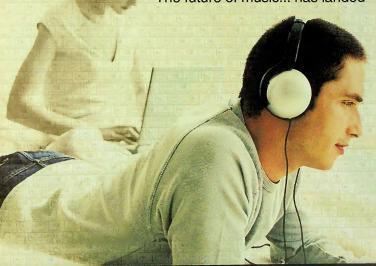
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WS: As UK A&Rs fly in to SXSW, THE ARKHESS are highlights of BPI Brit



NEWS: Polydor UK mounts major radio focused push for US





FOR EVERYONE IN THE BUSINESS OF MUSIC

Waiting game over impact of war

by Joanna Jones The music industry was holding its breath last week, as it attempted to anticipate the growing impact of the

war in Iraq.

In contrast to the Gulf conflict 12 years ago, when many music companies immediately cancelled artist and executive trips over fears of terrorist attacks, companies appeared to be adopting a more cautious approach as events in Iraq unfolded

its first impact on touring and tional schedules last Fr as Epic rock duo Tenacious D cut short their European promo, Atlantic shelved Matchbox 20's European tour dates until later in the year and cancelled international European tour dates for Blindside. Universal Music also confirmed

that 20 of the 29 Asian staff and media who were due to travel to London this week to see a series of UK artist showcases pulled out as a result of travel fears, forcing a scaling-down of the event.

many highlighted the relatively restrained initial reaction. predicting that the full picture of the impact on the industry would clearer over the coming days. EMI Recorded Music UK & international marketing senior vice president Mike Allen says, while a question mark hung over his act Blue's forthcoming tour dates in Asia it was otherwise business as usual for the major.



British troops in Iraq: conflict has sparked travel fears for artists

Right now very little has changed as yet, but in 10 minutes that could change," says Allen, "Our position is that we wait to hear from our artists as to how they feel - so far there have been cancellations European or US activity by our

BMG UK International president Dave Shack adds, "If an artist was concerned we would, of course, take that into account, but at the moment no manager or artist has come to me and said they want to cancel plans. I think people just get used to it and people accommodate the conditions around

Many US artists were defying travel fears. Sony UK reported last Friday that they were still expecting

UK promotional trips to go ahead in the next 14 days for Macy Gray, Good Charlotte and Kelly Rowland.

> Warner UK international director Hassan Choudhury says, "We will monitor the situation on a daily

been carefully monitoring their

while Arista's Avril Lavigne flew in last Wednesday for a string of gigs around the UK.

basis - we would never risk any of our artists' health and safety but at the moment they are all continuing with their tours. Music radio stations have also

playlists to avoid airing inappropriate tracks. While a spokesman for Radio One says none to date has needed to be removed, he adds that the situation is being monitored daily as ews events unfold

MORE ARTISTS JOIN WAR RELIEF CD

As Allied tanks, planes and troops in the Gulf moved into Iraq last Wednesday, five more lend their support to the music industry's manitarian record

Basement Jaxx, Blue with Mis-Teeq, The Charlatans, Ronan Keating and Spiritualized are donating tracks to the War Child release, which WEA Londo has confirmed will be released on

April 14 Already George Michael, David owie, Moby and New Order have signed up for the project and several artists, including Michael, Billy Bragg and Yusuf Islam (pictured) – formerly Cat Stevens – have already delivered

their tracks to the charity's War Child's James Topham says Basement Jaxx are

recording a new song, Love Is The Answer featuring Yellowman, The BBC station also last Friday

switched Pete Tong's Winter Music Conference programme from party location to a studio in Miami as it did not think it right to broadcast from a party venue at a Radio Two's executive producer

for music Colin Martin notes the

for the charity album. Spiritualized are recording Hold On; Ronan Keating is recording a version of in The Ghetto; Blue and Mis-Teeq are

collaborating on the new song Stand Up As People; and The Charlatans were expected to record a new track last weekend

track last weekend.
The tracks will be cut at
London's Sony Music Studios
tomorrow (Tuesday) and WEA
London managing director John
Reid is currently negotiating
retail support for the release. He
has drafted in Jason Guy, who left his position as Sony UK's repertoire division marketing director earlier this month, to oversee marketing for the

The album will be available at full price, but Reid is hoping that retailers will provide free marketing support by offering high-profile window displays and

byword is "sensitivity", "We don't erate a banned list," he says. "At Radio Two, like a lot of stations, we've lived through a lot of different times such as the death of Princess Diana and the previous gut instinct what we should an shouldn't do."

Mercury wins Metallica album race

for the release of Metallica's first new studio album in six years, after fighting off competition to secure a new deal with the rock band. The new agreement, further

extending the group's 15-year relationship with the UK label, covers new material and back catalogue for the world excluding North America and Japan. It comes sheed of the release of new album St Anger on June 9. Mercury joint managing director

Greg Castell describes Metallica as "the leaders" of rock and believes the timing for them is great given the genre's recent resurgence. "They're such a ground-breaking rock act and they've got such a long history with Mercury that everybody's naturally very excited," he says. "I've heard rough mixes of



seven tracks off the album and they're absolutely fantastic."

they re absolutely fantastic."

St Anger, their first studio set since 1997's.Reload which entered at number one in 12 territories and has sold more than 12m copies worldwide, will be the first since Robert Trujllo was brought in on bass as replacement for Jason Newsted. It will be backed by a European festival tour beginning at Rock Im Park In Numberg, Ger

Former Catatonia frontwoman Cerys Matthews (pictured) is to unveil a new, country/folk-tinged sound with her debut solo album, Cockahoo The long-player was recorded near Nashville Tennessee, with many of the city's top sessi usicians and with Bucky Baxter, the slide guitarist in Bob Dylan's

late Joe Strummer als co-wrote a track on the album called Gypsy Song with Matthews, together with Martin Slattery. The album is due for release through Blanco Y Negro/WEA London on May 16, with no plans for an adv

band, as producer. The



newsfile



o controller Jim Moir has paid tribute to Alan Keith (pictured), founder and presenter of his Koith (pictured), founder and presenter of his station's Sunday evening programme Your Hundred Best Tunes, who died last week aged 94. Kelth, who had been due to announce his retirement to listeness on the March 23 programme, spent 70 years at the BBC, starting Your Hundred Best Tunes in 1959. Moir says Kelth "will have an honoured place in broadcasting history."

