from that deodorant ad". this French-style floor-filler produced by Junior Jack was first featured on Music Week's Miami CD in March 2002 and features legendary Detroit vocalist Cheatham, Alisted at Dem. A-listed at Radio One. this will be heard everywhere over the coming weeks as suburban boys try to emulate their TV hero.

ALLBUM of the week

ZONGAMIN: Zongamin (XL XLCD158). contributed the





excellent Serious Trouble to the infamous Soulwax compilation excellent Serious Trouble to the infamous Soulwax computation to Many DJs. Here he expands on that blueprint, delivering a powerfully-fuelled selection which swaggers impressively, it is a riot of punk-funk shapes and edgy electronics, a cutting-edge affair with massive potential.

has worked with artists such as Santana and Gilberto Gil. As well as the bossa nova feel to this fine album, Fonseca draws in jazz strands with echoes of Chet Baker. PLACEBO:



SLEEPING WITH GHOSTS (Hut/Elevator CDFLOOR17). The fourth Placeho album (produced by Jim Abbiss) is one part ing experimental rock-

storm and one part introspective pop electronica. Kicking off with the furious guitar instrumental Bulletproof Cupid, the highlights are the plaintive melodic title cut, the mighty first single Bitter End and the

AIR/ALESSANDRO BARICCO: City

Reading Project (Source CDSOUR081). Air reveal further layers of prog tendencies with this collaboration with Italian writer Baricco. City Reading Project started life as a live theatre performance, which has now been transformed into a musical project complete with Baricco's Italian prose recited over Air's soundscapes. The fairweather fan would be better off waiting for Air's next

APHEX TWIN: 26 Mixes For Cash (Warp WARP102). Aphex's many disciples will rejoice in this double CD collection of his idiosyncratic interpretations. Richard D James' previously hard-to-find reworkings of works by artists including Philip Glass, Saint Etienne, Nine Inch Nails and Wagon Christ are a reminder of his s



aguely Americana-ish self-contemplation of Nina Persson's A Camp side project than with its official predecessor. The sones are uniformly serious and relationship-fixated. but the writing could be the band's best yet KING OF WOOLWORTHS: L'Illustration Musicale (Mantra MNTCD1032), inspired by British library music from the Seventies, L'Illustration Musicale conjures up a collection of creaky, wilfully ecce laden pieces, with occasional vocal embellishment from Dot Allison and The Delgados' Emma Pollock. A leftfield treat.

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

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Bristol Academy: McKenzie Group-owned venue

LIVE MUSIC PLAYERS EXAMINE NEW LINK-UPS WITH LABELS

As labels look enviously towards new revenue streams such as merchandising, broadcasting and ticket sales, the live music industry is also examining initiatives such as official bootlegs and subscription services. Adam Webb looks at the potential benefits of such deals

he music industry is currently looking to encompass other forms of entertainment like never before. With Robbie Williams' "multi-platform" deal, the success of Pop Idol and the Income being tapped from both ringtones and DVD, the major labels, at least, are rebranding themselves as multi-

interest entertainment businesses. As the Pet Slop Boys' Neil Tennant suggested in a recent interview, a move to incorporate musics beyond standard record sales could have namifications across the Williams deal; he said, "is they to groe into partnership with him across the board, which is an interesting template for developing an artist. It suggests that the future of music is not just in recording. I feel that very strongly. The live show can't. Williams deal; he make an independent Williams deal; an make an independent Williams would williams would william would william williams would william would william would willia

be combibilised and a you're industrial williams you can make an indescribable amount of money from it."

Certainly the live market is buoyant at the moment. Rock glants such as The Rolling Stones and Paul McCartney have once again demonstrated that touring is the major money-spinner for superstars of a cretain age, festivals are on the increase and among the summer highlights are huge concerts from Eminem, REM and, of course Robbie Williams. On a smaller scale, conceptual events such as The Song's The Thing at London's Royal Festival Hall, the All Tomorrow's Parties event, Meltdown and Carling Homecoming have kept the flag flying for credibility. Combined with technological advances in the shape of cine-casting webcasting, Interactive TV and - most interesting of all - proposals by Clear mel and DiscLive to record gigs onto CDR and sell them as part of ve merchandising, the future looks bright with

But how will these advances, along with the shift from "music" to "entertainment" affect the relationship between the record industry and the like industry? Will imbust benefits develop into outright union – with record companies acting as promoters and, given the speculation about Clear Channel, vice versa? Is it even feasible to consider? For fan Howard, chairmen of McKenzie Group, which runs Academy venues in Binton, Bristol, Birmingham and Glasgew in addition to Shepherd's Bush Empter in London, the time is now right for all parties to units. "Perhaps we should be getting a single property of the property o

internet, and there's more for them to spend their money on. Therefore we've either got to be better at what we do and give them a better product to keep them or we sink, like any other commercial industry."

inchael Rapino, CEO music at Clear Channel Europe, believes that although some of the lines between labels, promoters, and venues will undoubtedly blur in the search for future business models, any present talk of collaboration is a case of type over reality. The EMI deal (with

Robble Williams] started the hype," he says, "but currently we are still both operating on different elements of the business." Recent developments, he maintains, are the continuation of a traditional relationship. "Promoters have always worked closely with labels for the marketing of artist shows and cross-marketing efforts with CD and concert."

Paul Hutton of Metropolis Music offers a similar analysis. Although acknowledging closer working relations with labels and the continued success of the live industry, Hutton considers that the risks for record

Carlina expands backing for music venues

I was four years go, through sponsonly of both the NOte awards and the Leeft, Meating Festion Weekender, that Carling first associated best with the waste of the Leeft with the sponson of the Leeft with the leeft wit

years after killing off Ziggy Stardust at the same venue. According to Stuart Cain, Carling head of sponsorship, the move to brand the

According to Stuart Cain, Carling head of sponsorship, the move to brand the company with muslo venues – as opposed to music events – was key to maximising the largest potential audience. "Our strategy has twin planks," he says. "Fest was getting to the right venues in the right places – and the Carling Apollo in Hammersmith (pictured) is a great example



of that. In addition we've get the Carting Apolio in Mancheste Ear's Court Olympia, Apolio in Mancheste Ear's Court Olympia, Apolio in Mancheste Ear's Court Olympia, the Aetolia. Bittens et al. 19 when the Aetolia Bittens et al. 19 when the Mancheste Group are opening up. 50 we're reaching the point where we have we're reaching the point where we have we're reaching the point where when sheen Carting can be drunk and seen. Once we've done that, we've tried to create some events, which means we've had to start thisking as promoters with things like Carting Komecoming—a concept that

we've developed and set up as an event and as a TV programme on Channel 4."

Carling Homecoming has already promoted hometown shows from The Charlatans, Jamicopal and Manle Street Preachers, with forthcoming figs scheduled for Primal Screen and The Beautiful South, Tickets for these revents are sold either directly through the venue box office or through the carlingfive.com website, consolidating the company's drive across the company's drive across the company's drive across the properties.

For Cain, such events are a triumph of collaboration and beneficial to all parties involved, with sponsorship for the creation of events that

Detection to an parties imvolved, with sponsorship money states with a processive money to the money to the state of the s

Bon lovi bounce into cinemas

vents of 2002 was Mercury's Bon Jovi's gig at London's



through technology and the possible creating extra revenue streams. The gig -a launchpad for the band's new album audience of 1,500 fans via 11 cinem around the UK. It was also transmitted by satellite around Europe and by live webcast around the world. Within two weeks, the times, making it probably the most significant webcast since Madonna played Brixton Academy in 2000 in partnership

With the concert selling out within eight minutes, the cine-cast proved more than a "next best" option for competition winners.

companies could outweigh the benefits. "I don't think it's going to change radically," he says. "And I don't think that record companies are going to start promoting concerts - it's a risk game, unlike records where you've always got a back catalogue. With a live concert, once it's over that's it if you've lost money, the only chance you have got is to keep promoting the act and hope that it becomes more successful,

surveyed, 94% nilar events and sald they would be prepared to pay an average of £6.90 to do

definitely buy the new Bon Jovi album. Mercury plans to repeat the exercise in 2003 with the screening of An Audience With Bon Jovi. This gig, for 100 competition winners, will again be broadcast to UCI cinemas - this time bling fans to interact with the band via ensoung rars to interact with the band via SMS text messaging, allowing them to ask questions and request songs in real time. Following the event, all viewers will receive a text message offering them a value add for the single at a sponsoring retailer, encouraging them to buy the single the

which is not always the case. Yet there is little doubt that labels are looking for new revenue streams and that the live industry is a potential and viable source. Any developments in this area could result in traditional business barriers breaking down. Currently, the main interest is centred on three areas: "multi-platform deals, broadcasting and, perhaps most interestingly, the recording and selling of



MUTV: football could be model for broadcas

CDs during and after a gig.

Certainly, major labels have recently asised a shak e-up of royalty contracts, with the likes of BMG promising greater transparency, clarity and simplicity. But for Alexander Ross, music and entertainment lawyer at Theodore Goddard, deals that seek to minimise financial risk and exploit touring income will be confined to high earning artists. These are most likely to be based on a reciprocal arrangement where both costs and profits would be shared. "I think that it will happen for the higher-earning artists, where the artist can guarantee from a promoter a minimum fee, says Ross. "That's the way the bigger gigs are done, but I think the labels will fight shy of being involved in the lower range where there are heavier risks.

BMG head of business affairs Daniel

Cohen suggests that although such ideas are interesting in theory, for the moment they will remain just that. "There are no immediate plans to start insisting that we include live rights in our artist agreements, he says. "And if someone started recording CDs of the concerts being held in their venues, they couldn't do that without permission from the record company One alternative model is that of Sanctuary Records, where additional is secured not by contract per se, but by is secured not by contract per se, but by owning the means of production. "We have Town House studio, we own Sanctuary Mobile and a DVD post production studio in Soho for two reasons," says a spokesman. *One, to service our own acts, so we can offer a complete package, and secondly, we offer that to non-Sanctuary clients as well, so we get hired for the MTV awards, for

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instance, or The Brits and other concerts. If we want to record a Siouxsie & The Banshees DVD, for example, then we c

produce the whole thing in-house."

As for broadcasting, this is already ing, with last year's cine-cast Joyl at Shepherd's Bush proving a successful project (see box on p21).

Mercury already has plans to repeat and improve the venture in 2003, while UCI will be promoting the idea to 50 other labels following interest at Midem

For Ian Howard, however, there is still much untapped potential here in both revenue and breaking new artists. "There are many new revenue streams that we can now look at, thanks to technology, and we should be embracing some of these things," he says. "I started off Wembley TV looking at this whole thing in terms of recording concerts and thinking there was an analogy to be had between a football fan and a

music fan. If you love your team, you regularly go out every Saturday and support them and even if they play away you'll probably travel up and down the UK to see

With music artists, we wanted to out them out from one of our live venues into the pubs in this country. Or, if there's a popular artist that's playing Boston ersity, it wouldn't be too long before via the internet or via satellite we could show that concert in this country - that would nean more revenue for the artist and the ecord company and a better deal for the fans. Sports has embraced all those things already," he continues. "Look at MUTV and Chelsea TV - they're getting bigger revenues

from China and Japan than they are from this country." Perhaps the most controversial elopment is from the US, where Clear Channel and a new company, DiscLive, plan

to break open the lucrative bootlegging market and offer custom-made, and legitimate, CDs. Despite some newspaper headlines, Clear Channel is still exploring the idea in its own venues - though testing is rumoured to have begun in Boston – but DiscLive, founded by Rich Isaacson, former sident and co-owner of Loud Records, as plans to tour with artists and produce

The feasibility of such schemes will rest not only on contractual issues such as retion rights, but also on the growing use of "taper tickets" among jam bands such as Phish and Dave Matthews Band e up much of the start-up's who ma potential market - Phish alone generated more than \$61m in ticket sales between 1999 and 2000. The main reasoning behind taper tickets" was to nurture carefu band/fan relations and to operate on a strict non-commercial basis of trust where

tapes are traded and not sold for profit. At this stage, it is unclear how market forces will apply to the equa-

Ultimately, all three ideas remain in a state of transition, much like the music business itself. Yet, in a declining global market, it seems unlikely that the record industry will refuse to embrace the possibilities for long. For lan Howard, difficult times require creative thinking, and closer working ties could offer solutions The record companies have got to work with the live industry - they have huge expertise in what the fans want, because they're at the sharp end as well - and come together with products that make the whole industry more profitable and get to the position where people aren't talking down the industry," he says. "The industry's fantastic. I just think we need to start responding more to the technological advances that are happening.

LICENSING BILL DEBATE DEEPENS

Recent U-turns on the Licensing Bill may signal that the Government is finally listening to the industry's views on the issue. By Steve Hemsley

s a former Welsh miner, Culture Minister Kim Howell's should really know when to stop digging.

The man responsible for the Government's much-heralded Licensing Bill for England and Wates has excavated himself an ever deeper hole over the past few months amid fears that his proposals will harm live music played pubs and other venues such as village halls, schools and libraries

His decision to end the "two in a bar" rule meant landlords only needed a Public Entertainments Licence (PEL) if more than two musicians were performing has been slammed by the Musicians' Union (MU), British Music Rights and specialist bodies whose members fear they will be affe such as those of the English Folk Dance & Song Society

There are more than 110,000 on-licensed premises in England and Wales. That figure includes 60,000 pubs, of which only around 5% currently hold a PEL, costing anything from a few hundred to a few thousand

Under the new law, licensed premises will only need to apply for one licence which will cover all their activities, including the sale of alcohol. If they want to host music events they need to tick a box on the licence application form. A lifetime licence will cost

between £100 and £500. All this sounds sensible enough, but sicians are concerned that the majority of pubs who do not usually need to apply for a PEL because they only have a couple of ople performing in their bar will not tick the box. The MU fears that if they then dec they want to hold a music evening they may be deterred from

lying for a £20 temporary licence non-pub venues such as arts centres they are allowed up to five a year - by the and village halls' involved. There are

also worries that local authorities will use the new law to place costly conditions on pubs and other venues, such as insisting premises install double glazing or CCTV, before they will allow any live music to take place, creating another disincentive

The ultimate aim of the Licensing Bill is to reduce noise and anti-social behaviour in and around pubs, yet there are some strange inconsistencies. While a landlord who invites just one man with a guitar to entertain his customers could face a fine of up to £20,000 or six months in jail if his licence does not give him permission, he does not need any extra authorisation to operate a loud jukebox or pack his bar with potentially wdy sports fans watching football on large



Howells: surprised by opposition TV screens

The Joint Commission on Human Rights has also issued a view on the Government's proposals. It states: "There is a significant risk that the blanket licensing regime would give risk to an incompatibility with people's ight to freedom of expression under the

European Convention on Human Rights." Howells has been surprised by the on to his plans and, having bee acked into a corner, has had to make a number of concessions

The Government's first U-turn was to back down on plans to order churches and other places of worship to acquire a licence fo non-religious service performances. Then, in February, Howells was forced to issue guidelines to local authorities stressing the need for consistency following widespread concerns that local government officials would try to raise extra revenue by introducing hidden charges when approving

licences. Frances Lowe, director-general of British sic Rights, which is We remain worried about

handling queries about the Bill on behalf of the songwriting and publishing community says the local authority - Frances Lowe, British Music Rights guidelines are more positive than the words of the original Bill, "But

we remain worried about other non-pub we remain worned about which the repor-venues such as arts centres and village halls," she says. "We still need to ensure that these guidelines match the explanation of the Bill being put forward by the Government so there are no loopholes once this becomes law,

As criticism continued to build, Howells launched a package of measures on February 18 to try to allay fears about the Bill. The most important change was that he had decided to amend the Bill so musicians will not be criminalised by performing at

"I want to ensure the Bill is enforced with a heavy dose of common sense on the



Bragg: backing campaign in North West ground," said Howells. "The amendr should ensure that a band booked for a

concert will not be committing an offence if all they do is play in an unlicensed venue." The MU's advisor on licensing issues, Hamish Birchall, welcomes the decision not

to criminalise performers, but says more amendments were needed. *It still means organisers of events can be prosecuted," he says. "Yet the

Government's

movement on this does

show they recogni - Hamish Birchall, Musicians Union that there is something fundamentally wrong with the Bill. The MU is

the Rill'

not against the licensing of music, just where any new system kicks in. Howells has also set up a working group comprising music industry representatives including the MU's general secretary John

Smith, local authorities and the pub trade The idea is this group will meet regularly to debate the Bill as it passes through its various parliamentary stages. The Bill began its Report Stage in the House of Lords on February 24, will have a third reading in both Houses during March and should become Is in the cumme

Perhaps surprisingly, the MU's Birchall, who has spent the past few months arguing

Lowe: guidelines must match Bill's provisions

the musicians' case during numerous radio and television debates with Howells, has been invited to join the working group.

The Government still believes that standardising licensing fees, with no premium for entertainment, will actually emove the disincentive to provide live music Howells is also adamant there will not be a rush of prosecutions against carol singers Morris dancers and wedding party organisers performing in a variety of venues which under the terms of the Bill will now need a licence to have live music. Despite his reassurances, critics still claim that when a case brought by an overzealous local authority comes to urt, any verdict will be based solely on the actual wording of any new Act.

The English Folk Dance and Song Society's chief officer, Hazel Miller, says her members have become increasingly nervous of the implications of the Bill. "Live music in pubs is many of our members' lifeblood and the

whole argument hinges 'The Government's movement on this on what is a publi does show they recognise that there is performance and what something fundamentally wrong with performances," she says, "There is a serious worry that despite the guidelines local authorities will interpret the law differently

All the controversy being stirred up by the Licensing Bill has prompted many people question why England and Wales cannot simply operate the same system as Scotland. Bars north of the border can host live music automatically during permitted hours, provided music is supplementary to the main activities of the business. Public safety and noise are regulated by UK-wide legislation

In South West England, the Western Morning News has launched its own npaign to save live music in the region and its action has been backed by artist Billy Bragg and singer and comedian Richard Digance. The paper has published a double-page poster and printed petition forms that eaders have been encouraged to send to Howells asking for small-scale performances to be exempt from a licence.

The new law will effectively kill off music at that vital grassroots level and is an assault on a longstanding tradition and a barrier to talent and creativity," says WMN editor Barrie Williams

The minister, born in the Welsh mining town of Pontypridd, still does not appear to regard his plans for live music as the pits. And, unfortunately for the pressure groups. time is running out to convince him

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7	5	CAN'T STOP Red Hot Chili Poppers (Warner Bros)	21406	29	27
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3 6 THE BITTER END Placebo

4 CO I'M WITH YOU Avril Lavigne

5 3 SING FOR THE MOMENT Emission

6 DO ONE HORSE TOWN The Thrills

7 10 MOVE YOUR FEET Junior Senior

UK student chart for 9/3/03. Compiled by Studen Necwork, based on UK student racio chart returns CAPITAL RADIO Adds: Love
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1	1	CAN'T STOP Red Hot Chili Peppers Werner	Bros
2	2	BEAUTIFUL Christina Aquilora	RCA
3	4	SING FOR THE MOMENT Eminem Interscope, Po	lyder
4	3	CLOCKS Coldplay Paring	storie
5	5	CRY ME A RIVER Justin Timberlake	Jive
6	6	BEING NOBODY Richard X Vs Liberty X	Firgia
7		SHAPE Sugebabes Island/Uni-I	
	458	UPESTYLES OF THE RICH & TAMBLES Good Charlotte Co	lentia

9 DE I'M WITH YOU Avril Lavigne Arista 10 WORK IT Nelly feat, Justin Timberlake Universal

Most played videos on MTV CK/Media Research Ltd w/e 9/3/03. Source: MTV UK

Col: LIK STANDARD Performances: cook Stand / All 1 Man Afgh Stand / All 1 Man Afgh Stand / All 1 Man Afgh Stand Man Afgh Standard Man Afgh

POPWORLD Performances:

a Gardh ustes: Interviews: Monio; Blue; The Cardigans; Abandoned Pools; Darius; Dirty Weges Videos; In Da Club 50 Cent. Final Sne-up 9/3/2003





TOP OF THE POPS Priday: Beautiful Cinstina Agubra; Boys of Summer Di Sarmy; Here It Govern Agubra; Here It Govern Agubra; Cere Pin Assort: Here It Govern Agubra; Cere Pin Assort: Here Here It Junior Statistics Performances: Love Desen't Heve to Hart Atomic Metter; Scandaless Mis-Teng Interviews: Usbur Paris; Darini Minogue. 15/3/03

Label SPIRIT IN THE SKY Gareth Gates . 2 3 WEEKEND Scooter Shelfield Tunes/Edel UK ALL THE THINGS SHE SAID LATE Polydar ALL I HAVE Jenniler Lopez Epic 2 BORN TO TRY Delta Coodrem

6 CO FOR YOU The Calling 7 CO KA-CHING! Shenia Twain 8 7 FM WITH YOU Avril Lavigno 9 TONICHT WESTLIFE 10 9 IN DA CLUB 50 Cent Nost requested videos on The Bax, w/e 9/3/03 Source: The Box

Epic RCA Mercury Arista Interscope/Polydar

夏 B Ric Aria 1 III THE GRAVE Goorge Michael 2 4 BIG YELLOW TAXI Counting Crows Getten/Polydor 3 PAIN KILLER Yurin Brokes Socree 4 8 CAN'T STOP Red Hot Chill Peppers Warner Bros 5 2 SUNRISE Simply Red simplyred.com 6 DE HERE IT COMES AGAIN Melania C Virgin 7 9 STOLE Kelly Rowland Columbia 8 7 KA-CHINGI Shanis Twain Mercury 9 6 CLOCKS Coldslav Parlenhore

10 DE FOR WHAT IT'S WORTH The Cardigers

LEST May Mis Camforr. All The Things She Sald Listsyles of Mis. Cry Mis A Row Justin Linderdoor. Listsyles of Mis. Cry Mis A Row Justin Linderdoor. Listsyles of Mis. Cry Mis. A Row Justin Linderdoor. Beautiful Direction of Decision Control of the Control of Misself Control of the Control of Control of the Control of C

BALIST Mere It Comes Again Melania C; Pain Miller Turn Brahez; I Begin To Wender Comis Millogue; Werk It Neith Seid. Justin Turbestale. Sugah Ruly Amande, Peroliser (Zero 7 edit) NEBO, Alawa Melanier Lopez (Sal. LL Cod.) Somewhere I Makes Jennier Lopez (Sal. LL Cod.) Somewhere I Balong Limits Parks I Can Nos. Flash Queen & Vengues Park Rock Probesses Something Copprate: Mildnight

RADIO ONE PLAYLISTS

Polyder

C-LIST The Truth is No Words The Music; Dee't Think You're The First The Coral; The Bitter End Piscob, Wendering Wy MJ Cole; Space Sipmat; "I Cear't Read You Daniel Bod'ngfield; "out of Time Blut: "Be Mine David Ging; "Damagad Plammet; The Seed (2.0) The Roots Seat. Coop, Chestrutt:

"Diamonds And Guss Transplant"

Something That You Said The Something That You Said The Something That You Said The Sor Source Source

BALIST Increatible (What I Meant Ye Say)
Donius: Shape Supababes; Can You
Dig It? The Mock trutles; "Ether Seng (album) Turin
Branes; Tengint Westlife: "The Moons Adam Seyder: "A
Little Like You Grand Drive; "Tim With You Aurit Longing

C-LIST One Horse Tows The Thirds; Once Upon A Time In America The Jesuse; Us (album) Muld Historical Society; U Make Mo Warra Blue; Don't Worry Applicab; The Vassels (album) The Vessels: "Lives Doean't Have To Burk According Ritten; "Little things sicilal Arte;" Comm Away With Mo (album) More Areas; "Thirds Apont Temeron Beth Octon Beth Octon

THE MIX Adds: Mesmerize to THE MIX Rese/Ashantic Cry Kym Marsh; Tonight Westiller You Didn't Expect That Billy Crowford

VIRGIN RADIO (In With You Are)

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STATE (In Congress)



Out of time (liur; Buy it is Bottles Robust in Bottles Robust Action); Seven Maller Army The White Stipes; Neuer Than Harver Than Harver Delays; ADIDAS Killer Mills (eas). Big 36; 66 With The Flow Queens Of The Stipes Age; Diamonds And Guess Transplants; Crashif Crashif The Agrindy; Face I Know Fiture Aligns of Spain

15 MARCH 2003

2 3 10 11	music control		Por pay	10,00	Page 1	
1 161 BEAUTIFUL	Christina Aguilera	RCA	3055	+5	99.82	+17
A 2 4 9 9 CRY ME A RIVER	Justin Timberlake	Jive	2600	+11	81.44	+15
A 3 5 2 0 CLOCKS	Coldplay	Parlophone	1552	+61	69.32	+10
A 4 7 5 2 MOVE YOUR FEET	Junior Senior	Mercury	1957	+45	68.42	+34
5 2 10 5 ALL THE THINGS SHE SAID	tATu	Interscope/Polydor	2323	-9	67.83	-18
A 6 9 4 0 BEING NOBODY	Richard X Vs Liberty X	Virgin	2020	+32	67.20	+48
7 3 10 13 STOLE	Kelly Rowland	Columbia	2347	-18	57.65	-30
8 6 6 4 THE BOYS OF SUMMER A 9 12 4 16 HERE IT COMES AGAIN	DJ Sammy	Data/Ministry Of Sound	2030	+2	57.05	-7
▲ 10 ≈ 2 ° U MAKE ME WANNA	Melanie C	Virgin	1619	+3	52.04	+26
11 34 3 6 SUNRISE	Blue	Innocent	1639	+28	59.01	+65
11 10 1 0 SUNRISE	Simply Red Eminem	simplyred.com	1322	+35	46.89	+18
13 to 4 to SUGAH		Interscope/polydor	1028	+23	43.90	+9
14 s 7 22 DON'T WORRY	Ruby Amanfu	Polydor	1015	-13	42.36	-4
15 11 14 0 THE WAY (PUT YOUR HAND IN MY HAND	Appleton Us	Polydor	1508	-14	41.28 39.52	-15
A 16 12 3 6 SHAPE	Sugababes He	at/Data/Ministry Of Sound Universal Island	1445	+24		-6 +8
▲ 17 18 4 2 I BEGIN TO WONDER	Dannii Minoque	Universal Island	1551	+24	39.08	+8
A 18 22 4 0 IN DA CLUB	50 Cent	Interscope/Polydor	554	+12	35.19	+8
19 % 7 % CAN'T STOP	Red Hot Chili Peppers	Warner Bros	740	+28	35.19	-10
A 20 ≈ 2 0 MAKE LUV	Room 5 feat, Oliver Cheatham	Positiva Positiva	959	+89	34.69	+51
21 15 8 21 HEY MA	Cam'ron	Roc-A-Fella/Mercury	964	-8	33.01	-16
AT THE INC.	HIGHEST CLIMBER —	HOC-A-PERS/MEICUTY	304	-0	33.01	-10
▲ 22 □ 2 □ ALLIHAVE	Jennifer Lopez feat, LL Cool J	Epic	1378	+29	32.61	+58
23 17 16 1 SK8ER BOI	Avril Lavigne	Arista	967	-15	30.82	-13
A 24 33 3 P SCANDALOUS	Mis-teea	Telstar	1128	+59	30.14	+24
25 20 20 FEEL	Robbie Williams	Chrysalis	1110	-22	29.73	-15
A 25 39 2 9 FOR WHAT IT'S WORTH	The Cardinans	Stockholm/Polydor	378	+52	27.61	+21
▲ 27 □ 2 □ I'M WITH YOU	Avril Lavigne	Arista	1104	+19	27.31	+22
28 10 15 YOU'RE A SUPERSTAR	Love Inc	NuLife/Arista	1035	-43	27.02	-29
29 22 8 23 SONGBIRD	Dasis	Big Brother	838	-39	26.52	-26
30 25 8 38 BIG YELLOW TAXI	Counting Crows feat. Vanessa Carlton		1277	-3	26.21	-17
31 24 7 45 PAIN KILLER	Turin Brakes	Source	586	+1	25.41	-28
▲ 32 ^{30 4 9} INCREDIBLE (WHAT I MEANT TO SAY)	Darius	Mercury	1266	+12	24.92	+7
33 28 12 22 03 BONNIE & CLYDE	Jay-Z feat. Beyonce Knowles	Roc-A-Fella/Mercury	712	-18	24.56	-18
34 38 11 12 YEAR 3000	Busted	Universal	919	-20	24.08	-6
▲ 35 42 2 ○ GOSSIP FOLKS	Missy Elliott	Elektra	450	+19	23.69	+12
▲ 36 45 3 0 MESMERIZE	Ja Rule & Ashanti	Murder Inc/Mercury	557	+20	22.96	+12
A 37 41 8 17 LIFESTYLES OF THE RICH AND FAMOUS	Good Charlotte	Daylight/Epic	397	-3	22.57	+1
38 34 13 STRUE	Jaimeson feat. Angel Blu	J-Did/V2	355	-19	22.26	-7
39 28 6 38 AUTOMATIC	Sarah Whatmore	RCA	829	-31	22.23	-25
40 20 18 18 IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	861	-26	21.87	-33
41 22 17 P FAMILY PORTRAIT	Pink	Arista	800	-4	21.36	-15
	BIGGEST INCREASE IN PLAY					
	- BIGGEST INCREASE IN AUDIE					
▲ 42 € 1 F TONIGHT	Westlife	S	581	+93	21.16	+74
43 44 4 D TWO MOONS	Adam Snyder	HTI	22	-36	20.13	-3
▲ 44 ≪ 2 □ GET OVER IT	OK Go	Capitol	198	+47	19.51	+1
▲ 45 ≈ 13 st JUST THE WAY I'M FEELING	Feeder	Echo	623	-1	19.25	+6
46 % 1 6 SOMETHING THAT YOU SAID	The Bangles	EMI/Liberty	146	+5	19.03	-23
▲ 47 % 1 7 WORK IT	Nelly feat, Justin Timberlake	Universal	512	+14	17.71	+42
48 31 4 IS I CAN'T BREAK DOWN	Sinead Quinn	Mercury	1074	-10	17.56	-48
▲ 49 55 1 34 EPLE	Royksopp	Wall Of Sound	178	-31	17.44	+12
▲ 50 % 29 0 THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros	593	-2	17.29	+2

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AIRPLAY FACTSHEET

Simply Red's Sunrise continues to shine. It ■ simply red's Sunrise continues to shine. It improves 14-11 on the overall airplay chart, and was given a further 22 spins on Radio Two, where it consequently remains the most-played record. It is now one place away from giving Simply Red their first Top 10 airplay hit since Say You Love Me in 1998. Top 10 airplay hit since Say You Love me in 1998.

© Liberty X and the Sugababes continue to make progress as they strive for their fourth consecutive number one airplay hits. Liberty X's Being Nobody had another excellent week, improving from 1,534

plays and an audience of 45.5m to 2,020 plays and an audience of 67.2m, while the Sugababas's Shape degles up 17.16 with 1,456 plays and 33.1m instemers, 6 the combination of Neily and Justia Timberlake does not seem to have excited radio programmers much. Their Work it collaboration does improve a little this week, climbing 65-47, while Neily's last little this week, climbing 65-47, while Neily's last little this week, exheet residency in the Tops 50.

AIRPLAY COMMENTARY

by ALAN JONES

tter suffering a temporary setupus—as telectining support 5% of its audience primarily because of declining support from Radio One and Radio Two, Christina Aguillera's fter suffering a temporary setback last week, when it lost Beautiful surges ahead once again. In its third week at the top of the airplay chart, Beautiful adds more than 14m listeners and pulls up fractionally below the magical and rarely breached 100m audience mark. It should reach that threshold in the coming week. Meanwhile, it has beaten the airpla chart's other measure of magnitude by topping the 3,000 plays mark. Since Music Week started using Music Control data for the chart nine years ago, only five records have reached the target. Beautiful improves from 2,917 to 3,055 plays this week. As well as regaining lost ground at Radio One (up from 13 plays to 16) and Radio Two (rebounding from 17 plays to 20), it tops Capital FM's most-aired list with 51 spins

Although new airplay chart runner-up Justin Timberlake and third-placed Coldplay both enjoyed substantial increases in support last week, they are far adrift of Aguilera, who seems certain to have at least another couple of weeks at number one. Timberlake's Cry Me A River is 455 plays and more than 18m audience impressions behind Beautiful, while Coldplay's Clocks is a very distant third with only 1,552 plays and an audience of 69m, more than 30m fewer than Beautiful.

After a very dull period when very few pro-release tunes managed to break into the Top 10, there are currently three records in the Top 10 which have yet to receive a commercial release - the highest tally of the year - with another in 11th position. Coldplay's Clocks leads the way, but the fastest mover is U Make Me Wanna, the new single from Blue, which has exploded 57-26-10 in the past fortnight. Destined to provide the band with their seventh straight Top 10 retail hit, U Make Me Wanna has arrived in the Top 10 more quickly than any of their singles to date, and returns the band to favour at Radio One, where their Sorry Seems To Be The Hardest Word collaboration with Elton John was rarely aired. By contrast, U Make Me Wanna is already established on the Blist and was aired 13 times last week. Radio Two has always had a soft spot for the band, too, and took to U Make Me Wanna big time last week, playing it 11 times to make it the highest new entry to the station's most-played list at number eight Avril Lavigne has enjoyed an uninterrupted presence in the

Top 50 of the airplay chart since Complicated first appeared last September. Her third single I'm With You surges 40-27 this week, and is increasingly cannibalising airplay which proviously went to SkBer Boi, which slides 19-23 on its 16th appearance in the chart. Meanwhile, Complicated looks like being one of those tracks which hangs around the airplay chart for years rather than months, and actually improves 52-51 this week. All this airplay is clearly helping Lavigne's debut album Let Go, which has just topped 1m sale

Lose Yourself by Eminem has sold nearly 400,000 copies and concludes a 13-week run in the Top 10 of the sales chart this week so it is clearly popular, but radio never took to it as wholeheartedly as record-buyers, so it is no surprise to find it dippins out of the Top 50 of the airplay chart this week, even though it is still number 14 on sales. Eminem's follow-up Sing For The Moment got off to a very good start on the airwayes. but has recently become becalmed moving just 13-13-12 in the past fortnight, though its arrival in the Top 10 of the sales chart should help it to climb a little further yet.

50 Cent's In Da Club was aired 33 times by Radio One last week, enough for it to top the station's most-played list for a second week, though Junior Senior's Move Your Feet joins it.
The Junior Senior single looks like it has legs, and moves 7-4 on the overall airplay chart while rising 4-3 on the sales chart

TOP 10 COMPANIES TOP CORPORATE GROUPS

8 88

SINGLES COMMENTARY

SINGLES FACTFILE

Generally overshadowed by sister Kylie in chart achievement, Dannii Minogue lands her highest-charting hit yet this week debuting at number two with I Begin To Wonder, easily beating the number eight peak climbed by Kylle's last single Come Into My World. It is quite a purple patch for Dannii, who has now reached the Top 10 with three consecutive singles for the first time in her career. Her Who Do You Love Now (Stringer) collaboration with Riva

TOP CORPORATE GROUPS

returned her to promis the sequence, reaching number three in December 2001. She returned to solo work with Put The Needle On It, which reached number seven last November, Both Put The Needle On It and I Begin To Wonder are on Dannii's upcoming album Neon Nights, which is released a week today (March 17). It is her first album since 1997, when Girl reached number 57 and sold just 15,000 copies.

by ALAN JONES

olte suffering a 29% dip week-on-week to 42,500 sales, Christina Aguilera's Beautiful comfortably secures a second week at number one, outselling Dannii Minogue's I Begin to Wonder by nearly 10,000 copies. Beautiful is the fourth number one in a row to spend more than one week in pole position, marking only the second time this has happened since the turn of the century.

Meanwhile, Eminem extends his Top 10 meanwhile, Eminem extends his lob 10 residency to 14 weeks with Lose Yourself ending its three-month tenure in the upper echelon by dipping 10-14 while his new single Sing For The Moment debuts at number six. Lose Yourself was from the 8 Mile soundtrack alburn, while Sing For The Moment is plucked from the 10-month-old album The Eminem Show, which has already provided the hits Without Me and Cleanin 'Out My Closet. Sing For The Moment is Eminem's 10th consecutive Top 10 htt, meking him the test rapper to lessenthe a double-digit sequence of success in the top tier.