CHRYSALIS CUES UP GLASGOW LICENCE BID

Emmanus ours UP BLASOW LICENCE BID Chrysalis Radio has unreided plans to apply for the large-scale Glasgow FM licence with its rock brand The Arrow. Already a digital radio service, The Arrow targets 40- to 59-year-old listeners with veteran artists such as The Rolling Stones and Steely Dan and newer acts including Ryan Adams and Starsailor.

EVANS COURT CASE CONTINUES

Chris Evans' High Court battle with his former bosses at Virgin Radio will continue this week after his claim for £8.6m worth of share options started last Wednesday, Evans is suing Virgin owner Scottish Media Group for withholding the cash from him following his acrimonious departure from the station two years ago, SMG is counter-suing for breach of contract.

Emap is marking the 25th anniversary of Smash Hits with a reverip of its pop title. The April 2 issue (pictured) of the fortnightly magazine will mark the ntroduction of what Emap says will be a *fresher, brighter, more fun" design. The songwords section will become a separate booklet within the magazine, while each edition will include a poster book of acts.



IMD FASTRAX TRIALS VIDEO SERVICE

Media distribution company IMD Fastrax is set to launch a service delivering broadcast-quality music videos to UK media, starting with

a series of trials in the summer with major music channels. The trial, due to go live in June, follows the launch of the company's review service, which sent VHS-quality videos to TV companies. IMD Fastrax hopes to launch a full service in the autumn. DEMON LINKS WITH SONY FOR SECOND LABEL RELEASE

Demon's recently-launched label DMGTV is following its debut release, Daniel O'Donnell's Daniel In Blue Jeans, which was yesterday (Sunday) challenging to reach the Top Three in its second chart week, with a joint-venture album with Sony TV. The April 14-issued Let's Groove double album contains 40 Seventies and Eighties dance classics.

CLEAR CHANNEL AND INITIAL BACK PRINCE'S TRUST

Clear Channel and Initial are teaming up for Fashion Rocks, an October 15 event at London's Royal Albert Hall bringing together nusic acts and leading designers in aid of the Prince's Trust. The show, which will be broadcast on Channel 4, will include design house names such as Chanel Versace and Stella McCartney

STARS JOIN CLASSICAL BRITS LINE-UP

Andrea Bocelli and Bryn Terfel are among the first acts confirmed to appear at this year's Classical Brit Awards. The May 22 event at London's Royal Albert Hall will mark Bocelli's first UK concert outing of the year, while it will be Terfel's debut Classical Brits appearance. It

m w playlist



BLUR - Out Of Time (Parlophone) In the same vein as Tender from their last album, Damon gets reflective on one of the standouts from Blur's diverse Think Tank (album track, May 5)

YUSUF ISLAM - Peace Train (Jamal) Recorded in South Africa with the incwenga Voices, it is hard to not to be affected by this emotional version of a Cat Stevens classic from the man now vn as Yusuf (from War Child album, Hope, April 7) TERRI WALKER - Ching Ching (Lovin' You Still) Def Soul UK's great hope comes stronger than ever on this, her second full single, with a tough mix from James Yarde (single, May 5) CERYS MATTHEWS - Caught In The Middle (Blanco Y Negro/ WEA) This upbeat swinger is one of a series of superb, self written numbers on Matthews' impressive debut solo album Cockahoop (album track, May 16)

MARTINA TOPLEY BIRD - Quixotic (Independiente) One-time Tricky collaborator finally unwells her classy solo material -original moody blues (album sampler, tbc)

ANDREA DORIA - Bucci Bag (Southern Fried) This dirty slice of Italian electro-house has won fans from Erol Alkan to Pete Tong. Litarian electronouso nas wori fans from Erol Awari to o Pete Long. The Playgroup mix nocks in all the right places (single, April 21) LUCINDA WILLIAMS – Minneapolis (Lost Highway/Mercury) Toweringly miserable highlight from Williams' otherwise relatively loose-limbed offering World Without Tears (album track, April 71) WAYNE WONDER – No Letting Go (IVP/Allantte) This version of WAYNE WONDER – No Letting Go (IVP/Allantte) This version of MAYNE WONDE RISHI RICH PROJECT FEAT. JAY SEAN AND JUGGY D - Nachna Tere Naal (Dance With You) (2point9) Hot debut from London based Asian R&B vocalist which is already winning strong specialist radio support (white label, the)

Access Radio poised to push new talent

A new tler of radio broadcasting could provide an alternative route for breaking acts and give new tal ent a valuable voice in their local

Access Radio, which was given positive backing last Wednesday with the publication of Professor Anthony Everitt's report on the workings of the Radio Authority's ing pilot scheme, is being ished as a significant vehicle to showcase new musical talent.

Speaking at the launch of his camines how 15 pilot Access

Radio stations could be licensed regulated and funded, Everitt says the music industry and talent can be well served by the stations which are run by people from local communities for the local

"They give a voice to music that may not be heard elsewhere," he says, adding that Access Radio if given the go-shead by the Communications Bill and then licensed by Ofcom - "could be the most important cultural develop-

Similarly, Phil Korbel, director of

"Pluggers are coming to us to get acts on air because they know we go against the orthodoxy of adhering to playlists. And the vibe from the local musicians is brilliant."

Lol Geller, of east London's

Sound Radio, suggests Access Radio can be a hotbed of new talent and his station has featured

Mobo Unsigned acts and up-andcoming DJs. The pilot period for Access Radio has been extended to the end of

Findlay moves up to take over Capital FM's playlist

The Capital Radio group is bringing new focus to the music strategy of creation of a head of music post The first incumbent is Mark Findlay, programme controller at

Capital-owned Beat 106, who will oversee playlisting for eight stations in the Capital FM Network, with particular emphasis on London. The network's programme dire tor John O'Hara says London is

being prioritised among Findlay's responsibilities, as it is felt the station needed a scheduler. "In the past, we didn't have one person devoted entirely to London," says O'Hara, "In hindsight, we say that's probably not wisest thing to do."