MARKET REPORT TOP 10 COMPANIES WEA Lordon 9 6% Ministry of Squad 6.49

Sony 5.6% Wirgin 4.0% nic 2.81 Others \$1.5% SALES HPDATE

ersal 41.9% EMI 5.8% BMG 18.4% Sony 9.1% Others 14 0% Werner 10 8%

PERCENTAGE OF UK ACTS IN THE CHART US: 28.0%

Dilemma went one better, reaching number ne while 'N Sync's Justin Timberlake reached number two with Cry Me A River just four

weeks ago. In the circumstances that would seem to suggest that a Nelly & Justin Timberlake single would be a chart-topper. In reality their Work It collaboration debuts this week at number seven, with sales of 20,000

Meanwhile, Darius registers his third Too 10 hit - but each has peaked four places lower than its predecessor. Colourblind reached number one. Rushes got to number five and Incredible debuts at number nine. However, Darius is the highest-ranked of a record seven reality TV acts in the Top 40. The Coral are heading in the opposite direction. After breaking into the Top 40 for the first time last July with the number 21 hit Goodbye, they reached number 13 with Dreaming Of You in October and make their Top 10 debut this reek with Don't Think You're The First

Finally, 12 years after reaching number 18, The Mock Turtles' Can You Dig It re-enters the 'chart a notch lower. Its return to the chart in a new Fatboy Slim/Simon Thornton mix follow months of exposure on Vodafone TV ads.

INDEDENDE SIN

		INDEFEND	ı
is	Last	Trie	A
	1	CRY ME A RIVER	J
	tti W	MO' FIRE	В
	2	EPLE	8
	3	FAMILIAR FEELING	Ŋ
	15W	UNIVERSAL NATION	P
	5	MUNDIAN TO BACH KE	P
	6	TRUE	3
	NEW	SOLARCOASTER	S
	4	GET YOUR HANDS OFF MY WOMAN	T
0	11	LOVE STORY (VS FINALLY)	ι
1	9	DANGER! HIGH VOLTAGE	E
2	MEN	4 TRIBES (WANNA BE STARTIN SOMETHING)	0
3	NEW	LIGHTERS/MUSIC PLEASE	K
4	LEW.	ROCCOCO	ĸ
5	7	BLACK BETTY/I WHO HAVE NOTHING	T
8	ATH	CONSTITUTION/TECHNO-LOGY	В
7	MEM	FRIENDS	T
2	15	HIGT THE WAY PAY FEET INC	ě.

FREAK E 19 10.04

All charts © The Official UK Charts Company 2003

Jive 9254632 (P) ad Company UK/Rawhill Cru RC BCRUKOGCO (SRD) avksopp Wall Of Sound WALLDGOV (V) dolaka Echo ECSCD131 (PI Informa CDFFRNS3 (V) aniabi MC nt Karma KARMA28CD (PI V2/J-Did JAD5021363 (3MV/P)

When Nelly guested on 'N Sync's last single

Girlfriend in April 2002, the result was a

number two hit. Nelly's own last single,

olar Stone Lost Language LOST023 (V) Most Destroy DUSTY006CD (V) yo & Bushwackal XI. XLS154CD (V) ectric Six XL XLS 151CD2 (V) rgan Donors Nukleuz 6439PNUK (ADD) ing Unique Junior BRG051 (ADD)

Platipus PLAT109 (3MV/P) itzne en K ilman i Imache Deepah Dnes

Defected DFTD066R (V) ng Shadow SHADOW1004 (SRD)

V2 VVR5021763 (3MV/P) Ties Tray TIDY (857 (ADD) Direction VPRISATIANDS Echo ECSCX133 (P)

BEAUTIFUL Christina Aquiller ACA I BEGIN TO WONDER Garafi Minega London MOVE YOUR FEET Junior Senior THE BOYS OF STIMMER ALLEMAN ALL THE THINGS SHE SAID THE 7 SING FOR THE MOMENT End STOLE Kelly Rewland 9 WORK IT Nety feet Justin Timbe INCREDIBLE (WHAT I MEANT TO SAY) Daries HERE IT COMES AGAIN Melavia C BEING NOBODY Richard X Vs Liberty X VEAR 2000 8----Chrysofa

14 FEEL Robbie Williams BIG YELLOW TAXE Counting Dress from Virginia Carter

IF YOU'RE NOT THE ONE Daniel Bading field BON'T WORRY Applacon 18 IN CLOCKS CAMER 19 II MAKE ME WANNA DAW SKEER BOI Avril Laviene

hit 40 uk

Defeatores

I CAN'T BREAK DOWN Screet Opins 21 22 LOSE YOURSELF Enicen 23 HEY MA Combo 28 " THE WAY IN IT YOUR ENING IN MY ANSON --SHAPE Suprable YOU'RE A SUPERSTAR Leve Inc. KEEP ME A SECRET Aircle Band ALL I HAVE Jennifer Lapez feat, U. Cool J. 29 SHINRISE Courte B 30 DOO'T THINK YOU'RE THE FIRST IN NGBIRD Dank SUGAH Ruby Amaria AUTOMATIC Seek W OR BOMME & CLYDE Jageton FAMILY PORTRAIT COM

36 CO SCANDALOUS Windows SORRY SEEMS TO BE THE HARDEST WORD CAN'T STOP Fed Het C LIFESTYLES OF THE RICH AND FAMOUS CO. 40 COS MAKE LIEV from 5 feet Oliver Co.

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	E.	Unst	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12		ž	Last	Title Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12	TITLES A-Z
	1		BEAUTIFUL Christina Agenera (Ferry) Stock in The Throat/Ferr	RCA 82876502462/82876502454 (BMG)		38	NE	SOMETHING THAT YOU SAID The Banglas (Wood/The Banglas) BMG/Universal/	EMI/Liberty BANGLES003/- (E)	TI Sorce & Dyle
	<u>.</u>					39	32	, THE OPERA SONG (BRAVE NEW W. Jurgen Wries foat, CMC (Taxa (Grach/Heath) EMILL)	(OBLD) Direction ETASSOL ITEM	All The Things She Said.
8	2	NEW	I BEGIN TO WONDER Danis Minegus (Ades) BMG/Warner-Choppel/UCA MOVE VOLUM PEET	London LONGD473/LONGS473 (TEN) A Songs (Ades/Dacis/Ols/ K) -/-	n	40	45	13 SORRY SEEMS TO BE THE HARDEST W Blue feat, Elton John (StarGate) Warner-Chappel I	ORD O Innocent SINDOGS/SINDGS/EI	Sabelon KS (to Clad for The Madress)
0	3	4 2	Junior Senior (Tree-land Unior) Universal Victoria	Mercury 0198192/0198194 (U)	Ü	41	31	3 FAMILIAR FEELING Molitiko (Brydon) Chrysalis (Brydon/Murphy)	Echo ECSCD131/- (P)	Big Yritan Tesi. X Stack Betryl Who Kinn Nathing
L	4	2 2	DJ Sammy (DJ Sammy) Warner-Cheppell (Henley)	Sound DATA4900S/DATA49MCS (3MV/TEN)		42	36	MUNDIAN TO BACH KE Stowbigftes Panjabi MC (Panjabi MC) Universal/EMI (Panjabi M	THE VACOUS VARIABLES CONTRACTOR ASSESSMENT AND	Bittys DX Survivor, The
	5	3 8	ALL THE THINGS SHE SAID O & Will Have Undergrade in Character Republished International Colors STATE CO. FOR THE SAID O & STATE C			43	34	PARADISE Li Cost J feet, America (Tone & Pobel Various (Smith/Ubilet) WHERE LOVE LIVES	Def Jam/Mercury 0637032/0637034 (U)	Contr Step St Overtry Story (Roads My Bons
	6	NEW	SING FOR THE MOMENT In Eminore (Eminore East) Doubet/Sarry ATV/Eastgy/Eg/s Mile She	terscone/Polydor 4978617/4978714 (III)		44	NEV	WHERE LOVE LIVES Alison Limerick (Kronland) BMG (Krewland)		Dig No A Near Burger Brown Bro
	7	THE SAME	WORK IT Nelly feat Justin Timberlake (Ecoerges) Zemba/BMG/Univer	Universal MCSYD403124, ILII	8	45	39	, YOU'RE A SUPERSTAR	-(60876502431 Nullfe/Arista 74321978042/- (BMG)	Don't Let Me Bown/flac And I
Ī	8	6 5	CRY ME A RIVER	Jive 9254632/9254614 (P)	Ĭ	46	20	Love Inc (Love Inc/Nes) BMG/Chris Sheppard)C2 h 3 PAIN KILLER	Source SOLIBODORN/ (F)	Con't Wany. 23
	9	NEW	INCREDIBLE (WHAT I MEANT TO	SAY) Mercury 0779782/0779774 (U)		47		Turin Brakes (Hoffer) EMI/Delabel (Parid)anian/Knij ALWAYS	Marcury 0637082/0637084 (LI)	Feb.docs B familiar Feeling
ŀ	10	NEW		T Deftasonic DLTCDC2010/- (TEN)		48	29	, HIT THE FREEWAY	Ansta 82875506372/82876506374 (BMG)	Forest Surg. St.
F	11	5 2	KEEP ME A SECRET Ainslie Henderson (Glenistee/Lew) BBC/MCS (Head	Mercury 0779312/0779814 (U)		49	15	Toni Branzan (The Neptunes) EMUWaters of Nazzredy Do 2 SPECIAL CASES	Virnin VSCDT1839/- (F)	Seesse The Light
1	12	11 8	YEAR 3000	AUS BOSDAD 20M/SOSDAD X20M last swin		50	40	Massive Attack (Del Naja/Devidge) Worner Chappel (SMG/Univ. CAN'T STOP	Warner Bros W5990 D16 (TEM)	Nervos II.A Place Di Earth
	13	9 6	Busted (Robson/McLaughlin) EM/(Rondon/Universal STOLE Kelly Rowland (Deviled Nosein/Kipner) EMI/BMG (I LOSE YOURSELE)	Columbia 6735182/- (TEN)		51	NEV	Red Hot Chili Peppers (Ruthin) Warmon-Chappell (Gi	.dis/Rea/Frasciente/Smith) -/-	Here It Cones Ages
A	14	10 14	LOSE YOURSELF O	Deviller/Hosein/Kigner) -,6735186 nerscope/Polydor 4978282/4978284 (U)		52	33	Futureshock feat, Ben Deono (Futureshock) CC (Te) LOVE ON THE RUN	per/Dockerty/Onoro/Da Silva) -/1286595 WEA WEA361CD1/- (TEN)	honesdy 55 I Dego To Wooder 2
	-	8 4	Eminom (Eminom) Eight Mile Style (Mathers/Bassiff I CAN'T BREAK DOWN	Mercury 0637282/0637284 (U)		53		* Chicane feat, Peter Dunnah (Chicane) Werner-Chappell (BracegirdleRiggins(Jordan) - WEA361T - Did JAD5021383(JAD5021385 (3MV/P)	I Con't Reset Scene 15 I Manna Dance With Somebody 57 Th Re Year Scene
-	16	7 2	Sinead Guint (Glenister/Lew) BBC/Bug/Songs In Lewi HERE IT COMES AGAIN	Virgin VSCDT1842WSC1842 (F)		54		UNIVERSAL NATION	Khan/McKoy) -/JAD5021386 Inferno CDFERNS3/- (V)	Ti Be You Angel S
-		12 5	Melanie C (De Vries) EMI/Chrysalis/BMG (Chisholm LIFESTYLES OF THE RICH AND	FAMOUS Eolo 8735562/- (TEN)		55		Push (MIKE) BMG/Universal (MIKE) REMINISCE/WHERE THE STORY ENDS	-/TFERNES East West SOLIADOSCO1/SQUADOSC (TEN)	Just The Way Fin Feeling 64 Kees Me A Secret 11
B	18	14 15	IF YOU'RE NOT THE ONE ■	n/Armstrong) -/- Polydor 0658632/0658634 (U)				Blazin' Scuad (TNT Xplesive Huggy Bear) N2/EWG/Chrysalis/EN	F (Ellerin' Squiré Bandavis Labori Campbell) - 4- I DATA45CDS/DATA45MCS (SMV/TEN)	Xenthup Song Manniel, The 72 Edestyles Of The Nich And Fansue 72
•	10		CAN YOU DIG IT?	Virgin CDMCCK001/TCMCCK001 (E)	8	56		DJ Serrery & Yenou feet. Do (DJ Sarvery francis) Ronder/ y I WANNA DANCE WITH SOMEBODY	Universal (Adams/Vallance) -/DATA(ST	Lase On The Run 22
	20	-	The Mock Turies (Smith/Coogan) EMI (Coogan) HEAVEN IS A PLACE ON EARTH	+	U	57		Hp & FII (Flip & Fil) Rendor/Universal (Memit/Rubi	carr) -/12GLOBE 275	More Your Feet 3 Moretion To Book Ke 42
	-		Scde Club feat, Hanneh Alethee (Sode Club) EMI IN	lowels/Shipley) -/1200N39		58		Interactive (Schneides/Zenkes/Lisset) Rolf Budde (C HONESTLY		So My Mind S
4	21		Comiron feet Juelz Sontano (DR Period) Maño Boy (EMEXI a Com/Next L	mil Brone (Sies/Foren/JamesRichie) (0027N) - A-Fella/Def Jam 0770102/0770104 (U)		59		Zwan (Corgan/Thosrud) Universal (Corgan)	Reprise W600CD/- (TEN) W500/-	Open Song The (Bond New Tibrid) 29 Pain Cities 66 Opening 71
4	12		Joy 2 Inst Begance Knewles (Host EMATherno-Chappell Universit (Hoself) DON'T WORRY	proStatutionePrinceCaterWasi (ECEIII Polydor 0858192/0638194 (U)		60	_	2 Fite O'Aurelius/Jehony III Universal/BV&Black Hapanic/Aurelius/Rapp		Remonstrative for Story Ends
4			Appleton (Dodds) Universal/Unte/CC (Appleton/Hast	ings/Dodds) /- BC Recordings BCRUK003CD/- (SRD)		61		Becie SniBecris Salbamand Subsalbanda Brackung War Of Sour		Sing For The Money: 6 Something That You Seed . 30
-	4	man	Bad Company UK/Rawhill Cru (Stein) CC (Stein)	-/BCRUKDOOR		62	51	s SHUT UP Kelly Osbourne (Wake) EMIMarc Russell/Yazzimusic/Mi		Sony Seems To the Hardest Word
			Kira (Bert/Maarten/Bert) Universal (Wilmsers/Wilm WHAT MY HEART WANTS TO SA	Luite 74321970362/74321970364 (BMG) sers/Grinsert/Kashala) -/74321970361		63	RE	TREAT ME LIKE A LADY Zoe Birkett (Hedges) 19/BMG/Sugar Free/Bucks (He		Special Cessu 49 Spin 11
V.			Gareth Gates (Mac) Rokssone/BMG (Mac/Episson) SOUND OF THE UNDERGROUNI	-/-		64		B JUST THE WAY I'M FEELING Feeder (Norter, Nicholas) Universal (Nicholas)	Echo ECSCX133/- (P)	Stop bining The Lie XI Sopat 19
U	27		Gis Aloud Higgins Kenomanial Warner Chappell Kenoman BOTHER	Polydor 0658272/0658274 (U) is (CooperSceriesHiggingKenomania) -/- Roadrunner RR20243/- (U)	_	65	_	FABULOUS John Co Gene Berkeley Winner Chappel Viscous Michael and Brown Story	Warner Bros W598CD/- (TEN) (ac)WhithersCongolecilifesionTechniq (W581	Top Version III Top The Marie III Top The Marie III Top the Line III
4	8		Stone Sour (Barton/Taylor) EMI (Taylor) GIMME THE LIGHT	+	8	66		Noty feat, Kelly Rowland (Barr) BMG/Warner-Chappel/EMI		Tue
-	29		Sean Paul (Troyson) EM\/Block Shadow (Henriques		-	67		4 FEEL Rotton Williams (Chambers/Power) BMG/EMI (Will		When Love Lime
3	30		STOP LIVING THE LIE David Sneddon (Meshan/Lowis) CC (Sneddon)	Mercury 0637292/0637294 (U)		68		ALIVE S Club (Elis) 19/BMG/Ronder/Universal (Solomon/E	Polydor 0658912/0658914 (U) list /-	Nor 2000 12
3	•		Sprain Whitmore (Stannaut Gallagher) Sony ATMEN AR RECORDING			69		HARD TO SAY I'M SORRY All Arqui Aquagen (Glackmann/Montesano) Warner-Chappel	VBMG (Foster/Cenera) -/12GL0BE265	PLATIFICAL # (500,000)
3			SUGAH Buby Amantu (Sims) Femous/BMG (Amantu/Sims)	Polydor 0658302/0658304 (U)		70		TOM THE MODEL Roth Cithors & Bustin Man (Gibbons Webb) Chron	Go Beat GDBCD55/- (U) his/CC (Gibbons/Webb) GDB55/-	GBLD (200,000) SENTER (200,000) Totalicates title available in short
-	33		SONGBIRD Casis (Casis) Universal (Gallagher)	Big Brother RKIDSCD27/- (3MV/TEN) RKID27/-	8	71	65	CHEEKY SONG (TOUCH MY BUM) O The Cheeky Girts (The Chaeky Boyz) Strongsongs/U	Multiply COMULTYS/ CAMULTYS/ (SMG) Inhersal (Irimie/The Cheeky Boyz) +	O The Oblight DK Charts Company 2003. Produced is co-operation with the BH and EARD, based on a sem- ple of more than 4,000 record out- iets. Incorporating 7-less, 12-less,
3	34		EPLE Royksopp (Royksopp) Universal (Brundtland/Bergel)	Wall Of Sound WALLDDBDV/- (V) -/WALLTDBD	0	72	61 2	2 THE KETCHUP SUNG (ASEREJE Las Ketchup (Ruiz) Sony ATV (Ruiz/Benito)	★ Columbia 6731932/6731934 (TEN)	pie of more than 4,000 record out- lets, incorporating T-leck, 12-leck, Consette and CS simples sales,
	35	NIEMA	BABALON AD (SO GLAD FOR TH Credie Of Fith I Dock/Credie Of Fith) Zombu/Universal [Allend	IE MADNESS) Epic -/- (TEN)		73		The Darkness (Ferreira) CC (Hawkins/Hawkins/Paul	Must Destroy DUSTY006CD/- (V) tein/Srehem) DESTROYER6/-	Outperformed the mar-
1			BIG YELLOW TAXI	Geffen/Polydor 4978492/4978314 (U)		74		DON'T LET ME DOWN/YOU AND I	S 74321981272/74321981264 (BMG)	

Once again Music Week will be taking an in-depth look at HIP HOP

For further details, please contact Gavin Saffer on 020 7921 8314 or e-mail gavin@musicweek.com

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Ad Booking Deadline: 11 April 2003 Ad Copy Deadline: 16 April 2003

50 2 BLACK BETTY/I WHO HAVE NOTHING V2 WR5021763/- (3MV/P)
Ten Josep Haw Ough Sand Description State of Burnay WAST II and V2 WR5021763/- (3MV/P)

ALBUMS

ALBUMS COMMENTARY



ALBUMS FACTFILE

A fortnight after registering their first Top Five single with Pain Killer, Turin Brakes repeat the feat on the albums chart, where their second album Ether Song provides this week's highest Song provides this week's nignest debut at number four. The south London duo's melodic, acoustic approach has won them support from Radio One and even Radio Two DJs such as Jonathan Ross, who interviewed them on his show last

Saturday. Ether Song sold 44,000 Saturday, Etner Song sold 44,000 copies last week, six times as many as the 7,250 their first album The Optimist sold when debuting at number 39 two years ago this week. Although it years ago this week. Although it departed from the Top 75 two weeks later, The Optimist returned to peak at number 27. It has sold consistently and topped the 200,000 sales mark a couple of days ago. It moves 94-89 on the albums chart this week.

by ALAN JONES

ithout the blaze of publicity which attended its eight Grammy victories and gave it an enormous boost the week before, Norah Jones' Come Away With Me album was bound to slip a little this week. But it is only a little, with its sales off just 5% at one than 67,500. As mentioned in our US chart round-up (p8), it rebounds to number one in the States this week too. We should note that the US sales week is almost a week behind ours and is only just reflecting the Grammy effect. Although Jones' sale there this week is more than nine times her UK sale, it is interesting to note that Come Away With Me's UK cumulative total of 1,069,000 sales is actually better on a per capita/pro rata basis than its US sales of 4.221,000. Come Away With Me is, incidentally, the first

breakthrough album to simultaneously top the UK and US chart since September 7 1996, when Alanis Mohssette's Jagged Little Pill was mber one on both sides of the Atlantic. Morissette had had two previous uncharted

MARKET REPORT



SALES UPDATE



TOP CORPORATE GROUPS

+8.4% releases in the US, however. To find an artist imultaneously at number one in Britain and

US: 45,3% back more than 20 years - to February 19 1983, when Aussie band Men At Work led both liete with Rucinees As Henal

With Beautiful topping the singles chart for the second time, Christina Agu reaches a new albums chart peak. After twice hitting number four in recent weeks, the album improves 6-2 this week. It sold nearly 49,000 copies - its biggest weekly sale to date - but any hopes that Aguilera might top the singles and albums chart simultaneously were dashed by the strength of Norah Jones' album, which sold 38% more copies last week than Stripped Mull Historical Society have released five

singles to date, and each has charted higher than its predecessors. With the most recent one, The Final Arrears, having reached number 32 a fortnight ago, the group's second album Us debuts at number 19 after selling mo than 11,000 copies. That is well over twice the 4,800 copies their previous album, Loss, sold when debuting at number 43 in 2001. Loss has since gone on to sell more than 50,000 copies. The Final Arrears is the first single from Us and, with more planned, it looks likely to end up well ahead of Loss' total sales

the US with their debut album we have to go COMPILATIONS

one compilation is The Very Best Of MTV Unplugged 2, and for the second week in a row the margin of its victory is minuscule been The Very Best Euphoric House Breakdown. It debuted last week with sales of 23,123 – 103 fewer than the MTV album. Both albums dip by 8% this week, with the difference between them growing slightly -The Very Best Of MTV Unplugged sold 21,400 conies 152 more than its sharlow

Although the compilation sector is down 5% eek-on-week, it is not lack of new product that is the cause, with four new arrivals in the Top 10. Of these, the most highly placed is Trance Nation – Future. The eighth release in the Ministry Of Sound series debuts at number three, with sales of 18,000. While that is some way shy of the three chart

topping albums the series spawned at the beginning of the century, it is a welcome recovery after Trance Nation 2003 spluttered to a number 18 peak last November

VERSUS LAST

The standard of Cold Feet star John Thompson's singing on the Comic Relief edition of Fame Academy suggests he will not be featuring on a Cold Feet album in the near future. But the series, spun-off from the TV show, is increasingly successful. The very first Cold Feet album reached number 21 for BMG in 1999, and did well enough for them to release a second volume (More Cold Feet) a ear later. It climbed as high as number 18 Another year on, the franchise had passed to Universal Music TV. Another album entitled simply Cold Feet climbed to number 13. This week The Very Best Of Cold Feet - also via Universal - debuts at number five with sales of more than 15,000

MARKET REPORT

Other 2 750





SALES UPDATE YEAR TO DATE VERSUS LAST YEAR

COMPILATIONS' SHARE OF TOTAL SALES Artist albums: 78.9% Compliations: 21.1%

INDEPENDENT ALBUMS

ing Jack

This	Last	Tide	Artist
1	1	JUSTIFIED	Justin Ti
2	NEW	STATUES	Moloko
3	2	MELODY AM	Roykson
4	3	COMFORT IN SOUND	Feeder
5	4	CHOCOLATE FACTORY	R Kelly
6	5	THINKING IT OVER	Uberty 2
7	6	THE OPTIMIST	Turin Br
8	12	LIVELY UP YOURSELF	Bob Ma
9	17	YOU REALLY GOT ME - THE BEST OF	Kinks
10	MEN	010	Mad Ca
11	9	LOSY HORIZONS	Lemon.
12	8	GUESS WHO'S BACK	50 Cent
13	11	THE DATSUNS	The Dat
14	29	SONGBIRD	Eva Cas
15	12	HAVE YOU FED THE FISH?	Badly D
16	16	YOUR NEW FAVOURITE BAND	Hives
17	10	IS THIS IT	The Str
18	No.	AT DAWN	My Mo
19	7	WE'VE COME FOR YOU ALL	Anthrai
20	95	WORD GETS AROUND	Storeog

Artist	Label (distributor
lustin Timberlake	Jive 9224772 (P)
Aciaka	Echo ECHCD44 (P)
loyksopp	Well Of Sound WALLCD027 (V)
eeder	Echo ECHCD43 (P)
R Kelly	Jive 9275082 (PI
iberty X	V2 VVR1017782 (3MV/P)
urin Brakes	Source SOUR CD023 (V)
Bob Marley	Emporio EMTBXX316 ()
Gries	Select SELCOSER (P)
Mad Capsule Markets	Palm Pictures PALMC021112 (3MV/P)
emon Jelly	Impotent Fury/XL IFXLCD160 (V)
i0 Cent	Full Clip FCR2003 (V)
The Datsuns	V2 VVR 1020962 (3MV/P)
Eva Cassidy	Blick Street/Hot G210045 (HOT)

XLTNXLCD156 (V) Poptones MC5055CD (P) augh Trade BTRADECO 630 (P) Wichita WEBB039CD - (V) Nuclear Blast NB699DP (PH V2 VVR 1000438 (3MV/P

THE YEAR	CO EAR	
INE IEMN	JU LWL	
TOP 20	SINGLES	
1 2 ALL THE THINGS SHE SAID	TATU	INTERSCOPE/POLYDOR
2 1 STOP LIVING THE LIE	DAVID SNEDDON	MERCURY
3 3 SOUND OF THE UNDERGROUND	GIRLS ALOUD	POLYDOR
4 4 LOSE YOURSELF	EMINEM	INTERSCOPE/POLYDOR
5 6 STOLE	KELLY BOWLAND	COLUMBIA
6 5 IF YOU'RE NOT THE ONE	DANIEL BEDINGRELD	POLYDOR
7 10 CRY ME A RIVER	JUSTIN TIMBEPLAKE	JIVE
8 7 YEAR 3000	BUSTED	UNIVERSAL
9 9 03 BONNIE & CLYDE	JAY-Z FEAT, BEYONCE KNOWLE	S ROC-A-FFI LAIMERCURY
IO [BEAUTIFUL	CHRISTINA AGUILERA	8CA
11 8 CHEEKY SONG (TOUCH MY BUM)	CHEEKY GIRLS	MULTIPLY
12 11 THE OPERA SONG (BRAVE NEW WORLD)	JURGEN VRIES FEAT, CMC	DIRECTION
13 13 MUNDIAN TO BACH KE		HOWBIZINSTANT KARMA
14 14 YOU'RE A SUPERSTAR	LOVE INC.	NUUFE
15 12 DANGERI HIGH VOLTAGE	ELECTRIC SIX	20
16 15 SONGBIRD	DASIS	RIG BROTHER
17 15 TRUE	JAIMESON FEAT ANGEL BLU	V2(J-000
18 I CAN'T BREAK DOWN	SINEAD QUINN	MERCURY
19 THE BOYS OF SUMMER	DJ SAMMY	DATAMOS
20 17 SORRY SEEMS TO BE THE HARDEST WORD Of the Official DK Charts Company 2003, Last work's position (respectable)	BLUE FT ELTON JOHN	INNOCENT

+1.6%

OFFICIAL CHARTS 15/03/2003 music week

SINGLES

- I BEGIN TO WONDER Dannii Minogue MOVE YOUR FEET Junior Senior ALL THE THINGS SHE SAID tATU THE BOYS OF SUMMER DJ Sammy Data/Ministry Of Sound Interscope/Polydor Mercury
- CRY ME A RIVER Justin Timberlake WORK IT Nelly feat Justin Timberlake SING FOR THE MOMENT Eminem Interscope/Polydor
- 10 DON'T THINK YOU'RE THE FIRST The Coral Deltason INCREDIBLE (WHAT I MEANT TO SAY) Darius Mercury



- 9 13 STOLE Kelly Rowland 11 12 YEAR 3000 Busted 11 KEEP ME A SECRET Ainslie Henderson
- 10 14 LOSE YOURSELF Eminem Interscope/Polydor
- 14 18 IF YOU'RE NOT THE ONE Daniel Bedingfield 12 17 LIFESTYLES OF THE RICH AND FAMOUS Good Charlotte Epic 7 16 HERE IT COMES AGAIN Melanie C 8 15 I CAN'T BREAK DOWN Sinead Quinn

The Kumars

10TH MARCH

- 19 CAN YOU DIG IT? The Mock Turtles HEAVEN IS A PLACE ON EARTH Soda Club feat. Hannah Alethea Contept
- CD2 Bonus Track + Exclusive + Amazing Video

UKCHARIS BEGRADIO 1 POSS





















,	N	
	STRIPPED Christina Aguilera	Norah Jones

TH ME

3 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone

Gareth Gates

- 4 ETHER SONG Turin Brakes
- 6 JUSTIFIED Justin Timberlake 5 GREATEST HITS Tom Jones

Universal TV

7 BY THE WAY Red Hot Chili Peppers Warner Bros

8 GET RICH OR DIE TRYIN' 50 Cent

Interscope/Polydo

9 LET GO Avril Lavigne





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BEST OF - EARLY DAYS & LATTER DAYS Led Zeppe	The second second
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30	All Parkers and the

- 10 12 SIMPLY DEEP Kelly Rowland interscope/Polydo
- 15 16 MISSUNDAZTOOD Pint 9 15 EVERYTHING'S EVENTUAL Appleto 12 **14** BUSTED Buster 13 13 THE EMINEM SHOW Eminem Potydo
- 22 17 THIS IS ME... THEN Jennifer Lopes 19 US Mull Historical Society Blanco Y Negro

18 STATUES Moloko

27 20 GOLD Ella Fitzgeral

CLUB CHARTS 15/03/2003 music week

[ROS]	Catumbia	Werld 2	Serious 3	Arista 6	Phic P	Positiva
List D'est D'est Silva Aest	MAL NIGHT Caline Dlen	2 2 3 FELD OF DREAMS FIG. & FILL INLY & FILL FOUNDOD & SERAMORREEDE & STREEG-TEXCUSIAL SUSPECTS MIXES.	8 3 FLY ON THE WINGS OF LOVE XTM presents Annia (ORIGINAL/ALIP & FLL MORES)	WONTANA VIEWS HUM SHANGHAY SURPRICE MONTAWATON JANDOLININEW GROUNGS-MONSTER MONES)	5 1 S YOU SPIN ME ROUND Dead Or Alive (METROPHAK SOUND CHECK VE, PRINCESS JULIA MAXES)	G to a intribut Seed ford T.I Resign
39/3		-	-			ı
42.45	-	~	-	17 3	Ξ	0
		-		-		1

- SASHIMMARC & CLAUDEMANNIN'S, TRUFIDISTEND VS. LAURENT MORES!
 - CRAZY, SEXY, MARVELLOUS Pufferded
 (PACE) PACKERDORS/DRATH/DODICAN WAYNE/LLTRABEAT MIXES)

Kanltr/Edel

- 8 S 4 SAVE A PRATER SEK REAL BEING (MISHTAKTCHERSSTEVE AUGMANDE MIXES) 9 18 2 LET ME FLY Infantious
 - 10 30 2 BEAUTIFUL Christina Agailtera

Dream Angel Media

- 11 10 3 VENUS Jamie Wast ANTHAMANDAE MONTAGIANT MIXES) 12 15 3 BORN TO TRY Delta Goodrem 13 3 5 TONIGHT Westiffe

 - 14 13 2 I THINK OF U Carla Stephens (SLEAZESISTERS MORES)
- 15 9 S I BEGIN TO WONDER Damil Mineque (ARTSTAL KONW & MARTINODU BARDOT ACKES)
- 16 mm 1 WEEKEND Storder
 (N-TRANSEXTENDED ARKES)
- 18 15 6 DANCIN' TONIGHT Streedpil feet. Nevada (LOVE II INFINITY MAKES) 17 4 4 L.A.TODAY Alex Gold feat. Phil Oskey (GREED IS GOOD MANNALISTY MODES) 19 11

XIraraganza

Sheffield Tunes/Edel

ORK IT Nelly leat, Justin Timbertake OPENHAMACSUASON NEVANSOJ SWAMP MIXES) 20 22 2 MAKE LLV Room S feat. Oliver Cheatham / PADM SOXWELL ADDES 22 000 1

Positiva Simplyred.com

- LOVING YOU TO Mare EL Claude MADIL DRANGUTEMARC ET CLAUDE WITH PAUL HUTSCHNSAMC MIXES 24 12 4 SUNDAY (THE DAY BEFORE MY BIRTHDAY), IN MY HEART MODY (TAF I'V. MULTOSUGOBORIS DLUGOSCH MOKS) (FERRY CORSTEN MOX) LOVE TO INSTANTAMENT MIXEST SUNRISE Simply Red
 - 25 6 4 LODK AT ME NOW JOSSY (CL STONEMAKK INC.ALDRICH & GLENNOWAPOLLO ARXES)
- 28 32 PRITTY GREEN FTES Unmeated.

 29 man 4 PRITTY GREEN FTES Unmeated.

 29 man 4 PRITTY FROM FACTOR FOR PRINT PROSESSES OF BROWN MATCH.

 30 11 4 COMMINION FROM STANDARD STAN 26 CC 1 RHYTHM IS A DANCER SABPI (C.) STOME/FRIDAY MIGHT POSSE/REZONANCE O MIXES) 27 14 5 SUDDENLY Riva lest, Levan Rimas (RANA/ALMSHTY)OJ ENCORE MIXES)

COMMERCIAL POP TOP 30 UPFRONT CLUB CHART TOP 40

(abe)					
signation	90	μη	ier)	Line Parker	344
The state of	-	9	2	1 6 2 GOSSIP FOLKS (FATBOY SLIM MIXES) Missy Elliott teat. Ludacris	Eleta
200	2	-	4	2 1 4 MAKE LUV (ROOM SYDXWELL MIXES) Room 5 feat. Oliver Cheatham	Positis
Serious	60	13	4	3 13 4 FUNX PHENDMENA (MIXES) Armand Van Helden	72
Asiets	4	7	4	4 7 4 SAVE A PRAYER (MIGHTWATCHERS/STEVE MURANGAINC MIXES) 56K teat. Bejay KontonEd	Konton/Edi

CAN YOU FEEL (WHAT I'M SOUND TEARU) (SON/DATAL WATCHERS LINES) Wat Selvente greates Shaken LITIGA, INTERNS DE HASSE AVESSA, A. DREAMING AND GAIN INAL. PHILOSOPP 3 L'SHOULD KNOW 741 FY MERIFLATI MENVALLY LOPEZ AUXEST DIMY Vedes 3 MAGIC LOVE /MIXES/ Bent

CALLING YOUR NAME (///XES) Jan Johnson

Bulletproof

13. 3. 4. MONTANA (SYAMISHA) SURPRISER/OVTANS/TOW MADDILISARI/ CROCKADI-MONSTER MONES) Verus Hom. Arista AND CHARGO WELL THE REPORT OF THE STATE OF T 15 4 4 BURNING UP (DIFFERENT GEAR MIXES) Alpinesters

Riverman Simplyred.com 17 tem 1 RHYTHIN IS A DANCER (CJ STONE/FRIDAY MIGHT POSSE/REZONANCE O MIXES) Snapl Date THE PROPERTY OF THE PROPERTY O TO INPANTY/ATFC MIXES) Simply Red

31. 3 FLY ON THE WINGS OF LOVE (ORIGINAL/FLIP & FILL MIXES) XTM presents Annia 21 27 2 EXCUSE MEI (VITO JUNIOR JACK' LUCEVITE MIXES) Na Rican Kidz presents 22 10 6 DOWN AND UNDER /KID CREWE MIXES) Kid Creme feat. Shurakano 20 33 2 WHAT YOU NEED (MIXES) Electrophyde

24 8 4 18ELER SASHAMASO & QUALODAMANAN NA TRAFIDISTRIO IS, DULIBAT ACCES Sashi Feb. TJ. Davis Pestina All Armed The World Champior 25 24 3 REDUCTIONS RIPS PLANTED SERVINGERS STATES TOUR DESIGN DESIGNATION OF THE AFTER IGINAL/TULA MIXES) Artiticial Funk LUV 4 LUV (MIXES) Robin S

Loaded Concept Music 12 12 6 I BEGIN TO WONDER (KRYSTAL KISIAI & MARTIAID) BARDOT MIXES) Dannii Minogue Londor 22 5 LOOK AT ME NOW (CJ STONE/MIK INCJALDRICH & GLEWYOWAPOLLO MIKES) Jessy SO 35 2 NOTHING (HOLDE) & THOMPSON/SILVER CITY MIXES) Holden & Thompson 31 38 2 IT'S LOVE (TRIPPIN') AKATRIX MIXES) Matrix Vs. Goldtrix 14 5 GUESS YOU DIDN'T LOVE ME (MIXES) Terri Walker 27 16 6 SPACE (IBIZA TERRACE/MIAM) MIXES) Slipmatt