Findlay, who will maintain his Beat 106 role in Scotland until his replacement is found, will work closely with Capital FM's pro gramme controller Ric Blaxill on the London station's music output. while O'Hara promises a greater network on what is played. "We're very keen that all of our

programme controllers have more of a say in the music their stations play than they've had in the past. Particularly here in London Blaxill is very passionate about



music and we have some very senior presenters on our team who are equally capable," says O'Hara The London station, whose once dominant market position has been

eroded by rivals such as Emap's Kiss and Chrysalis Radio's Heart, has this year introduced new elements to its music programming line-up, including new albums chart. Findley's newly-created position

follows the departure from Capital in January of Jeff Smith, whose previous post of Capital FM Network head of music and programming strategy has been axed. Under Findlay are two music schedulers Leyton Bracegirdle and Rachel Seagrave, and artist liaison manager Sheena Mason

Meanwhile, Capital Radio product director Rob Corlett was unveiled director of the consortium of Capital, Chrysalis, GWR and Scottish Radio Holdings launched last year to oversee the Hit 40 UK chart show.

Corlett says the consortium is discussing three or four other ideas relating to ways that the groups could work together on program ming, while "a number of parties" have already approached the groups about transferring Hit 40 UK

to television. The extension of the brand is seen as a key to increasing the number of radio stations taking the chart programme. Four stations in the Lincs FM group have just signed up, taking the number of ou broadcasting the Neil Fox-fronted show to 95 stations.

Meanwhile, Woolworths and MVC

head of commercial Jim Batchelor is reporting a huge in-store response to album and DVD titles that have been advertised in Woolies' weekly slots on Hit 40 UK. Among releases featured so far have been Kelly

Rowland's Simply Deep and Avril Lavigne's Let Go. "We've seen titles being advertised gaining absolutely phenomenal market share growth, he says. "We've seen two to three times the expected share on a numher of titles "

Aim and Bard link for retail

Alm and Bard are hoping to help increase the diversity of product in stores, by organising their first talking shop for retail and distributors.

Aim's monthly Big Wednesday event is being turned over to a retall get-together in May; it is expected to be one of the in pendent group's hottest tickets since it started its regular gather-

Aim product manager Remi Harris says she hopes the event will help retailers and distributors to understand each other's needs and ambitions better. Part of the May 8 event is expected to con centrate on playbacks and product resentations to update retail on future projects. The idea is to focus on increas

ing the diversity of product at retail," says Harris. "Even big Woolworths have expressed ar interest in stocking material from small indies, but it is not always



easy because of shelf space. We will try to find out how this can be achieved.

"There may be a sales conference element and we will provide time for retailers to pair off with distributors on a one-to-one basis." Multiples, specialists and online

stores are now being invited to the event, while Amazon, HMV and Virtual Music Stores have expressed an Interest attending.

Alm, meanwhile, has lined up Michael Fuller to replace Helen Smith as its head of business and ture to work for Impala in Brussels. Fuller, who qualified as a New York attorney, has more than 14 years of legal and commercial experience in the music industry working for a number of artists and independent labels in addition

He has also worked at Aim as a consultant since 2001 and was an integral part of several Aim initia s, including the internet trial and the Napster deal. Fuller says it is an exciting time to join the Alm staff because there is so much happening in the indie sector. "It's a great opportunity and a real chal-lenge to help Alm develop creative solutions with the independents

during some exciting and pivotal times for the industry," he says. Aim chief executive Alison Wenham says Fuller is ideal for the role, as his past involvement means that he already understands the Issues.

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HMV unveils talent search to open doors for unsigned acts

by Paul Williams HMV is taking the hunt for new artists into its own hands by fronting a talent search across its chain of UK and Irish stores

Dave Bates' label do Records, Modest! Management and live music magazine The Fly have all been secured as partners for The HMV New Music Search, which will provide a new route for up-and-com ing acts to reach some of the indus try's most experienced ears.

HMV marketing director John Taylor believes it is the first time a major retailer has played such an active role in trying to uncover new artists. The initiative follows the launch 14 months ago of the chain's monthly Playlist CD, which showcas es recommended new acts

behind new artists as much as humanly possible," says Taylor.

forthcoming best of. BMG commercial head of marketing Darren Henderson says the

on April 14. However, after its success in securing record of the week status on both Jo Whiley and Sara Cox's Radio One shows

plus support from the likes of Capital FM

and Xfm, it will now come out in its own

Imagination," says Henderson, who adds

be backed in its first week by more than £100,000 worth of marketing activity.
"Working on this project, we've found we

that the career-spanning best of album will

can reach not only people who were into Run DMC the first time round, but 16- and 17-year-olds who consider them the gods of

tracks that's captured the public's

right the week before. "It's just one of those

FOPP JOINS WITH XFM TO SUPPORT UNSIGNED ACTS

FORP JUNE WITH ATM

FORP Is backing the mustic of 00
development acts in a scheme to sell
unalgored artisk! CDs in store.

This India retailer launched Unstigned
Network in conjunction with Londonbased XIm in mid-February, giving acts
the chance to have their music
distributed in the chair's stores and
supported on the radio station.

Initially, Fogo approached 40 acts
electured in Xim's quarterly unstigned

"We're not trying to judge them our ves. We don't want to pretend HMV is an A&R department. It is to uncover artists for people like Dave Rates to listen to

All 164 of HMV's UK and Ireland stores will be involved in the April 2launched initiative, providing hope fuls with entry kits which then need to be returned - complete with a demo CD - to their local store. The will be forwarded to db

competition, while 20 other bands approached Fopp themselves to have their CDs stocked by the retailer. The bands sign a basic contract with the retailer and are paid the cost price of the CDs sodo on a monthly basis. "We are providing a stepping stone for people to go on and sign deals and provide opportunities to promote new music," says Fopp managing director Peter Filor.

Records, which will make the fina decision on which acts will be recorded and possibly signed. The initiative will also put an emphasis on alternative artists aged up to 23. although the partners promise every demo will be heard.

The acts submitting demos will be considered for possible inclusion on HMV's Playlist CD. And the significant in-store push by HMV.

Dave Bates says demos are the "lifeblood" of db. with the emphasis on uncovering and developing long term talent. "For me, we've only ever been interested in developing artists with real values and real artistry and imagination, commitment and dedi-

on," he says. "I don't want to rork with artists who do it as an alternative to working in a bank or on a checkout. I want someone who lives for writing and playing. Artists discovered will also be

passed on for consideration to Modest! Management, Its founder Richard Griffiths says that his volvement with Fame Academy highlighted there is "enormous talent" out there, but the problem is finding and getting to it. "We're all music fans and we want to find some great new artists," he adds.