Southern Fried Southern Fried Curb/Londor 34 39 2 SCANDALOUS (DEPRICK AKKENZIE, ROB STONEY & ROB HARRIS MIXES) MIS-Teeq Telstai 35 TEED 1 CHAZY, SEXY, MARVELLOUS (PAFFEANDORFDRICTWOODLARY WAYNEDLITRABEAT MIXES) Paffeadam 33 15 5 SUDDENLY (RIVA/ALM/GHTY/DJ ENCORE MIXES) Riva feat. LeAnn Rimes 38 28 11 MOVE YOUR FEET (KURTIS LAW/FRONKANGASTY KUTSPILUR ANZES) Unian Senior 36 mm 1 LORD OF THE LAND (CYCLOMECRISPY COOL MIXES) Cyclone 37 cm 1 BUCCI BAG ///XES) Andrea Doria

URBAN TOP 30

that dy Withermath Ruff Ryders/Interscope 4 ALL I HAVE Jestriller Laptez feat. LL Caol J 7 SATISFACTION Eve WORK IT Kelly leat. Justin Timbertake 'BOUT Jamelia feat. Rah Diggs BEAUTIFUL Snorg Dagg NESMERIZE Ja Rate & Achanii BUMP, BUMP, BUMP 82K 11 JUST A FRIEND Mario

ManarChiland/Del Jam

S IZI 13 03 BONNIE & CLYDE Jay-Z feat. Beyonce Knawles 22 11 8 THUGG MANSION 296
24 21 8 LINGS MANSION 296
24 21 8 LINES YOU DOINT LOVE NE THIN WALKET
25 27 18 HITTHE FREENY TOOR BRAIN 25
25 23 18 HITTHE FREENY TOOR BRAIN AND
27 17 9 STOLE KNIN PROMISME 29 EZE 15 GIMME THE LIGHT Sess Paul 30 EZE 1 BAD BOY Iceberg Silmm

PRE-RELEASE AIRPLAY TOP 20

MAKE LUV Brom 5 leat, Oliver Cheatham BEING NOBODY Richard X Vs Liberty X

12 DOWN & UNDER KIJ Crème feat. Shurakann ON MY MIND Futureshock feat, Bea Onons SCANDALDUS Mis-Teeq WONDERING WHY MJ Cole feat. Vula DANCIN' TONIGHT Sterespol

Universal/Uni-Islan

9 CCO IT'S TRICKY 2003 Rus-DMC Vs. Ackeile Lee 10 14 SO MUCH LOVE TO GWE Together 11 10 DAYS LIKE THAT Sugar Janes 12 13 SAVE A PRATER 56K feat. Bejay

Nebula/Virgi

Data, Ministry Of Sour

18 TOTS FLASH Openes & Varioused
14 18 LOOK AT ME KOW Jasesy
15 17 SHAKET II Lee Caterra
16 18 ALL OFFEL LESS MAINS
17 TOTS THANGE IT HE WOULD LEINTY VE THe HOUSEmarkings 18 15 TAXIN HOLD Sam Le More 19 20 NEVER (PAST TENSÉ) Roz Projeci fest. Tina Avena 20 ELLE MAGIC LOVE Best

WITH PARK HUTSCHISSALC ARREST Mare El Clarch

49 8 EPLE (BORIS DLUGOSCH/SHAKEDOWN MIXES) Royksopp

EXT 1 LONNG-YOU'NG JAPOLL

Curbicondon

Compiled from pre-release airplay of dance records on Cepital FM, the Galaxy Verwork, Kiss FM, Radio One and The Vibe

Sign up to the Friday Dance

COOL CUTS CHART

- James Helder's collaborator with singer Jule Thompson stuping up to be an artherty Remitted by Alar Mariand Pather for the Brade of their next studies NOTHING Holden & Thompson 3 I SHOULD KNOW Dirty Vegas
 - When welther an others' release with new mines from Piles London Deep and Shills Alteany big as an instrumental con hope with a vocal from Impgeo Ballay. CHANGE THE WORLD Dins Lenny Vs Housemartins I IF YOU WANT ME Warrior
 - Cheeks crossover house have with a place somely from Coldplay's Clocks! Undergrand from grown with a Apparetic organization (y) SOUEAKS AND BEEPS Plama DJs THE PUSH Paul Jackson TIME Michelle Nicol

white lakel Finger Lickin'

> Four-fack EP from the top breatbear dus abeast of their new album) (Alburo frack given a dancellon makeover by fire band themselves) 9 20 IT'S MYLIFELIQUIS People vs Talk Talk 8 DEST Grove Armsts

Ketula MATA

- (Mith mices from Vicodos & Secano, O-Tex, Brenzo & Styles and Usual Suspects) (Aution buck conduction that's simed Ahm's at the Marris country) 11 III YOU CAN HANDLE THIS Venus & Mars TO THE SHELD OF DREAMS FIFE & FILL
 - Electronic house scendificat from Jankov Sancher and Laidbook Ludery Another big trance ince returns equipped with a new world 13 ELT UNDERSTAND ME RIOI Saciety 12 7 EXCUSE ME Nu Rican Kidz 14 LT HURRICANE HI-Gate
 - 15 IN RUMORS Aerrest

Incentive East West

21ty Reciens Mutant Disc

Noise Trace

- Cash signer cets a French house makenum ripor Buttalo Bound When for Perc Social Clab's Enther clab hill 16 19 CLOSE YOUR EYES Bebel Gilberto
- dectorate cover of the Rolling Steams classic with natural from Les Athydres Digitales and Microscutt) 17 Em MISS YOU Mirwals 18 ETT TRAIN GOLDIngs

Echs Day

> Swan Peacon and T Raumschinn provide the namines Deep electro house droppe from Milani 20 EZZ THIS IS NY PARTY Drive Red 5 19 IN NEVER Massive Lust

zonoch III Diemock articus nickt im de kleinen mit Bink betroft i sond feleginde Besickleine Bereichnigklichte Der dem die der det kleine Bereichnigen i Bast Leupstif felegiensste House (Dec). De Besichelijkeit angegen des Des gebesoet i Ermotsen Begreich Erst Leng (Dec) ders Besick kleinen Befrich Despiel Einst Besick). (Dinking breaks/bruse proove with a remir from Soul Of Mary)

BEING NOBODY (MIXES) Richard X & Liberty X

LET ME FLY (AUXES) Infextious

MESIMERIZE (MIXES) Ja Rule & Ashanti

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harts email ser

weeks, with runaway number ones on each of the three charts. Our chart champs this week are Missy Elliott (Upfront), Celine Dion The most impressive of these is easily 50 Cent's 72% lead on the one, the record has enjoyed an unprecedented margin of more than 50% over its nearest rival, but this week it really excels itself, Filling power ballad of the same name, which remains atop the OCC sales

(Commercial Pop) and 50 Cent (Urban) and their respective leads

are 20%, 33% and 72%.

Urban Chart with In Da Club, On each of its four weeks at number

the runners-up role behind 50 Cent for the third week in a row is

Snoop's single is not to be mistaken for Christina Adullera's

Snoop Dogg with Beautiful.

chart for the second week. But do not dismiss the idea of a dance

mix of Aguilera's single - it exists, it has been serviced to DJs the disc itself and it does not appear on the commercial single

and it is both the biggest mover on the Commercial Pop chart

(climbing 30-10) and the number one breaker on the Upfront

Chart. There is no indication who did it anywhere on the sleeve or (which does, however, feature Mauve's dance mix of Dirrty), but it

Meanwhile, with radio already falling over itself to play the new

does work very well.

Simply Red single, Mick Hucknall's impressive Sunrise has also

been reworked for clubs by Love To Infinity and ATFC and is the

entering the Commercial Pop Chart at number 23. Sunrise, of

highest debut on the Upfront Chart at number 16, while also Go For That (No Can Do) and it is far from the first club chart

records at the top of the Club charts. This is not one of those ost weeks, there is little to choose between two or even three

TOP 10 BREAKERS

JENUS (AIRHEADZRED RHYTHIKIANDRE MONTAGINYD MOES) Jamla West 40 RETURN (ORIGINAL/NEO & FARIMA MIXES) Salar Factor COKE, SEX, DRUGS /////ES) Electromica BEAUTIFUL (MIXES) Christina Aguilera HURRICANE (HI-GATE MIXES) HI-Gate SHAKE IT //UXES/ Lee Cabrera

Azul

Det Jam Dream Angel Media ARRY IT (COPERMALIS LAS ON NEVASSOLIS SWAMP MIXES) Nelly test. Justin Timbertake Universal

Hoax, Daryl Hall & John Oates' original recording was issued in a new mix about 18 months ago to tie-in with a hits compilation, but

entry to do so, with Robyn's Do You Know What It Takes. De La

by DJ Eric and Heavy D's I'll Do Anything springing immediately course, samples Daryl Hall & John Oates' club classic I Can't Soul's Say No Go, C Note's Wait Till I Get Home, We Are Love to mind. Additionally, after being promoed to clubs credited to

Do you want maximum mainstream club exposure for your project? fell way short of the chart.

For more info call Tracey on: 0208 932 3030

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19

Polydor	18 73 DON'T WORRY Application	18 22
Roc-A-Fella/Mercury	19 22 '03 BONNIE & CLYDE Jay-Z feat Beyonce Knowles	1922
Roc-A-Fella/Mercury	21 21 HEY MA Cam'ron feat Juelz Santana Roc-A-Fella/Mercun	21 21
		2

22 27			₹ 24	18 23
22 77 SOUND OF THE UNDERGROUND Girls Aloud Polydor —	WHAT MY HEART WANTS TO SAY Gareth Gates	I'LL BE YOUR ANGEL Kira	MO' FIRE Bad Company UK/Rawhill Cru BC Recordings	18 23 DON I WORKT Appleton
ud Polydor	h Gates S 2	Nulife	BC Recordings	I DIVIDE
I	2	-	-	

229 GIMMETHE LIGHT Sean Paul 230 STOP LUNING THE LE David Sheddon Marcry 230 STOP LUNING THE LE David Sheddon Marcry 330 STOP LUNING THE LE David Sheddon Marcry 340 Marcry 350		630	429	28
Atlantic 3 Mercury		STOP LIVING THE LIE David Sne	GIMME THE LIGHT Sean Paul	BOTHER Stone Sour
now w		don Mercury	Atlantic	Roadrunner
	now		0	



30 36	35	16 34	27 33	₹32	2331
BIG YELLOW TAXI Counting Crows feat Vanessa Carlton	BABALON AD (SO GLAD FOR THE MADNESS) Cradle Of Fith	EPLE Royksopp	SONGBIRD Oasis	SUGAH Ruby Amanfu	AUTOMATIC Sarah Whatmore
Carlton Geffen/Pol	Cradle Of Fith	Wall Of Sou	Big Brot	Poly	38

300	38	253/
THE OPERA SOME (RRAVE NEW WORLD) himsen Vince foot CMC	SOMETHING THAT YOU SAID The Bangles	UK BIG Brovaz
f. Thertin	EMI/Liberty	Epic

EMI/Virgin/Universal

	45 40	CC 70
	SORRY SEEMS TO BE THE HARDEST WORD Blue feat Elton John Innocent	OF 25 ILL OLDER SOLID BANKE MEN MOUTH SOLID BUT ONLY
1	finocent	Displand

KEY OFCOVING KELEASES

WESTLIFE: Tonight (S) ROBBIE WILLIAMS: Come Undone (EMI)	STEREOPHONICS: Madame Helga (V2)	MADONNA: American Life (Maverick)	GIRLS ALOUD: No Good Advice (Polydor)	GARETH GATES: Spirit In The Sky (S)	BLUR: Out Of Time (Parlophone)	BLUE: U Make Me Wanna (Innocent)	DANIEL BEDINGFIELD: I Can't Read You (Polydor)	50 CENT: In Da Club (Interscope/Polydor)
me Undone (EMI)	lame Helga (V2)	Life (Maverick)	Advice (Polydor)	In The Sky (S)	lophone)	ina (Innocent)	I Can't Read You (Polydor)	erscope/Polydor)

March 10 April 14 March 17 March 10

April 14 April 14 May 5 May 12

March 17

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> DAVID SNEDDON: tha (Mercury) SIMPLY RED: Home (simplyred.com) MELANIE C: Reason (Virgin)

MIS-TEEO: Eye Candy (Inferno/Telstar)

March 17

May

April 21 April 28

THE WHITE STRIPES: Elephant (XL)

March 31 March 24 March 10 March 31 March 24

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2000	610 I LUV SMASH HITS	Interscope/Polydor	7 9 8 MILE (OST)	BM/Mingin/Universal	2 OTHE ALBUM	Virgin/EM8	7 LIVE FOREVER — THE BEST OF BRITPOP 15 17 THE BEST ONE HIT WONDERS IN THE WOO	Овсса	A THE VERY BEST OF RELAXING CLASSICS 1216 ALL TIME CLASSIC TEARJERKE	Universal TV	THE VERY BEST OF COLD FEET
	بَ 20		:: 19		= 18		1517		[™] 16		<u>5</u>
Ibheres IV	1420 THE LICK - BEST OF	Universal TV	13 19 LOVE - ETERNAL LOVESON	Sanctuary	11 18 REGGAE LOVE SONGS	Virgin/EMI	THE BEST ONE HIT WONDERS IN THE WO	WSM	ALL TIME CLASSIC TEARJERKE	Telstar TV/BMG	10 15 VERY BEST OF DAVE PEARCE DAVICE ANTI



April 7

ALL TIME CLASSIC TEARJERKERS	Telstar TV/BMG	VERY BEST OF DAVE PEARCE DANCE ANTHEMS	Universal TV	FRIENDS REUNITED	BMG	BRIT AWARDS ALBUM	Epic Contract (cont)	WSM (NST)	STRANGE AND BEAUTIFUL				1	
1		The second second	24 30 GREATEST HITS - H	25 29 ONE BY ONE Foo Fi	23 28 MELODY AM Royks	18 27 A LITTLE DEEPER N	19 26 A NEW DAY AT MI	20 25 BIOGRAPHY - THE C	28 24 ONE LOVE Blue	17 23 I CARE 4 U Aaliyah	16 22 100TH WINDOW M	21 THE ESSENTIAL OZ		

NIGHT David Gray REATEST HITS Lisa Stansfield Arists

ISTORY VOL. 1 Michael JacksonEp

Wall Of Sound

Polydo



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Mercur Polydor

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	J.	Tags.	Wes	Title Artist (Producer)	Label/CD (Distributor) Cass/Viny(/MD								
	1		41	COME AWAY WITH ME +3	@2 Parlophone 5380092 (6)	26	19	19 A NEW DAY AT MIDNIGHT +3 David Gray (Gray/Clune/Polson)	3 East West 5040016582 (TEN)		52	54 6	Blue (StarGate/Ruffin/Steelworks/Padley/Godfrey) SINIMC 8/-/-
	L			Noreh Jones (Mardin)	44	27	18	39 A LITTLE DEEPER ★ Ms Dynamite (Remi/BloodshylAvan	Polydor 5899562 (U) t/Puncl//Dyer) -/5899551/-		53	49 1	THE GREATEST HITS 1970-2002 ★2 Mercury 534992 (U) Elton John (Thomas/Durgeon/John/Various) 0534934/-
*	2	6	-	STRIPPED ★ Christina Aguilera (Storch/Perny/Mc	RCA 74321961252 (BMG) crales/Ballace) 74321961254/-	28	23	24 MELODY AM * W Royksopp (Royksopp)	fell Of Sound WALLCOOZ7 (V)		54	31	2 MORE THAN YOU THINK YOU ARE Adamic ATLESSIZZ (TEN) Matchbox Inversy (Seriesis)
	3	4		A RUSH OF BLOOD TO THE HEA Coldplay (Nelson/Coldplay/Phian)	AD *4 Parlophone 5405842 (E) 5405044/5405041/-	29	25	20 ONE BY ONE ★ Foo Fighters (Raskulineca/Foo Fight	RCA 74321973482 (BMG) ers/Kesper) -/74321973481/-		55	43 1	2 VOODOO CHILD - THE COLLECTION ● Universal TV 1702222 (III) Jimi Hendrix (Chandler/Mendrix Douglas/Kahn/Kramen/Various) - /-
0	4	1	-	Turin Brakes (Heffer)	Source CDSOURX054 (E) -/SOURLP054/-	30	24	6 GREATEST HITS - HISTORY Michael Jackson (Jones Vackson/E	VOL. 1 Epic 5018892 (TEN)		56	83 2	
	5	2	3	GREATEST HITS Tom Jones (Sufficent/Mills/Various)	Universal TV 8828632 (U)	31	21		Polydor 651252 (U)		57	50 5	SILVER SIDE UP *2 #1 Roadrunner 12084852 (U) Nickelback (Parashar/Nickelback)
	6	3	18	JUSTIFIED *2 #1 Justo Timberlake (Milliams Hugo Timberland 14)	Jive 9224772 (P) cKnightThe UnderdogsSini -(522423)	32	28	8 THE YOUNG AND THE HOP Good Charlotte (Valentine)			58	42 10	THE MAN WHO *8 *3 Independiente ISOM 9CDX (TEN) Trans (Codrich/Redges/Willia/Grabby) ISOM 9MO/SOM 9LP/ISOM 9MD
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	13	13	41	THE EMINEM SHOW #3 #2 Eminem (Dro/EminenyBass/Porter)	Interscope/Polydor 4532922 (U) 4332904/4532901/-	39	47	Timuten .	Epic CD85830 (TEN) 408933095930(MD85830)		65	RE	HISTORY - PAST, PRESENT AND RUTURE, BOOK 1 * 4 Epic ANNIST (TEN) Michael Jackson (Jany), weigl/Jackson/Janes Victors) ATORECTATION
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<u>.</u>	17	22	15	THIS IS METHEN * Jennifer Lopez (Rooney/Shea/Oliver,	Epic 5101282 (TEN)	43	53	12 DIVE IN * Darius (Gierrster/Lew/Hedges/Jam)	Mercury 0635922 (U)		69	58 1	, IT HAD TO BE YOU - THE GREAT AMERICAN ★ J 1032198672 (BMG) Rod Stewart (Ramone/Perry/Davis) 74321968674/-/-
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100	BAX: SYMPHONY NO 6	RSN0/Uovd-Jones	Naxos 8557144 (S.	
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Nelly feat, Justin Timbertake