Lemar album due as

Academy contestant Lemar is expected in the second half of this

Sony Music UK vice president Nick Raphael says, "I signed Lemar because he is the best of the singers

from all the TV shows and because he is one of the best new British soul voices I have heard for a long time." Mercury, which had first option on Fame Academy artists, released Lemar from his deal two weeks before the Sony deal was signed. Sony will start to work recording

an album with Lemar from the end of April, when his commitments to the Fame Academy tour comes to an end.

ink dries on Sony deal

year, after Sony's Nick Raphael signed the North London singer to an album deal last week.

VidZone tests water for move into mobiles

Music video on-demand website VidZone is taking part in two 3G mobile phone trials next month, as it aims to branch out into on-

emand music video on mobile. VidZone CEO Adrian Workman says, "In the same way that MTV is synonymous with music video on TV, we are making VidZone the destination for watching music video via websites. The next stage is making the destination point for mobile."

The company is also in discussion with European ISPs regarding the possible roll-out of the subscription service on a pan-European basis.

Potential subscribers are current-ly being offered a three-day free trial to the service before signing up to the £2.99 monthly fee for unlimited online access to new release and back catalogue vide

Workman says VidZone is now a Workman says vid2one is now a legitlmate mass-market proposi-tion" after the company sealed the latest of eight distribution deals with UK broadband portals. The agreements make the service avail-able via Blueyonder, BT Broadband, BT Openworld, dotmusic, Freeserve Broadband, NTLWorld, RealOne and Tiscali broadband.

mwcomment IN WARTIME, IT IS RIGHT TO REFLECT



Athe media is filled with image of cities and tow in flames, and the blood-stained, maimed victims of

It is certainly not easy to instifu

It is certainly not easy to justify travelling many miles across the world on promotional trips which feel vaguely irrelevant, take artists away from loved ones and prompt orist-fuelled anxiety. For many companies, with

marketing plans and touring schedules long since confirmed. But they are inevitable part of life in such extraordinary circumstance when no-one should impose their

In extreme conditions, every individual will react differently. Some artists and executives will simply venture nowhere near an alroraft, others will avoid travelli to their local shopping centre in fear of a terror attack. And some will refuse to stop living their dally lives and carry on as normal.

It says a lot for the resolute attitude of the music business that. by the end of last week, few tours events had been cancelled or abandoned. But to assume that this will remain the case over the coming weeks and - hopefully not --

months is to perhaps be a little As the time passes, artists, managers and labels are sure to err further on the side of caution

To what extent they do so, none of us yet know. But extraordinary times demand extraordinary After a couple of years dominated by the explosion in reality TV pop

searches, it is perhaps appropriate that the old-fashioned, authentic talent search is coming back into

this week forms part of a wider move towards the creation of searches aimed at uncovering traditional talent – Fopp's attemp to offer unsigned acts access to the retail market is, while different in application, driven by a similar It is, perhaps, an inevitable

development. There is a growing view within the business that reality TV is not the way to launch long-term, career-building acts. Gareth, Will and Darius have done decent trade in the past year, business which would leave the singles market in particular looking even more troubled than it

such talent will still be dominating charts in 10 years time. For what it is worth, I believe that some of is worth, I believe that some or these acts will endure; talent sho not be overlooked just because it has emerged from a reality TV series. It should be judged on its merits, not on its source

But, there is a very real danger that a preoccupation with such contests could obscure the merits of other sources of talent. That would never be healthy for the music industry.

Martin Talbot



Shares decline 17% at Boosev & Hawkes Boosey & Hawkes' share price

rap," he says.

crashed by nearly 17% last Thursday - the same day bids for the publishing group were expect-ed to be tabled. The 22.5p decline from 135p

at the start of the day followed a media report that EMI, one of three potential buyers, was polsed to pull out of the three-way bid for the music company. Last year, shares were trading at more than 200p. No-one from Boosey EMI spokeswoman declined to EMI, Hg Capital - which is being

supported by former PolyGram Music chief David Hockman – and Music Sales had been expected to table bids around the £50m mark last week, although a Boosey spokesman would confirm this timetable. Only last month, Boosey finally

offloaded the instrument division for £33.3m to Rutland Fund A source says, "With the instru-

ment division deal done, Boosey were determined to crack on with

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Haywood steps up to take Universal commercial role

Haywood has been promoted to become the major's new commercial director, with a brief to help fight piracy and instigate pan-European sales The role, which has been vacant

since Steve Gallant left last year to ecome HMV's product directo change under Haywood, who will initially also continue in his previous position of sales director until a placement is found. Haywood - who has been a key

player in the company's sales and commercials divisions for nearly 24 years - says the "fundamental difference" between his new job and that occupied by Gallant is that the TV division under Brian Berg will no nger report into o Other responsibilities have been

added to the role. As well as cover ing Ireland, in addition to the UK, the role will see Hawwood overseeing initiatives Universal, while he has also been instructed to increase the number of campaigns running across Europe in areas such as back catalogue. We may not be in the Euro vet.



but it's important from a European sales perspective that we look at

sales initiatives which are more de-ranging," he says, Haywood, the major's sales or since 1990, will also look ofter Universal's distribution sales and examine new ways of utilising

"I'm absolutely thrilled about this job," he says, "It's the right time in my career for new challenges. I couldn't have asked for a better opportunity. I like a challenge and I've never been afraid of

SXSWQ&A ANDREW PHILLIPS, XFM Performance of SXSW: "British

nds did us proud but the standaut was The Darkness simply great rock'n'roll. Biggest type: "There was so much hype. People would say, "they are the new Strokes etc' and you would run down and see them and go what are you talking about SXSW discovery: "I heard an unsigned act from New York who were brilliant, a four-piece band who mixed everything together and intertained superbly. Someone should sign them, but they had the worst name ever... Strabismus Band most likely to "do a

Heat are set for world domination.

Hype: "The not-so-secret Blur gig." Discovery: "Helio Sequence Band most likely to: "The Stills or The Rapture.

NEIL MCCORMICK, DAILY TELEGRAPH assured, dynamic, well-paced, adventurous meaningful and not all

those bright young things to Hype: "The Rapture. Dance music for white men who can't dance. Songs that went nowhere. A singer ounded like he was giving

himself a hernia.*

Discovery: "The Everyothers – four-piece band from New York playing nentally-accomplished garage rock with the swagger of early Bowie, Good-looking, self-assured: The Strokes-meets-Ziggy Stardust. Band most likely to: "I saw a lot of exciting bands, but none rose so far above the herd that they could galvanise the music scene for longer than 15 minutes.