Com'ron feat, Juetz Santana

Jay-Zfeat, Beyoncé Knowles

Justin Timberlake

Kelly Rowland

Sean Paul

Rin Browns

Panjabi MC

Blazin' Squad

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18 THE STREETS

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24 22 JENNY FROM THE BLOCK

27 25 REACT

28 26 HAPPY

30 29 UKEILOVEYOU

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SING FOR THE MOMENT

CRY ME A RIVER

THE VOLUBER E

TO BONNIE & CLYDE

GIMMETHE UGHT

HIT THE FREEWAY

FABULOUS

STREET LIFE

IN DA CLUB

MUNDIAN TO BACK VE

REMINISCE/WHERE THE STORY ENDS

DOWN MEED THE SUM TO SHINE OUR MARK HE SHEET

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GUESS YOU DIDN'T LOVE ME

CLASSICAL COMPILATIONS

THE VERY BEST OF RELAXING CLASSICS Various CLASSICAL CHRIGHT GOLD THE CLASSICAL LOVE ALBUM CLASSIC FM - SMOOTH CLASSICS PAVAROTTI/DOMINGO/CARRERAS Various CLASSICAL AMBIENCE RFLAXING CLASSICS ULTIMATE SILENCE DNLY CLASSICAL ALBUM YOU'LL EVER NEED Various MO POPIN AR CLASSICS Various CLASSICAL CHILLOUT CLASSICS 2003 SIMPLY THE BEST CLASSICAL PASSION Various 12 **PURE CINEMA CHILLOUT** Various 15 RELAYING CLASSICS RELAY MORE Various CLASSICAL CHILL **FAVOURITE CLASSICS** 20 CLASSICAL LEGENDS

20 100 RELAXING CLASSICS © The Official UK Charts Company 2003

Decadage DECTIVES (SMV/TEN) Decadance DECTV008 (TEN) Classic FM CFMCD37 (BMG) Emporio EMTBXXXX (DISC) Crimson CRIMCD335 (EUK) EMI Gold 5748272 (E) Sony Classical 5079502 () Conifer Classics 75605513322 (BMG) Castle Music MBSC0517 (P) Virgin/EMI VTDCD408 (E) Decca 4725812 (U) Warner Classics 0973497542 (TFN) Virgin/EMI VTDCD454 (E) Crimson MIDDCD068 (EUK) Classic FM CFMCD32 (BMG) Metro METROCOSOS (BMG) Crimson CRIMSD202 (EUK) Virgin/EMI VTDCD489 (E) Various Polse PBXCD557 (P)

BY THE WAY VERY BEST OF - EARLY DAYS & LATTER DAYS Led Zeppolin ONE BY ONE Foo Fighters AUDIOSI AVE Audioslava COMFORT IN SOUND Feeder GREATEST HITS I II & III SILVER SIDE UP Nickelback WOODOO CHUD - THE COLLECTION Jimi Hendris BLOOD SUGAR SEX MAGIK Red Hot Chili Peop RAGE AGAINST THE MACHINE ial UK Charts Comp

Warner Bros 7599256812 (TEN)

DANCE SINGLES

Universal MCST40312 (U) ON MY MIND Interscope/Polydor 4978711 (U) MOVE YOUR FEET Jive 9254632 (P) FPIF Interscope/Polydor 4978282 (U) WHERE LOVE LIVES Columbia 6735182 (TEN) SOLARCOASTER Roc-A-Fella/Mercury 0637242 (U) SPECIAL CASES THE BOYS OF SUMMER Rec-A-Fella/Mercury 0770102 (U) LIGHTERS/MUSIC PLEASE Atlantic AT014ECD (TEN) UNIVERSAL NATION Arista 82876506371 (BMG) FREAKER Def Janu/Mercury 0637032 (U) 12 1707 LOSING MY EDGE Folic 6735212 (TEM) 13 12 10 04 Showbiz/Instant Karma KARMAZECD (P) ROCK MUSIC PAYS OFF 14 5 Warner Bros W598CO (TEN) HOW DEEP IS YOUR LOVE Interscope/Polydor 4978542 (U) 16 177 Fact Wiset SOLIADORD LITEMS

17 170 HOUSE OF JEALOUS LOVERS 18 10.05 19 29 10.06

© The Official UK Charts Company 2003

od Company UK/Bawbill Cru BC BCBUK003B (SBD) Futureshock feat. Ben Onono Junior/Parlophone 12R8555 (E) Junior Segior Mercury (1193191 II.II Royksone Wall Of Sound WALLT080 (V) Alison Limerick Arista Dance 82876502431 (BMG) Solar Stone Lost Language LOST023R (V) Massive Attack Virgin VST1839 (E) DJ Samov Data/Ministry Of Sound DATA49T (3MV/TEN) Junior BRG051 (ADD) King Uninue Push

Attactic 7567836195 (TEN)

BCA 74321973482 (BMG

Parlophone 5298832 (E)

Roadpuner 12084852 (U)

Universal TV 1703222 (U)

Echo ECHCD43 (P)

Epic 4722242 (TEN)

Epic/Interscope 5101302 (TEN)

Inferno TFERN53 (V) Deepah Ones Defected DFTD065R (V) LCD Soundsystem Dutnet OPROFATORS (VI Moving Shadow SHADOW1004 (SRD) Medicine8 Regal REG80X (V) Lazy Grace feat. Bitlie Godfrey Hed Kandi HEDK12001 (3M1//TEN) Tedd Patterson Fluential FLUENT39 (ACC) The Rapture Output OPROFADD1 (V) Moving Shadow SHADOW1005 (SRD) Moving Shadow SHADOW1006 (SRD) Moving Shadow SHADOW1007 (SRD)

Various Various Various ALBUMS

This	Last	Tite	Artist
1	MEW	STATUES	Molako
2	1	100TH WINDOW	Massive A
3	2	MELODY AM	Royksopp
4	HE	BAD	Michael Ja
5	4	ANGELS WITH DIRTY FACES	Sugababe
6	25/4	THE EVERLASTING BLINK	Bent
7	9	THE VERY BEST EUPHORIC HOUSE BREAKBOWN	Various
8	WZW		Various
9	6	ORIGINAL PIRATE MATERIAL	The Street
18	5	TWISTED DISCO	Mariana

Streets

sive Attack

Wall Of Sound WALLEPOST (V) Enic 4502501/4502909 (TEN ababes Island/Uni-Island -/CIDB122 (U) Sport SPORTLP02/- (3MV/TEN) Telstar TV/BMG -/TTVCD3307 (BMG) Ministry Of Sound -/MOSCOS1 (3MV/TEN) Locked On/679 Recordings 0927435682 (TEN) Hed Kandi -/HEDK030 (3MV/TEN)

Jan 9254340 (P) MUSIC \$4CM 172770

Universal MCSTD40299 II D

WC fest. Snoop Dogg & Note Dogg Del Jam/Mercury 0775952 (U)

Virgin VUST280 (E)

J 82876502062 (BMG)

Arieta 828281/0211 (RMG)

Virgin ERF148106 (Import)

Wildstar (XWILD44 (BMG))

Interscope 0694978561 (import)

Def Jern/Mercury 0638241 (U)

DepartModestPolydor #503902 (UK

Def Soul 779962 (U)

Epic 6733572 (TEN)

Go Beat GOLCD 47 (U)

J74321968492 (BMG)

Epic CD25044 (TEN)

7WAN-Mary Star Of The See VARIOUS: The Last Waltz QUEEN: Greatest Video Hits - 1 VARIOUS: The Brits 2003 BLACK SABBATH: Never Say Die MICHAEL JACKSON: History On Film - Volume II MICHAEL JACKSON: Video Greatest Hits - History DANIEL O'DONNELL: Shades Of Green 9 5 ALANIS MORISSETTE: Feast On Scraps 10 13 LED ZEPPEUN: Stop Remains The Same © The Official UK Charts Company 2003

Parlophone 4329445 BMS Video 82876503945 Sanctuary SVE3712 SMV Columbia 501235 Rosetta BOSMO Warner Music Vision 7595085300

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15 8

13

112- The Root Of ... 1990 2000 SOPHIE ELLIS-BEXTOR: Watch My Lips VARIOUS: Purk O Ressa - The Videos - Vol. 1 DAVID BOWIE: Bast Of Bowie KYLIE MINOGUE: Kylie Fever 2002

BLUE: One Love Live Tour DAVID GRAY: Live DROWNING POOL: Sixens ROD STEWART: It Had To Be You - The Great American ARRA: The Delimition Collection

Polydor 688099 Egitach 66499 EMI.4901039 Perlaphone 4901013 MAKES THE Warner Music Vision 8573658923 Epic 2017979

Polydor 0174458

Echo ECHLP44/ECHMC44 (P)

Virgin V2967/- (E)

20

STORE OF THE WEEK

PICCADILLY RECORDS

STORE DETAILS

1978 and was taken over in 1990 by Phillipa Jarman, John Kerfoot, Laura Kennedy and Darryl Mottershead, the current four directors. The four of them had worked in the original shop, which had been part of a white goods chain and bought the name and stock when the chain was taken over. The shop moved to its present location in 1997

Store size: 250 sq m Music stocked: all genres except chart Areas of specialisation: many different specialisations under one roof Local competition: Fat City, Eastern Bloc, HMV, Virgin

1. Cody Chesnutt - The Headphone Masterpiece (Ready To Set)

Sleepy Jackson – Sleepy Jackson (Virgin)
 Osunlade Presents Nadirah Shakoor –

4. Shaun Escoffery - Let It Go (Jazzanova

5. Aereogramme - Sleep And Release

6. Various - Impact! (Universal Sound) 7. Various - Playlist EP (JCR) 8. The Earlies - 25 Easy Pieces (Names

9. Theo Parrish - Ugly Edits 2 (white label) 10. Tosca - Dehli 9 (Studio K7)

e of the reasons for our success in the nighly competitive environment is that we rk really hard to get the right stock and sell it. We listen to everything that comes in and all the stock has descriptive reviews on so that customers browsing can get a good idea of what something's like before they check it out. We're really enthusiastic about music here and as a result we always set good feedback from

We launched the website last week, after having spent nearly three years developing it and the results have been immediately noticeable. We've had a very healthy mail-order business for some time. We've done a regular weekly e-mail to around 5,000 people that lists all the new releases we have along with MP3 ters for each track. We personalise them to the customer's taste, which is a service that people can now set up for themselves on our website. Now that the website has been sunched, we've started getting some really big orders through, which is remarkable. Up to mail-order has accounted for 10% to 12% of our

business, but we expect that figure to rise. Obviously the shop remains our main focus and it has always done well. We get all the DJs and local record labels coming in on a regular basis and we're very strong within the music community. One thing we have noticed this year as the drop-off in the student trade that has to be down to CD burning. It used to be that you'd see a sales spike at the beginning of the academic year as students heard new music for the first time and went out to buy it. This year the fall, while not large, has been not

iccadilly: store now backed by website Manchester has always had a healthy cross-fertilisation of styles which feeds through to the range of music people buy. We're not as big as London so there are loads of clubs within walking distance of each other. US house doing really well and there's been a renaissance with hip hop in the store. That's mostly down to Ashley Kennerley, who has joined us to handle buying for hip-hop and R&B. We've got three racks given over to new US punk and, to a lesser degree, UK punk acts such as Kids Near Water. The majors do nu-metal and ignore punk so we're cleaning up, but if an act crosses over and the majors start to come on board we tend to move on as the act usually stops selling to our customers. Basically, we stock music we think is interesting. I believe our job is to provide an

alternative to the mainstream and to do it with

Address: 53 Oldham Street, Manchester M1 1 IS Tel/Fax: 0161 839 8008

Email: mailorder@piocadilyrecords.com ocadillyrecords.com

NEW RELEASE COUNTDOWN

This week Blackstreet Level II (DreamWorks); Toni Braxton More Than A Woman (LaFace) Arista); The Clash The Essential Clash (Columbia); Cradle Of Filth Damnation & A Day (Epic); Melanle C Reason (Virgin)

March 17 Evan Dando Baby I'm Bored (Setanta): Evan Dando Baby I'm Bored (Setanta); Jennifer Love Hewitt Barenaked (Jive); Paul McCartney Back In The World (Parlophone); Dannii Minogue Neon Nights (London); Prince The Rainbow Children (George V)

March 24
The Cardigans Long Gone Before Daylight
(Stocknolm/Pelydon); Celline Dion One Heart
(Epic); Linkin Park Meteora (Warner Bros);
Placebo Sleeping With Ghosts (Gut); Simply Red Home (simplyred.com)

March 31 Mis-Teeg Eye Candy (Inferno/Teistar); MJ Cole tha (Mercury); Spiritualized The Complete Works Vol. 1 (Spaceman/Arista); White Stripes Elephant (XL)

April 7 Athlete Vehicles & Animals (Parlophone); The Donnas Spend The Night (EastWest); Kelly Price Priceless (Mercury); Smog Supper (Domino); Lucinda Williams V Without Tears (Lost Highway)

April 14 Cream At The BBC (Polydor); Fleetwood Mac Say You Will (Reprise); Scooter The Stadium Techno Experience (Sheffield Tunes/Edel UK); Bob Sinclar Bob Sinclar III (Defected); Swag No Such Thing (Version)

Arab Strap Monday At The Hug & Point (Chemikal Underground); Kym Marsh tba (Mercury); Madonna American Life (Maverick); Puretone tha (Illustrious/Epic)

IN-STORE NEXT WEEK: FROM 18/3/03

Andys Press ads - NERD, Ed Harcourt, 3rd Edge, Idlewild; Instore - Richard X Vs Liberty X, Paul McCartney, Bangles, Placebo, YK4, Everclear, Moloko, Mel C, Turin

Brakes, Roxette, Ed Harcourt, Massive Attack Art Garfunkel, Ben Harper, Idlewild, Kelly Rowland, 3rd Edge, Hell Is For Heroes, Nat "King" Cole, Beenie Man, Richard Ashcroft, Asian Dub Foundation, Darren Hayes, The Music; Windows – Paul McCartney, Mel C



Richard X Vs Liberty X, Blue, Ja Rule & Ashanti Linkin Park, Nerd, Simply Red, B2K, Queen + Vanguard; Albums -Boyzone, Paul McCartney, Missy Elliott, Dannii Minogue, VBO All Woman 2003, TOTP Spring 2003, Super 70s, Bangles

BORDERS Jackson, The Clash, ny, India Arie, Sinead O'Connor, two for £22 and two for £10 on CDs, DVDs from £7.99 and three for two on books and CDs: Listening posts - Paul McCartney, Melanic C. Dixle Chicks, Smooth Jazz, Ibrahim Ferrer



Bruntnell, The Kills, Har Mar Superstar, Stephen Malkmus, Kristin Hersh, MC Honky

ads - R2K Finch

Vanguard, Simply Red, NERD, Blue; Press - Missy Elliot Liberty X, Linkin Park, Mis-Teeq, Ja Rule; TV

Ustening posts - Rick Wakeman, Dixle Chicks, Love; Windows - Paul McCartney Soul Legends; In-store - Moby, Style Council; Press ads - Ozzy Osbourne, Marz, Cradle Of Fith

Selecta listening posts Tegan & Sara, Joe Jackson PINNOLE METHORN Band, Buju Banton, DJ Muggs, Black Box Recorder;
Molo recommended retailers – Friends Of Dean Martinez, Buiu Banton, Blues Trave State River Widening, Howe Gelb, John Doe. Joe Jackson Band

Safeway Albums - DJ Sammy, The Dubliners, Gream Future Trance 2003

Shamrocks & Shenanigans, Melanie C Sainsbury's Albums

Bangles McCartney, Very Best Of All Woman, Sarah Brightman, Timeless, Boyzone, Top Of The Pops Spring 2003, Ja Rule, Capital Gold Soul Legends, Super 70s, Dannii Minogue

TESCO Singles - Darius, Nelly, Eminem, Darius; Albums -Justin Timberlake, Moloko; In-store - Turin Brakes, Moloko, Mull Historical Society, Ozzy Osbourne,





Cave In, Blo Brothers, Everclear, Machinehead; In-store Mother's Day, Bangles, Dannil Minogue, Paul McCartney, Steven Malkmus

WHSmith Singles X Vs Liberty X, Mis-Teeq: Album - Paul McCartney; In-store - Super 70's, Capital Gold Soul Legends, Sugababes, Ann Peebles

WOOLWORTHS Planting

Minogue, Boyzone Ballads Love Collection, Shania Twain, Paul McCartney, Capital Gold Soul Legends, Super 70s, I Luv U, Country Paul Legends; Singles - Linkin Park, Mis-Teeq, Blue, Scooter, Richard X Vs Liberty X; Offer

This week 50 Cent in Da Club (interscope/Polydor); The Cardigans For What It's Worth (Polydor); Missy Ellott Gossip Folks Eastwest); Gareth Gates Spirit In The Sky (S); Jennifer Lopez All I Have (Epic); Sugababes Shape (Island/Uni-Island): ch 17

Blue U Make Me Wanna (Innocent); Ja Rule Mesmerize (Def Jam/Mercury); Mis-Teeq Scandalous (Inferno/Telstar); Richard X Vs Liberty X Being Nobody (Virgin); Simply Red Sunrise (simplyred.com); Westlife Tonight

March 24 Athlete El Salvador (Regal); Mariah Carey Boy (i Need You) (Def Jam/Mercury); Coldplay Clocks (Parlophone); Des'ree It's OK (S2); Room 5 feat. Oliver Cheatham Make Luv (Positiva); Scooter Weekend (Sheffield Tunes/Edel UK)

arch 31

India Arie Little Things (Universal); Atomic Kitten Love Doesn't Have To Hurt (Innocent); Eve Satisfaction (Ruff Ryders/ Interscope): Whitney Houston On My Own (Arista); Avril Lavigne I'm With You (Arista); S Club Love Ain't Gonna Wait (Polydor)

David Gray Be Mine (IHT/EastWest): Kym Marsh Cry (Universal); Queens Of The Stone Age Go With The Flow (Interscope) Polydor); Lionel Richie feat, Enrique Iglesias April 14 Ashanti toa (Def Jam/Mercury); Badly

Ashartt tha (Def Jam/Mercury); Badly Drawn Boy All Possibilities (Twisted Nerve, XL); Blur Out Of Time (Parlophone); Jay-Z tha (Roc-AFella/Mercury); Madonna American Life (Maverick); Robble Williams Come Undone (EMI)

April 21.

Busted You Said No (Universal); Macy Gray
When I See You (Epic); Kelly Osboume Dig
Me Out (Epic); David Sneddon tha
(Mercury); The White Stripes Seven Nation

SALES WATCH: NORAH JONES

retailer type raphical region respectively, for s to the end of March 1, 2003. Sou





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Sonopress: expecting slowdown in catalogue releases by end of year

SEEING THE BIGGER PICTURE: BEYOND THE DVD BOOM

With recent figures hinting that world CD manufacturing may be in decline, many replicators are looking to the booming DVD format - both video and audio - to boost revenues. Elizabeth Toppin examines the future of the sector and the difficulties of moving into the format

enjoying contrasting fortunes right now. The now not-so-new DVD – regarded by many as the fastest-growing consumer electronics product yet - shows no signs of peaking; in contrast, the CD, while still being manufactured in much greater quantities, has started to show a decline in

production. According to figures released by the International Recording Media

Association (IRMA) orldwide figures of

CDs, audio video and ROM, are set to decline this year over last. DVD, in comparison, is set to continue its increase, with all formats doubling. The IFPI has begun tracking worldwide

music video sales (those made through music companies) and a report late last year, offering 2002 interim figures, stated that, "Music video is a growing revenue stream for music companies. A higher penetration of DVD players and a wealth of new releases over the period have driven market growth by 100% or more in many markets. DVD-Video sales have more than doubled in the period. UK market share for DVD, it added, has risen from 33% to 63% of total music video sales. In Germany, DVD also accounts for 75% of music video sales in the country making it one of the biggest ropean markets for the format.

That should be good news for the disc manufacturers out there but, while figures may be predicted to double this year over last, DVD-Audio and DVD-ROM will still account for fewer than 500m discs Idwide, compared with more that 11,000m DVD-Video, CD-Audio, CD-Video and CD-ROM discs.

In addition, the market is a somewhat unbalanced one. CD/DVD replicators tend to be either very big players or very small ones: the industry has seen a huge amount of consolidation via acquisitions, mergers and plant closures and, by all accounts, there is still room for more shake-outs. A report last year from market research firm Understanding & Solutions states that

more than two-thirds of global DVD production in 2002 was accounted for by only three replicators: Sony, Warner and Technicolor. Another three - Sonopress Cinram and Deluxe – represent another 16% of the market. "That leaves the rest of the industry in competition for just 17% of the total DVD replication market," said Jim Bottoms of U&S

'CD demand is not in decline, but "They are surviving very much on the growth curve is flatter' overspill work from Sue Mackie, Disctronics While DVD may be booming, it is really

still only DVD-Video that is doing well, and many disc manufacturers are finding it hard to make ends meet. There is DVD work out there, but hard to find without a major Hollywood studio contract Recordable and rewritable DVDs are a

cle different can of worms, but if the IRMA figures hold true, it may be that 2003 becomes the year of the "other versions" of DVD - ROM and Audio - both of which have been exceedingly sluggish to take off in comparison with their hugely popular

In any case, this year's Midem saw a certed effort to ramp up the profile of DVD-Audio, with both record labels and player manufacturers demonstrat hardware and software, including in-car players and 5.1 surround sound music. According to the organisers, there are now more than 200m DVD products worldwide that are capable of playing DVD-Audio discs. In addition, according to the IFPI interim report, there have been some positive growth indications in the market for SACD and DVD-Audio, where there were of more than 100% in the first half of 2002, compared to 2001's full annual figures

While the IRMA figures show a worldwide decline in CD, European replicators believe the picture is much less definite in that region. Han van Houts of DOCdata Media Services feels there is some decline in CD-Audio, but suggests incomplete figures may be making a contribution to the picture.

WORLD CO & DVD REDUCATION

11011110					
	2001	2002	2003		
CD-Audio	4,774	4,709	4,680		
CD-ROM	3,429	3,275	3,110		
CD-Video	1,095	1,101	1,046		
DVD-Video	1,080	1.740	2,415		
DVD-ROM	170	298	438		
DVD-Audio	6	25	60		
Total worldwide	CD				
& DVD replication	n 10,554	11,148	11,749		
Table shows CD & CVD regication worldwide					
2001-2003 in milli	ons of units.	Source: I	RMA.		

the areas where DOCdata is active [Germany, France, United Kingdom and the Netherlands] the CD-Audio market has decreased in several of them," he says However, the non-audio (CD-ROM) market isn't measured thoroughly, so any exact conclusion on CD as a format is very difficult to make.

Sony DADC's recent investments in SACD (see breakout, page 24) have no direct relevance to the likely future prospects of CD.

according to Dr manager of Sony DADC Austria's Operations Group. He speaks of SACD as "a niche format" and suggests that DVD-R is the closest thing to

a guaranteed market in the coming years As far as DADC is concerned, the CD capacity is still strong with no production lines reduced," he says. "Also in 2003 the CD capacity will be diminished only slightly. We see for the next years a shift from CD Audio replication to DVD replication, which is based on the declining CD-Audio market and the comparatively new DVD market. Despite the future downturn of CD-Audio, we are sure that a basic demand will remain constant due to new releases."

At Sonopress, Warner and Disctronics. the view is that demand may be dropping general manager sales Sue Mackie says, "In fact, we have increased our total capacity with the acquisition of Disctronics Blackburn, However, we do not anticipate we will expand our CD capacity further - CD demand is not in decline, but the growth curve is flatter.

DVD-Video has certainly not peaked according to most manufacturers. initial excitement has not died down," says one Technicolor executive. "We are only now entering the stage where DVD becoming a mass-market product. DVDplayer household penetration is reaching 20% in Western Europe. This figure does ot take into consideration the numbers of DVD-ROM drives and DVD enabled consoles in use. Compare that with VCR penetration in Western Europe, which is more than 80%. There is still a huge market to serve and a lot of work for manufacturers However, Rob Taylar, business

development manager, Sonopress UK believes this may slow down towards the end of the year. "The boom will continue as more UK households

switch from VHS to 'The boom will continue as more DVD as their UK households switch from VHS preferred mov to DVD as their preferred movie-watching option'

watching option," he currently a significant amount of volume is based on back Rob Taylar, Sonopress catalogue titles for the film distributors. By the end of 2003 this element of the

DVD boom will have declined as the labels will have transferred most of their commercial back catalogue onto DVD and become focused on new release titles."

Discronics' Sue Mackie is more builish.

"We are expecting it to continue to grow and believe that the market will increase overall by at least 50% in 2003, with music video accounting for a minimum 5% market share. This is before any breakthrough in DVD-Audio, which is likely to take a significant step forward this year

So, the vote is unanimous for ➤o24

MUSIC WEEK 15 MARCH 2003

Inking slock of SACD

Audic, there is also SACD, the brainchild of Philips and Son, which is bepinning to make serious inroads into the music market. Although the SACD market is not yet mature, Sony Olgital Audio Disc Copporation (DAOC) expects the yearly demand in Western Europe to rise to more than 100m units by 2006. There are now more than 15c companies manufacturing SACD hardware, more than 25cm SACD players have been sold worldwide and more than 1,000 SACD titles are now

In Europe, Sc ress In Gerr ne of the very first to produce SACDs are ays Rob Taylar (pictured), busine

anys Rob Taylar (pictured), business wellopment manager, Sonopress UK, the ompany is seeling success with that mat as well as DV-Audio. In January of this year, Sony DADC mounced a major investment in SACD pelication facilities at its European adquarters in Salzburg, Austria



DVD-Video being the growth format, with om for DVD-Audio and SACD as well. As to which is more profitable for the replicator that is a tricky question. Some prefer not to say, while others see all formats as being

profitable with DVD-Video in the lead. Van Houts claims that it is not a simple equation. *Profitability is dependent on several factors, so

that question can't be answered universally he says, "in general, you could say that DVD is more profitable in absolute value, but on a percentage parison (versus

CD] this is not necessarily the case. So e cents, less per cents.

Where many companies have fallen in the past is in the attempt to jump into DVD too quickly: studio contracts and licence fees aside, it is not an easy format to get into, either in cost or technology term



(pictured). A new production line is dedicated to the production of hydrid disease to the production of hydrid disease. The line is scheduled to start commercial production in May 2003 with an initial production resources to the plant, which result in the production resources to the plant, which has a proven sality in the produce up to make you will be a proven sality to produce up to make you will be a proven sality to produce up to make you will be a proven sality to produce up to make you will be a proven sality to produce up to make you will be a proven sality to produce up to make you will be a proven sality to the production of the pr

pacity is Sony's response to requests im record companies such as Sony solutions and music, EMI and the many lepondents that have started large scale immercial retailing of their music on the

One of the key factors is the fact that DVD is an expensive format to get into, compared with CD. "DVD-Video requires a lot of infrastructure," says Taylar, "Unlike CD, there are greater pre-mastering and mastering costs connected with DVD. The technology is still developing and hence costs more. Once you are set

'DVD has grown tremendously. up for DVD-Video, wever, the other and 2003 will see us doubling DVD formats are no our DVD capacity' more expensive to produce. But - Cappi Frenger, Warner realistically, however, it can take two to three years to make a smooth transition to good DVD production.

We were one of the first independent manufacturers to consider making DVDs we spent two to three years learning about the new format and did not sell our capacity until we knew we could make it with the same high standards of quality and

Super Audio CD format," says Sony DADC director marketing and sales Johannes Stegfeliner, "There is no doubt that SACD will be successful in the future."

will be successful in the future."
Although, by its very hybrid nature,
SACD is potentially more challenging to
manufacture, there are replicators, other
than Sony, geared up for the format: Crest
National in the US, and Viva Magnetics in ida and Hong Kong.

Canada and Hong Kong.
There is one careat, however: SACD's advantage over DVD-Audio is that, as a cO/DVD hybrid, it can be played in existing CD players, while DVD-Audio can be played only in DVD-Audio can be played the players, the DVD Forum approved a hybrid DVD-Audio formst which also offers playability in CD machines. Wille it appears to be still in the theory stages, if it goes into large-scale production, this could offer a potential threat to SACD.

reliability that we have for CD," says Disctronics' Mackie. "A DVD is far more complex to make than a CD, which is already quite complex. It takes a lot of effort to produce discs of consistent high quality as it is neither quick nor easy to learn to make DVDs well.

Taylar at Sonopress agrees, "The replication of a high-quality DVD by a olicator who fully understands replication of CDs may have taken around one year," he says. "To fully build up the infrastructure for DVD in a market like the US or Europe, it may take a time-frame of three to five years. Now the infrastructure in Europe and the US is in place to deal with any amount of discs at a given time.

A lot goes into the decision to take up a new format, says van Houts at DOCdata for the move into DVD, that manufacturer had to keep an eye on the market predictions for the format, custome and, investment, technology and so on. *DOCdata was quite an early adaptor as we bought a prototype as our first DVD line," he says. "This way we could ensure ou advancement on technological knowledge however, this is always guided by the forecast of 'earning back +' on this investment. As we are a stock-traded company we need to make sure that our shareholder value is optimised.

Companies in this industry certainly need to be cautious about investing in formats too early: several years ago there was a sudden glut of DCC (digital compact cassette) manufacturing equipment on the market as that format singularly failed to take off and even MiniDisc did not live up to widespread hopes. More recently DataPlay, with its mini-sized recordable format that received industry-wide acclaim failed even to make it to retail before filing for bankruptcy.

However, the big players are continuing to invest in DVD for the long term. Warner Music Manufacturing Europe, which recently announced the opening of an office in Paris as part of the company's determination to strengthen its position in Europe, has been producing DVD-Audio for a year.

DVD has grown tremendously and 2003 will see us doubling our DVD capacity says Cappi Frenger, director of sales & International services at WMME. "While CD has started losing capacity in the mark generally, this has affected us at WMME only marginally and all our DVD formats are expanding." Frenger agrees with the principle that profitability is equal for all formats, as are set-up costs. "Where a company can incur additional costs would be in the area of special packaging or hand packaging.*

As far as long-term investment goes, he says, "We are investing to further our technical capacities, including all relevant accompanying logistics." Another area of investment for

manufacturers is that of digital asset management (DAM) and storage. "More and more assets are digital, which leads to the necessity of up-to-date DAM," says Hofer at Sony DADC. "We have developed a service led AOMA, which stands for Asset Offering and Management Application. It is a web-based application and it enables an authorised user to browse within the assets of the organization, managing audio, video hics data online. We store and age the assets in our managed archive and keep the data available for re-use. We currently have a capacity of 2x 100 TB of audio, graphics and video data for near storage, which can be easily upgraded beyond the PetaByte limit." Van Houts believes that replicators will also look to investing in DVD's successor - the Blu-ray disc, currently being developed by a number of companies In the meantime, there is life beyond

pure CD and DVD, and many manufacturers derive additional work from enhanced versions of the optical disc. Compact disc has demonstrated it is not entirely oblivious to the passage of time in recent years with the arrival of CD Extra - an interactive CD with space for additional artist information, lyrics, videos - while CD-Rom still offers a market, albeit a gradually contracting one, and more than 1bn units of CD-Video are expected to roll off the presses this year, according to IRMA figures.

But while it would not be accurate to suggest that any one format is set to crash, indications from the manufacturing world and from consumers themselves suggest that the co-ordinates for the next decade or more are already being plotted. The response of the pre-recorded DVD et to the budding DVD-R industry is already being anticipated in the film world. which has profited lavishly from its bright new format, even as the music industry has wilted under the twin burdens of the DVD boom and the piracy problem. Whether CD recovers as DVD begins to lose its youthful bloom is the next big question. But whatever happens, there is no doubt that the optical disc world is living through changing times.







Frenger: doubling DVD capacity at WMME



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MUSIC DVD: ALL WRAPPED UP WITH EVERYWHERE TO GO

Is the rise in DVD sales calling forth more creative packaging solutions, or is it the innovations in music DVD designs which are driving forward sales? In this cash-rich, middle youth-demographic, it is a two-way process. Adam Woods reports



AGI Media Packaging: innovative designs for U2 and Ash (inset)

you haven't recently heard any former analogue devotees mourning the death of viryl and its lovely gatefold sleeves, from that glorious time when you really felt you were buying something, it might be because they are all too busy tending to their lavishly overstocked new DVD collections.

"Ask any packaging company and their biggest growth sector has to be DVD," says St Ives Multimedia marketing manager Andy Kyle. He believes DVD offers evidence of important lessons learnt from the glum reception given to the unpopular CD jewel case down the years and suggests that boxboard DVD packaging, with its generous surface area, has almost infinite potential. "The only constant is that you have a physical disc to locate," says Kyle. "As long as you can cut it and crease it and glue it,

Not only has DVD given the music industry a serious run for the home entertainment pound in recent years, it has done it in style and, in terms of both commercial value and creative potential, DVD is arguably the best thing to happen to media packaging specialists in decades. Nor have they shirked the challenge, as DVD sets have repeatedly

raised the bar on disc packaging. Certainly, to compare a frontline CD release to a premium DVD collection is to wonder no more at

compact disc sales are taking in comparison to the newer format. In its DVD incarnation, 20th Century Fox's first Buffy The Vampire Slayer TV series opened into a crucifix shape. Warner's Band Of Brothers six-DVD set, meanwhile, came in its own canteen-style metal tin. Try to think of a mass market music boxed set – never mind a standard CD release - which captures the same degree of detail and you could be

"The CD booklet and intay is very basic," says Kyle. "People wonder whatever happened to sleeve notes and really creative designs and good DVD packaging offers you the opportunity to do those things. You have got so much artwork there, so much space

for the creative people to go in and add real estate: visual value that maybe we lost when vinyl went out."

CD limitations and racking restrictions notwithstanding, David Letten, brand director for Digipak at AGI Media Packaging – which was behind the Buffy set and has also produced music DVDs for acts including U2 and Ash - says the music industry has traditionally provided many of the company's

most creative and demanding clients "I think basically the DVD clients in the music industry are the same clients as for CD and the music industry has always liked different finishes, products which stand apart," says Letten. AGI offers around 20 standard versions of its DVD Digipak, although it also produces bespoke packaging solutions for individual projects and ally licenses other packaging

systems beyond its own patented models It is well recorded that music DVD only accounts for a small percentage of the surging DVD market, but last year's 3.5% share of a total of 90m units sold is expected to rise to 5% this year as the market hits 140m units and record companies ramp up their DVD production on

a monthly basis. In its small way, the music sector is the fastestgrowing in the entire DVD format, with sales 'Ask any packaging company and their biggest growth sector of 7m units expected for 2003

In the meantime

has to be DVD' - Andy Kyle. St Ives Multimedia

even those packaging companies with the strongest music ties have inevitably found themselves courting the film industry for the bulk of their DVD work. AGI, for one, reports that its DVD volumes are rapidly gaining ground on its unit CD production, while CMCS managing director Adam Teskey identifies DVD as by far the most encouraging growth area for packagers in the coming years.
"We feel that DVD packaging will exc

20% of our total product turnover in 2003, says Teskey. "We have invested about £200,000 in specialist gluing equipment to create bespoke DVD packaging to allow us to service the marketplace with the turnaround times required at the right price. We have had to replace declining standard CD demand with other products, hence our capital primarily with DVD.

But with everyone from Warp to Union Square entering the DVD market in recent weeks and months, it is increasingly apparent that no self-respecting record company is complete without its own DVD division. And, with DVD seemingly unassallable as the hot format, the music

industry is keen to take its share. The format started maybe more slowly in the music market compared to the film industry, but it is becoming more and more popular," says Paola Mapelli, marketing manager at Pozzoli SPA. The Milanese

packaging specialist produced the packaging for the recent Best Of owie DVD as well as Robbie Williams' Live At The Albert, which remains the UK's biggest-selling music DVD, having hit the market just as DVD

hegan to soar around

Christmas 2001. Pozzoli grew its income from DVD packaging by 300% last year while its

volumes swelled by even more. "This kind of packaging at the moment amounts to 35% of all our work," says Mapelli. "Although the main business is, of course, created by the home video market and the big movie titles.