NEIL WYATT METROPOLIS

Performance: "The Fever." Hype: "Spymob." Discovery: "The Fever." Band most likely to: "Ralph Myerz & The Jack Herrin Band."

ARLIE ZAKKS, INDEPENDIENTE Performance: "Kinesis, I'm not

biased or anything, but they were wicked and US A&R men and women were all over them." Hype: "The Stills."

Discovery: "Pretty Girls Make Band most likely to: "Pretty Girls

Make Graves - wicked name, wicked band. I can't believe they've signed to Matador. I'm gutted."

WEZ, EAT SLEEP RECORDS Performance: "The Belles or

Hype: "The Darkness (and the hype Discovery: "Like, I'm going to tell

Band most likely to: "The Stills."

ALEX GILBERT, EAST WEST Performance: "I Love You But I've

Chosen Darkness Reguliful ethereal soundscapes that made you feel like you were 11 again Hype: "Stellastar, Soviet, The Witnesses, The Suns... I guess the big hyped ones were The Stills. covery: "I Love You But I've Chosen Darkness and The Bastard Sons Of Geddy Lee."

Band most likely to: "I know it's a bit naff to check your own band, but Longwave were the best band at SXSW... great songs, incredible rocking live shows, fantastic."

UK executives flock to bustling SXSW in search of next Strokes

The growing influence of South By South West was more apparent than ever this year, with British executives turning out in record numbers in a bid to tap into the magic which saw acts including The Strokes, The White Stripes and the Yeah Yeah Yeahs emerge from Austin.

More than 80 UK companies including publishers, labels, lawyers and publicists - were represented at the four-day music industry conference in which featured more than 1 500 hands performing

The turnout represents a 45% Increase in UK registrations this year, with Europe as a whole up 40%. "SXSW was great this year says Beggars Group chairman Martin Mills. "It had a great spirit, was very positive and was very music-orientated, in total contrast to the general misplaced doom and

BMG's Nick Stewart noticed a similar vibe at the conference which features a schedule of indus-



try panels during the day alongside the comprehensive line-up of bands at night. "The consensus among artists and executives was that the industry was in dire straits, but the music was in robust good health," he says.

"It was very indie as well," says Mills. "People commented on low attendance at a major level." The sheer number of acts playing SXSW across hundreds ues means that word-of-mouth

is crucial to finding out where the best acts are playing. But being the most talked-about act does always mean being the best. Before



their performance at SXSW, New York act The Rapture were emerging as one of the most talked-abo shows, as labels from both the UK and US look to sign them long-term. But live, the band struggled to match the expectations.

However, The Rapture's gig pro-vided a platform for a "surprise" appearance from Blur, who unveiled tracks from their new album Think Tank for the first time, albeit with a line-up featuring just two original members - Damon Albarn and Dave Rowntree, Alex James' nonappearance was attributed by Parlophone to delays in securing a

But it was not just certain bands that were in vogue at SXSW. Entire countries did very well through association with their acts, with

New Zealand providing perhaps the biggest quota of highly-rated performances. Kiwi band Evermore proved to be the toast of the US A&R commun ty, while Betchadupa - featuring Liam Finn, son of Neil Finn - also emerged as a name to watch, Although not new names, fellow

Kiwi bands The Datsuns and The

D4 continued to win friends in the

US with strong performances The growing importance of SXSW in enhancing the awareness in new acts was highlighted by Arista Records, whose CEO LA Reid host-

ed a party at Austin's Maggie Mae's venue to launch releases from three of his label's skate punk acts. Wakefield, Spymob and Gob The Neptunes' lynchpin Pharrell Williams was also on hand to host the event, as Spymob were the band responsible for the playing on Nerd's In Search Of. British rock band The Darkness (pictured) provided



one of the most talked-about and well-attended performances of the four-day live music programme at SXSW. Returning to Austin for the programme at SASW. Returning to Austin to the second year running, the four-piece were the highlight of the BPI-supported showcase, which also saw strong performances from Hundred Reasons and British Sea Power at the city's Ritz venue at the heart of Sixth Street. The ven provided an apt setting for The Darkness' frontman Justin Hawkins' characteristically flamboyant stage antics, which fully utilised a bar adjacent to the stage for a handful of OTT guitar solos. The Darkness' distinctive style continues to attract polarised reactions but, with labels including Mushroom and Sony now competing to sign the act, they have clearly made an impact.

Eight highlight SXSW acts from a pick of 1,500 they emerged as the clear highlight.

ing a splash at SXSW is not an easy one. And, perhaps, the main theme from this year's event was that there was no single act taking all the glory, as has been the case in

Instead, a diverse line-up provided many opportunities for emerging and established acts to make an impression. Among them were:

BETCHABUPA Making their US debut, anything less than an excellent performance would

ceptable for New Zealand's next big thing. Although the band are aged, on average, lust 16, their confidence and ability is first class. With a debut album offering equally mature songwriting, Betchadupa's future is (www.betchadupa.com)

The prospect of ng a blues

due of SYSW

which demonstrated huge ntial. They will be releasing new album Thickfe Possum in April, which follows up their breakthrough track The Big Come Up. (www.theblackkeys.com)

THE CORAL

THE CORAL SXSW was the US introduction for Liverpool's bright-est hopes. Their performance – which was part of a

bill shared with Supergrass, at the city's 2,000-capacity Stubbs venue on Saturday night - proved to be one the key gigs that most US music With US interest in The Coral already initiated by a number of posbum reviews, interest was high and the band rose to the expectations with a terrific performance.