DVD's mature, middle-market appeal eans that money spent on lavish packaging which enhances the luxury nature of the product is unlikely to be money wasted - at least until disc prices begin to fall and retail and producer margins begin to contract. A standard Amaray jewel case will cost between 20p and 30p for a reasonably large run, whereas a six-panel boxboard case with slip cover tips the scales at between £1

The best of music DVD packaging is undoubtedly still to come, but the film and television industry has already offered up some particularly epic examples. Andy Kyle tips his hat to AGI's Star Trek: The Next Generation series, which encases a seven DVD Digipak in a three-piece plastic box. se contours were modelled on those of a mobile phone and whose finish is the product of a specially formulated new spraying technique. When opened out, the Digipak itself displays a vista of outer space and,

when all seven of the Next Generation boxed sets - one for each series - are placed side by side, they give a picture of the entire

erse. Added value, anyone? Retailers love these big sets because, at £70 a shot, that is a big return on their shelf says Kyle, who believes music will have to find ways to match the kind of content pouring forth from such television spin-offs. But, as he points out, the format is a gift for content owners with the imagination to make the most of it, certainly in comparison with VHS. "For me, as a mature punter, I probably had half a dozen videos, but I bought a DVD player the Christmas before last and I have probably got 70 or 80 DVDs.

Ironically, given the 'The Imusic DVD] format started design potential of DVD packaging, the slowly but it is becoming more mainstream music industry's main use of the format could well prove to be as a

Paola Mapelli, Pozzoli SPA sweetener for audio product and clearly, in such cases, the packaging is likely to follow the audio model. CD and DVD offerings such as Eminem's The Eminem Show and Zwan's Mary Star Of The Sea album have come in double-CD jewel cases, although both were

picked up by the DVD chart. Special-edition DVD/CD packages. however, are entitled to more or less throw away the rule book. A limited edition of Kylie Minogue's Kyliefever2002 was packaged with a live CD in an Adjective Noun-designed folding card DVD box. complete with reflective, metallic-look slip cover, which made gleeful use of the possibilities of the format. The premium version of the Dixie Chicks' Home album comes with a DVD in a hardcover book, aminated in rough paper for maximum down-home feel. The oversized deluxe package of Andrea Bocelli's Sentimento which, like the Dixie Chicks' special edition, vas dressed by Pozzoli, contains a CD, a DVD and a book

As the units rack up and the hardware base vaults in size each year, the prospect that DVD will prove to be a fad with finite sales potential becomes an increasingly likely one. But of all the things the format will be remembered for when it when finally does fade, a lack of packaging panache won't be one of them



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Deluxe packaging: Andrea Bocelli's Sentimento includes CD, DVD and book

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	P SHK/P	Dante Du Tools	COMPOST 130-2	3MV/P	House/Jazz
☐ DORNER, AXEL OBJECT 1 Locust CO LOCUST 23	C	Lettleld	WARRIOUS GLOBAL SCUL Puturnayo CD PUT 2062	NN/P DL/BMG	World Tango
DULAKE, DAVE BUTTERFINSERS Dansettual CO DANSETCO 002 TO BUMP A GROWN ASS MAN Shrimmer CO SHR 129CD	BMG C	Pep/Rock Inde	☐ VARIOUS HARDCORE CHEDOAR Rumour CD CORAND 554	P	Handcore
☐ BYNAMO PRODUCTIONS ANALOSUS WHICH CO MILED DOS UP HILLP DOS ☐ DANNII MINOGUE NEON NIGHTS London CD 5045644222	V TEN	Breakbeat Pop/Cunce	☐ VARIOUS HARDCORE DEDOAR Rumour CD CORAID 554 ☐ VARIOUS INSTRO HIPSTERS A CD-GO Megaworld CD PAPRCD 2045 ☐ VARIOUS XARACKE ROCK ANTHEMS Avid CD AVC 723	AVID/BMG	60's Pop Karaoke
☐ EKG OBJECT 2 Locust OD LOCUST 24 ☐ EMPEROR SCATTERED ASHES Candicignt CD CANGLE 663CD	C	Letted	☐ WARIOUS LOVESLAPPED VOL. 2 Sound Influence CD SLAPCO 602 ☐ WARIOUS NOW DANCE 2003 PART 2 Virgin CD VTDCD 515	P	Pop/Rock Dance
☐ EMPEROR SCATTERED ASPES Candidight CD CANDLE 083CD	PH SHY/P	Metal		4AM	Electronica
☐ ENTRANCE THE KINGDOM OF HEAVEN MUST BE TAKEN Tiger Style CD TS 040 ☐ EVAN DANDO BASY I'M SOFED Sotunts CD SETCO 114 LP SETLP 114	V	Pro/Rock	□ WARRIOUS FOR THE STREET MARKET BY THE STREET BY THE STR	SHK/P AVID/RMG	Trance Easy
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☐ GOODMAN, BENNY HELLO BENNY EMI Catalogue CD 5813452 ☐ GUFF GLFF IS A DISASTER Go Kart CD GK 097CD	PH	Pop/Punk filest	□ WISHBONE ASH LIVING FROOF Right Recordings CD RIGHT 005 □ WYTHN, STEVE STATIC TRANSMISSION Blue Rose CD BLUCG 0300 LP BLULP 0300	SWE/DIVA	Alt. Country
☐ HAMMOND, JOHN READY FOR LOVE Back Porch (C) 724358059922 ☐ HAR MAR SUPERSTAR YOU CAN FEEL ME B-Unique (C) BUN 044	MT V	Hip Hoo/R&B	ZENTZ, BRYAN SEVEN BREATHS Intoo CD INTEGCO 02	V	Pop/Rook
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PREVIOUSLY REVIEWED IN MUSIC WEEK; SINGLE/ALBUM OF THE WEEK

RECOMMENDED CATALOGUE

NEW RELEASES HOLLIES (bb), With a professional polish belying their humble Managinan organs, The Hollies were one of the leading groups of the Sixties - and are about to celebrate their 40th anniversary, EMI will mark the occasion with a six-CD set later Karacke Sout in the year. Meantime, they have assembled this wonderful double disc set, featuring 47 songs. including all the group's worldwide hits and the new and surprisingly palatable song How Do I Survive. First-rate tunes and superior

harmonies abound on hits such as King Midas In Reverse, He Ain't Heavy He's My Brother and On A Carcusel, but the group also excelled on experimental tracks such as the wonderful Dear Eloise, an odd, tempo-shifting, phased slab of psychedelia.



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VARIOUS: The Nuyorlcan Funk Experience Vol. 3 (Nascente NSCD100). World music label Nascente's 100th

music label Nascente's Justin release is a gem, bringing together 15 prime cuts of Latin funk from heavyweights of the genre such as Mongo Santamaria, Bobby Valentin and Ray Baretto and lesser-known but still classy acts such as Noraido, Cortijo and Quetcy Alma, The excitement and vitality conveyed by the music is infectious and this album is one long 63-minute high.



album certainly succeeds in its aims, with quality period vignette from the largely unknown but endearingly competent acts, many of their songs bearing a resemblance to the works of Gary Glitter or the Bay City Rollers to name but two. There is one bona-fide hit and it is the worst sone on the album: a lame, femme-voxed take on the Troggs' Wild Thing by Fancy, a British group who had no success here but

took the song into the Top 20 in the DONNY AND MARIE OSMOND: The Collection (Spectrum 0654422). For a



their even sweeter songs. Despite their obvious popularity and Donry's recent return to favour. Osmond rereleases have been few and far between in the CD era, which means there must be a cautious welcome for this 17-song budget set, which includes Marie's only solo hit, Donny's first four hits in his own right and four more charted by Donny & Marie together, as well as album cuts in the same vein. Comy doesn't even begin to describe it,

but for those who were fond of The Osmonds at the time this will doubtless be a welcome releas

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CLASSICALnews

by Andrew Stewart

TERFEL AND FLEMING JOIN FORCES FOR DECCA bankable stars, have teamed up on the Decca label to show different aspects of their musical personalities. Renée & Bryn Under the Stars rolls out on April 7, accompanied by the simultaneous release of ar eponymous DVD filmed at Terfel's

al Faenol Festival in north Wales The album, produced by nine-time Grammy Award winner Phil Ramone, offers a string of Broadway and West End hits toire clearly to the liking of both Terfel and Fleming, Sondheim's Sweeney Todd and Lloyd Webber favourites such as All I Ask Of fou appear in the programme alongs classics from Kiss Me Kate, The King And I

and The Music Man. "We know that Bryn is as committed to this musical disc with Renee as he was to the Cecilia Bartoli and Bryn duets album. This comes across through the passion of his singing," says Universal head of classics Mark Wilkinson. The Welsh bass-baritone is no stranger to Broadway tunes, attracting a new fanbase to previous releases o Deutsche Grammophon of works by Lerner & Loewe and Rodgers & Hammerstein

Under the Stars is a key component in Universal Classics' campaign to raise Terfel's popular profile and draw potential rs to the artist's crossover album scheduled for issue this October. "Bryn's forthcoming crossover album is about nothing more than great melodies," says Wilkinson. "His personal input into song ction has been invaluable.

WARNER HONOURS DROKOFIEV ANNIVERSARY Those in search of historical irony de much of the coincidence of Stalin's death with that of Sergel Prokofiev. The

Ukraine-born composer had returned to the Soviet Union in the late Thirties, following a period of overseas exile, and pursued an extraordinary car against the background of Stalin's increasingly oppressive regime

"My Fifth Symphony was intended as a hymn to free and happy Man, to his mighty vers, his pure and noble spiri

Prokofiny's comments, written in 1944 as ne Russian army began to march towards erlin, reflected his sense of hope for the future. Sadly, his later years were overshadowed by illness and the denunciation of his works as "formalist" by

he Central Committee of the Communist Party in 1948. Warner Classics marks the 50th

anniversary of Prol with the release of a new budget compilation, offered collectively as a handsomely boxed 24-disc set or as five separate volumes. Recent fruits of Matthew Cosgrove's archive-mining at Warner have proved particularly attractive, with the Prokofiev edition more than upholding the ompany's progressive approach to catalogue exploitation.

Among the set's impressive A&R

redentials, the inclusion of Mstislav Rostropovich's award-winning account of War & Peace stands out as an outstanding bargain. Excellent booklet notes by Prokofiev scholar David Nice and a bonus disc devoted to archive recordings of the composer singing, various piano rolls and radio interviews with Prokoflev in Russian and English underline the care with which Cosgrove and his team have repackaged erial drawn from across the War

Andrew Stewart (AndrewStewart1@compuserve.com)

ALLBU of the week

PART: Passio. Tonus Pelegrinus/Pitts (Naxos 8.555860). Radio Three produ and conductor Anthony Pitts (pictured) has invested heavily in preparing the



core and his impressive vocal ensemble Tonus Pelegirnus for this Access related, in the budget-price loss of Paris out Pessal. The Esterial country in the search intensely/coxeed model the search intensely/coxeed model the search intensely/coxeed model that the control of the search intensely/coxeed model that the control by the Billiard Ensemble for Extra Control of the Search of the Search of Paris "Billiard Ensemble for Extra Coxeed the Institute, Bellikes count of Paris" "Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Extra Coxeed the Search (Institute of Paris" Billiard Ensemble for Ex

REVIEWS

For records released up to 17 March 2003 MARX: Nature Trilogy.



MARK Bochum SO/Sione. (ASV CDDCA1137). North's music director, opens the first volume in a opens the first volumeries of ASV discs

devoted to the orchestral works of Austrian composer Joseph Marx with a trio of pieces inspired by the natural world. Delicate impressions and tone colours characterise the Symphonic Night Music of 1922, while the countryside of his native Styria and Austrian passion for spring are clear influences on Eine Frühlingsmusik of 1925. The Debussylike languor of Marx's Idyll will appeal to fans of musical impressionism, its

quality begging several questions about the composer's neglect in modern times. NEUWIRTH: Clinamen/Nodus; Construction In Space. Klangi Wien; LSO/Boulez (Kairos 0012302KAI). composer Ofga Neuwirth has gained an international reputation as one of the world's most exciting avant-garde voices

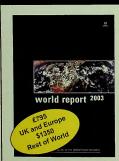
Her Clinamen/Nodus was premiered by the London Symphony Orchestra in 2000, recorded by Radio Three and released under licence on this Kairos disc. Neuwirth's sensitivity for sound textures is clear in this piece, as is her fascination with filmic collage techniques. The large-scale Construction In Space, dedicated to Pierre Boulez, also dates rom 2000 and was inspired by Ray



PROKOFIEV: Romeo & Julie Juliet, RPO/Ashkenazy (Decca 436 079-2 (2CD)). Recorded in ballet is released to

coincide with the 50th anniversary of the composer's death and Vladimir Ashkenazy's provocative Prokofiev & Shostakovich Under Stalin festival at London's South Bank Centre from March 7 to 21. The conductor's clea vision of the score is rewarded by thrilling commitment and characterful playing from the Royal Philharmonic Orchestra. This two-disc set is backed by advertising in the special classical press and should benefit from press coverage of the South Bank festival.

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MUSIC WEEK 15 MARCH 2003



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Angus Desyton (1) returned triumphantly after a soven-year gap last Thursday to once again steer the Music Week Awards, atthough, given his recent extra-curricular extivities, perhaps a trick was missed not to get him to organise the attendance party, too. Itsenhere, everybody was kung-fut fighting. And when the winning team from Fopp 66 H (3) H is, quite the chorus. Want to know with the Scho Groot Indicationary (out of the College of t ise appearance to mand min mis PR award. In you o neard that Colopiey tribuite song, an't you be looking less than pleased? Top producer Ken Nelson (5, right) was caught ling his wares to Catte Antrobus (Left). Freak like them: Island's Jon Turnes, Gareth e, Nick Gatffield and Jason Illey (6) toasted their Sugababes marketing triumph.





Remember where you heard it: Given the year he has endured, Angus Deayton will have been grateful for one of the biggest welcoming cheers yet for a Music Week Awards host as he took to the stage last Thursday...And, while he may have lost his job satirising the news, TV's one-time Mr Sex was as generous as ever summarising the past 12 months' music industry highlights, not least what Eminem, Chris Martin and Gwyneth Paltrow had been up to (but not all together)... Talking of Martin and his band, Coldplay offered up their own Harry-Enfield style Scouser video tribute - complete with "calm down, calm down" curly wigs and moustaches - to their award-winning producer Ken Nelson. "Ken, Ken you've done it again" is kind of how it goes, but we aren't expecting the Grammy judging board to be kept busy with it next year...There were no videos messages, however, from IE Management as they were crowned, in their absence, managers of the year. But their representatives on the floor at least set the record straight that, rather than being "overseas" as suggested,

David Enthoven was, in fact, in the pub and Tim Clark was in hospital having plastic surgery... So it's official: Liam Howlett will only deliver the new Prodigy album when XL boss Richard Russell revives his one-time artist incamation Kicks Like A Mule (obscure fact: Universal Music boss Paul Connolly was once their manager - briefly). Actually, despite the former's quips in the film congratulating his label on their A&R award, Dooley hears eight tracks have already been delivered for the forthcoming Prodigy record... The list of industry heavyweights paying tribute to the Sanctuary founders' "honesty and integrity" at one point threatened to exceed the length of Bruce Dickinson's great coat. But one canny country singer proved, despite being the big winners of MW's Strat Award, that when it comes to the crunch it is all about the cash. "I know you guys are a big success and a big company and you took care of my last couple of CDs but i have one question," chirped the irrepressible Dolly Parton. "Where's my royalty cheque?" ... PR Award winner Dave Woolf

THE BIG QUESTION WHY ARE UK SONGWRITERS SCORING HITS IN THE US

ILE OUR ARTISTS ARE STUGGLING STATESIDE? Sally Perryman, EMI Music Publishing A&R/creative s Martin O'Shea, Integral Management

"It's always more difficult for UK inmads in the US, but with Dave Massey you've got a great A&R man who recognises hit songs and doesn't have any pre-conceived ideas of what will be successful."

"It's about the straightforward equation of songs and stars. You have to have both to have any chance in the US, UK talent in the Eighties thrived because we had star artists This is not the case at the moment. The UK has always had some of the best writers in

Paul Conroy, Adventures In Music director "UK writers are very good at writing to a sort of an order at noment and there is a

massive demand for their material. In the US there is a huge contingent of writers in Nashville and in LA, but here we have younger and more aggressive publishers who are prepared to take a chance with people." John Glover, Blueprint Management "We are not developing our artists. Also, US

audiences want proper shows and are not interested in playbacks, which is the only ing a lot of our pop acts can do Hugh Goldsmith, Innocent Records managing director

"There is some fantastic songwriting and production talent in the UK, so it's no surprise that it's attracting interest abroad."

Sony US-signed act Play feature covers of UN penned hit songs Honey To The Bee, Just A Little and Whole Again on their debut album.



Pariophone for Kylie Minogue







Meanwhile, Chrysalis Music's Karian Masters (F., right), Carleon Kingmus (centre) and Tracis London-Novel (left) were exaulty cluffed that their company host been amed indie publisher of the year. Those Ecrowerpe security glastic hook familiar been accessed to the control of while, Chrysalis Music's Karina Masters (7, right), Carlene Kingsm







was particularly surprised to see Beverley Knight waltz down the stairs of the Great Room to present him the gong. Only a couple of hours before, they were on the phone chatting away, Knight telling him she was in Manchester. Thanks To Parlophone's Terry Felgate for arranging the surprise, as well as the Coldplay tribute video to Ken Nelson... Other surprised bunnles of the night included Intermedia's team, whose boss Steve Tandy had told them all in advance that one of their rivals had won the best independent promotions team prize:.. Fopp king Gordon Montgomery smartly « had his eye on his wallet as he picked up his breakthrough award. "The way the pensions and taxation in this country is going, without this award I'm going to be broke in five years," he whined. And he didn't seem too pleased about Rolled Gold being overlooked for the distribution award he presented, either. Congratulations to Roger Twynham, Disctronics' VP of Multi-Media Sales, who won the raffle for the customised Brits Mini Cooper parked in the foyer. In total, the raffles for the car held at the

awards and at the Brits raised £12,000 for the Brit Trust... And it was also a lucky night for producer Tommy D, who scooped the home entertainment system kindly donated by Pioneer when it emerged that he was sitting on the chair under which had been randomly stuck the winning envelope... As always, it wasn't just empty bottles (and a couple of slumped bodies) left behind in the Great Room: other left-overs included a small black handbag with a bus pass belonging to a Miss N Martin – a set of house keys, a pair of cased glasses and a mobile phone. Please contact jamess@muslcweek.com if you think they are yours... Former Phonogram (now Mercury) marketing services manager Kathy Tabberer is drumming up support for a staff reunion and is inviting former employees and business associates along. The reunion will take place on March 25 from 6.30pm onwards at The Pitcher and Piano, 10 Pollen Street (runs between Hanover and Maddox St). All previous and current employees, artists and managers that worked with Phonogram are welcome, say the organisers...













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