THE DARKNESS

As the debate goes on - are they for real or are they a joke? - The Darkness con-tinue to make friends and influence ake friends and influence people with their unfeasibly entertaining live shows. It was smiles all round for 40 minutes at the BPI's

of cosmic soundscapes, (www.chosendarkness.com) inely wanted to check out. (www.thecoral.co.uk)

THE PAYBACKS Indie trainspot ters might have { first first become aware of this

DARKNESS

four-piece last year when a track of theirs appeared on the Sympathy

(www.thedarknessrock.com)

appeared on the "must check out"

list of many delegates simply for the name. Despite speculation, they were not a tribute act to our very

own rockers The Darkness, but, in

fact, former members of Windsor For

The Derby, who are using the ludi-crous monicker for their own blend

Records compilation The Sympathetic Sounds Of Detroit, But. for most people who saw their SXSW performance (also in the audience were the band's Detroit bud-dies The Von Bondies and Electric Six), they were a welcome surprise highlight, with frontwoman Wendy Case providing one of the most

(www.thepaybacks.com) THE RAVEONETTES

Although these great Danes have been a buzz act in New York for some SXSW saw band take

things to the next level. Their show kickstarted a massive US tour for the band, which is being promoted by MTV2 under the Advance Warning banner. An in-store gig at Waterloo Records and their evening show (which was one of the most oversubscribed of SXSW) left the US audiences hungry for

(www.theraveonettes.com) SHVERTINE

Freshly signed to J Records, this Philadelphia five-piece are



whole new generation. Already com-pared to the likes of Aerosmith (a band Silvertide supported last year). the young band ooze charisma. Walt Lafty and Nick Perri, the band have a dynamic that could match any of the classic frontman/guitarist pairings of the past 40 years. (www.silvertiden

MUSIC WEEK 29 MARCH 2003

Vodafone joins with Shazam to champion German launch

ogy company Shazam has made its first moves into the international market after striking a key deal with Vodafone D2 in Germany.

Under the licensing agreement, German music fans will be able to identify music via their mobile phones using a service which will be market-

ed as Vodafone-Music Finder The Dusseldorf-based mobile operator announced the licensing agreement at IT and telecommunications fair CeBIT last week and is set to begin marketing the service

from Man All Vodafone D2 mobile users in Germany will be able to access the service by dialling the code 22 11 22, pointing their mobile to the source of the music for 30 sec

MTV unveils online

subscription launch

MTV Networks Europe is entering

the online digital music market by faunching a dedicated downloads

service in conjunction with UK digital distribution platform OD2.

For a monthly subscription fee of

£4.99, subscribers will be able to download up to 50 tracks, stream

500 tracks or burn five tracks to a

CD in a staggered roll-out across Europe starting from late March.

MTV Digital Downloads, which

the company says is the first of its

kind for a TV network, will give access to users of the music TV

network's website in France, Germany, Italy, the Netherlands,

Users can download, stream and

Warner, Mushroom,

burn music from OD2's library of

150,000 tracks from BMG, EMI,

Spain and the UK.



onds and then receiving an SMS detailing the name of the artist and

Shazam music and marketing director Vijay Solanki says the new service will create a valuable insight into emerging trends in both markets which could help the music industry to gauge which tracks have hit poten-

tial across the continent. mer insight not just for the UK but in lots of territories around the look at the consumer press and music TV of Germany, which has legacy of artists from Kraftwerk to Rammstein, to know people are as passionate about music as every here else - that, the size of the ma ket and the level of usage of mobile phones made it a no-brainer

Solanki says Shazam's pre-release tag charts published via the compa ny's website, which gauge how popular tracks are among users of the service, has in the past successfully predicted Top Five hits for Jamleson and Panjabi MC. Both acts topped the Shazam chart before breaking into the sales chart's Ton Five

Solanki savs Shazam is already in advanced talks with a US mobile operator with a view to rolling out the mobile recognition service through a

Other key markets would include the Pacific Rim and Asia or any market where there are passionate music fane " artrie Solanki

Meanwhile, Finnish telecommunications operator Nokia announced the planned roll-out in the US of its new 3300 music phone, which houses an MP3 player and an FM stereo along

with advanced messaging service The new model, unveiled at the South By South West conference and due to be rolled out in the second half of this year, allows users to convert tracks from CDs stored on a PC via music management software to a compressed audio format which can be transferred to the phone.

It also offers 20 pre-set FM radio stations from which 11 hours of music can be stored

Polydor UK is marshalling a significant

is set to visit 25 ILR and BBC regional

st Monday, with a series of inte

radio stations around the country and into

Scotland over a total of six days, starting

and live sessions scheduled. This initial promo visit was due to culminate in a

London gig and a scheduled appearance

on GMTV. Glover's April 21-released single Thinking Over has already gamered a pos-ltive response at ILR and Radio Two – it was named single of the week on GWR,

Century networks and Radio Two - ahead

very fortunate in that, normally with a US

artist, we get two days of their time. This

time we have six days and no-one on the

adds, "The effect of doing such an exten-

planned regional radio tour sald no." He

sive radio tour so early on is people

US chartfile **50 CENT REMAINS** AT CHART SUMMIT There's no change for hip hop's fatest sensation 50 Cent, who

clocks up a fourth week at number one on the albums chart with Get Rich Or Die Tryin' and on the singles chart with In Da Club. The ım suffered a 22% decline week-on-week to sell a further 279,000, increasing its lead over runner-up Norah Jones' Come Away With Me, which dipped 28% to 243,000. In six weeks in the shops, the 50 Cent album has sold a total of 3.28m copies and is, by some distance, the biggest-selling album of 2003. While In Da Club remains top of the Hot 100, 50 Cent's Wanksta dips 17-22, but the rapper places a third single in the Top 50, with 21 Questions

After Dixie Chicks (pictured) Asinger Natalie Maines said she was "ashamed" that US President George Bush was from the group's home state of Texas, the country trio's latest album Home climbs 6 4. Its move is not Indication that the public

climbing 27 places to number 47.

the album were off by 15% last week and it climbed by dint of being in a weak part of the cha A more accurate reflection of opinion on Maines' comments car be drawn from the fate of the group's current single Travelin' Soldier, which climbed 26-25 on the Hot 100 with a bullet last week, but now plunges to number 52, a drop of rare magnitude in the chart – and perhaps attributable to some US stations' decision to boycott the act, who they accuse of being "unpatriotic".

however. On the contra

52,500 copies last week - 5% fewer than the previous week and moves 16-15, while their single Clocks ticks up three more notches to arrive at number 44, a new peak. Meanwhile, Floetry enter the Hot 100 for the first time, debuting at number 72 with Say Yes. The track also moves 29-25 on the Hot R&B/hip hop chart. while Floetry's debut album Floetic bounces 112-85 with sales up 39% week-on-week to more than 14,000

Coldplay's album A Rush Of Blood To The Head sold



climbs 29-19, A Little Deeper debuts at number 80

The Essential Clash sold more than 11,500 copies last week to earn a number 99 debut. It is the 10th charted album for the British group, whose lead singer Joe Strummer died recently. Their first was 1979's Give 'Em Enough Rope, their last 1999's live se From Here To Eternity and their biggest 1982's Combat Rock, which reached number seven and sold more than 2m copies.

Polydor UK is marshalling a signmeant promotional push for US singer songwriter Dana Glover (pictured) with an unprece-dented access to the artist for a regional radio tour. The DreamWorks-signed artist of the May 5 UK release of her debut album Testimony, Polydor regional promo-tions manager Grant Crain says, "We are get to know Dana and it builds a long-term relationship."

French radio spearheads Dannii roll-out in Europe

ing the way in Europe with support for Dennii Minogue's UK number two I Begin To Wonder ahead of its staggered release from this week acro France's major radio network NRJ

has playlisted the track, as I Begin To Wonder wins high rotation status on Dutch music television's TMF and The Box, while support is also coming from radio in Australia and Sweden. Warner UK international director of

international marketing Hassan Choudhury says, "It really feels like Dannii's time has come again – the market has moved on and is now ready to embrace her. Although the spread of international promo has been across the board, it is a differ ent market for her now with the more mature pop buyer." Choudhury adds, "The French are

looking to break her and have been the first European market to come or board, which is very unusual." Minogue has already completed a

raft of press and radio promo in

Paris, followed by press and TV eromo for other international markets.

from London, while visits to Australia and Japan are thought to be in the pipeline for later in the year. Her album Neon Nights is due for international release from early April. Begin To Wonder is about to go to

radio in Germany, but Choudhury admits it might be harder to break the market where the original version of the track has already reaped a Top 10 hit for DJ/producer JCA,

after German chart entries

Busted step up promo plans

Island's teen pop-rock outfit Busted are stepping up the promotional gears in Europe after securing two Top 40 singles in Germany with What I Go To School For and Year

As the fanbase for Busted gathers force in Germany, the band embarked on a whistle-stop promoembarked on a whistle-stop promo-tional tour of Scandinavia last week, which was due to take in TV and regional radio shows in Denmark, Norway and Sweden following a vease in Paris

Meanwhile, Year 3000 - already at radio in much of Europe - will be used by Spanish retailer El Corte Ingles as the soundbed in TV advertising for their young fashion cam-paign starting in April and running through to June.

Island International director Steve Matthews says the company's German affiliate and Viva were quick off the mark with support for the first single, prompting the early release in the market. "We only had



a limited amount of time promo-wis

so we just focused on Germany at the end of last year," he says. .Busted recently beat Bon Jovi and Linkin Park to win the best tock gong at German pop magazine Brayo's Supershow, while in France Year 3000 was added to NRJ and Europe 2 radio stations, last week.

However, the radio release of the delayed until the end of this month, after the UK trio were forced to change their name to Bust for the Dutch market because two other bands had already claimed the name Busted. They will visit Australia and Janan later this year.



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TREND FOR SYNCS ROCKETS AS INDUSTRY ASSERTS ITS RIGHTS

As the music industry's mechanicals-based business model shows signs of weakness, performance and synchronisation are demonstrating their true worth, But it is not just advertising and film which are delivering handsome rewards, as Adam Woods reports

lost its innocence. Maybe it was in the mid-Eighties, when charming frocg suitors such as Levi's and Coca-Cola let it know just how rable it was. Perhaps it was its eve opening experiences in Hollywood at around the same time, when it seemed all a song had to do for a worldwide hit was to drape itself over the closing credits of the right blockbusts movie. Even if the music industry was not particularly young then, it quickly found that it could make good use of the money and, while it certainly is not young now, it needs that cash more than ever

Music is a very promiscuous art form says EMI Music Publishing director of film, TV and media Jonathan Channon. "It really does get into all kinds of other art forms and the trick is to ensure sensible financial neration for its promiscuity

The army of artists who formerly decried the suggestion of any such horse-trading has dwindled in recent years and now seems to sist of only a few idealistic notables. Just last week, Danny Goffey of Supergrass sheepishly justified the band's decision to release Alright for use in some American Express ads in the US, saying they are not all that keen on the song anymore, but adding that, on the whole, "It is a bit sad to make loads of money and just have your music plastered around products that have nothing to

do with your life." But at some point, the money just got too good – and too importent – a distinction began to emerge between good endorsements and bad ones, and promotional music just began to wrap itself so comfortably around our daily lives that OKing a deal with an ad agency or granting a licence to a television programme, film



used The Dysfunctionals' Payback Time

Maximum market penetration: Lynx TV ad (left) used Room 5's Make Luv track, while Levi's production company, computer games producer or ringtones specialist began to ern like not much more of a cor than selling a record.

As Wayne Kramer put it last week when called upon to justify the decision of the surviving members of the MC5 to reunite for a London gig sponsored by Levi's. hich is marketing an

MC5 range of clothing: "Moving musicians around the world, recording, promoting and distributing records and all related activities is an expensive undertaking. In the past, record

financial remuneration' - Ionathan Channon, EMI Music Publishing advertising offer the grandest advances. areas such as games, television and ringtones all mount up.

companies covered the cost of much of this, but that's not the case today. If you don't fit into the mega-hit formula of MTV, you must find alternative ways to get to your audience."

Publishers, for their

'Music is a promiscuous art form. part, now have an ally pragmatic rem The trick is to ensure sensible to explore each and every potential synchronisation opportunity, and

although film and

be short at the end of the year," says Warner/Chappell director of film, TV and advertising Ian Neil. "All of these media bring different value, both creatively and commercially and, overwhelmingly, all of it is far more competitive than it has ever been.

This emphasis on the importance of publishing revenues is predictable, given the current weak market for physical music sales and the industry's concerns about the holes piracy has created in the long-term mechanical, royalty-driven business model "Performance and synchronisation are two very buoyant areas," says Neil. "Because, at the end of the day, you can't license a piece of music without paying for it." > p9

'If you didn't do any one of them, you would

usic Copyright Solutions co-founder Tim Hollier has a phrase which crystallises the incremental value of television theme the incremental value of television theme tunes to publishers: "I always say I would rather have 26 episodes of Postman Pat than a major hit single," he says. "The series will play all over the world, so the theme music is heard thousands of times a year. It is astonishing how the revenue

BBC and ITV alone pay out arou £40m a year in music royalties and Hollier points out that a TV performance royalty stands at about £50 a minute, regardless of the hour. So it is easy to see the potential of a deal such as the one MCS enjoys with Endemol in which it iointiv owns - with the BBC - the rights to every song written during the Fame Academy series. It also manages the music for all of Endemol's other television properties and controls more than 200,000 copyrights, including not only Postman Pat but Garfield, Snoopy and Noddy. For the record, MCS developed and published a major hit single last year too, in the shape of Holly Valance's Kiss Kiss

The company was launched 18 months ago by Filmtrax veteran Holller, ex-Rondor CFO Brian Scholfield and former BACS chairman Guy Fletcher and has managed to demonstrate sufficient substance in the film and TV licensing model to secure listings first on Ofex and latterly on Alm



"We have done a pretty good job getting the support of the City, getting them to understand the quality of the long-term income, although it has been difficult," says Hollier. "The fact that we can project earnings years into the future with film or an animation series means the earning the pure song market. This is very much the growth industry of music publishing." The BBC itself has done as much as

anyone to demonstrate the almost Indefinite commercial potential of a sympathetic marriage between a television property and a piece of music in recent years. Last year's David Attenborough series, The Blue Planet, whose music was composed by George Fenton, has now spawned a soundtrack CD and a three-DVD boxed set, with a concert tour due to roll out in which excerpts from the series will

"In that case, the importance of a piece of music on TV has crossed three different platforms, not including the initial series," says BBC Records A&R Alex Reay, who is also happy to sing down the phone the seven-note topline melody which provided the inspiration for the similarly multiplatform success of Can We Fix It Licensing fees from musical Bob The Licensing fees from musical Bool ine Builder toys exceed the substantial royalties from the sales of the single, says Jonathan Channon of EMI Music Publishing, which publishes the song's writer, Paul Joyce. An increase in the number of British films

in production in 2003 after a quiet 2002 is also good news for publishers, as is the currently robust and relatively well-funded infrastructure of the UK film industry. Working Title is expected to have the year's biggest British film in Richard Curtis's Love Actually, while its Thunderbirds movie now has the green light and its Ned Kelly and Wimbledon feature and its red Kerry and Wimbleoon features are also forthcoming. Other key production companies include Fragile (which was behind films such as Spiceworld and High Heels & Low Lifes), Revolution (24 Hour Party People, the Evelyn Waugh adaptation Bright Young Things, now in production) and Random Harvest (whose forthcoming

Octane boasts a score written by Orbital) "We have a body of companies set up now that have actually got a rolling slate," says Ian Neil at Warner/Chappell, who is currently working with Pathé on London-based comedy Suzie Gold and with Icon on Mel Smith's crown green bowls romp Blackball. "All these films are going to have 10 or 12 cues and I am going to stay close to them and hopefully get 25% or

close to them and nopenuity get 25% or 30% of the music that's used." Spin-off hits and successful soundtracks are obvlously destinable, but not necessarily more lucrative than the music which quietly soundtracks the action. "It's the score that counts - that is the real centre of income," says Hollier. "We manage When You Say Nothing At All by Paul Overstreet, but although it earns a lot of money, the 30 or 40 minutes buried in the film is where the real income is.

film is where the real income is."
There is much bread-and-butter work to be had in administering and licensing music on behalf of film and television production companies, but this kind of work clearly puts publishers in a strong position to influence the actual choice of the music itself.

EMI works closely with Intermedia, whose recent films include The Quiet American and K19, and it also has a deal to manage music for NBC Television for the world. "I would say in the last 10 years the film world has become a much more early-stage music user than it used to be," early-stage music user than it used to be," says Channon. "Also the music companies themselves have become much more pro-active at forming contacts and getting involved at script stage."



Where can you find accurate information on who's looking for music? Here's where!

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Röyksöpp (left), The Bees: TV ad sync deals via BBH

The music industry is becoming more and more aware that instead of selling bits of plastic, they are selling the underlying itellectual property, and that is what the business should surely have always been about," says Richard Corbett, managing director of copyright clearance agency Ricall "It is the music business, it is not the CD business and I think the downturn has forced

people to stop and recognise that. Advertising is the most conventional and visible of the areas which have collectively made sync virtually the only growth area of the music industry, and it is still the biggest and most controllable area for most publishers "The lead time on ads is generally so much quicker than for films," says Channon. "The greatest return can come from a film, if it spawns a hit soundtrack. Otherwise, for time

fucrative area would be arts." The ad sync market has also been largely sible for drawing the crowds which now cluster around this section of the business to facilitate third-party usage. As

'The music industry is becoming more aware that instead of selling bits of plastic, they are selling intellectual property'

- Richard Corbett, Ricall well as publishers, record companies have joined the chase: EMI has operated a sync team of its own for the past few years within its Commercial Markets division, while Universal is understood to be on the verge of

installing a sync specialist within its UK

record company group.

Nor are the indies necessarily on a weaker footing, given that a typical agency mus brief asks for something cutting edge and -with all due respect to indie record companies - as obscure as possible. Wall Of Sound has made a policy of actively chasir or at least warmly welcoming, ad deals and has benefited from high-profile ad exposure for acts including Röyksöpp (T-Mobile), The Bees (Citroën), Les Rythmes Digitales (Sunny Delight), Propellerheads (Adidas and Compaq) and others. Moby's reported £10m sync haul from Play, meanwhile, needs

further introduction But advances for ad usage have fallen in recent years, as advertising budgets have been cut and the ad world has caught on to the value of the promotion its consumer brands can offer artists. Agency giant Bartle Bogle Hegarty, which is rightly regarded as a er in the sync field, not least for its w with Levi's over the years, suggested last year in advertising industry trade magazine Campaign that music should be made available for free, such is the hit-making wer of the agency's brand clients and

creative work (see breakout below). It just goes to show that while music can be iscuous, it isn't supposed to be too A girl needs to keep her options open, and anyone who plans to tap the well-known potential of advertising and film syncs is now likely to be equally conscious of music's importance in television programming, merchandising, ringtones, interactive TV, online.

in-store and frankly just about everwhere else. "The sync side of Commercial M just one side of the business," says >p10

THE WRITER'S VIEW



Tot Taylor has been writing and creating music for ads, television, computer games, theatre and film for 10 years. While watching one of his TV drama

or ms IV orama
commissions on ITV
recently, Taylor realised he had not only
written the music for all six ads in the
commercial break, but also the theme to for the next programme. He has just completed work with Paul McCartney and Michael Stipe for Radio Two's A Different

"Last year we did 141 jobs. I don't know what the exact breakdown is – it's something like 90 commissioned pieces and the rest of them were sync from my music library or tracks I found for somebody.

You get the work basically through do other work and having a whole bunch of a that everybody has seen and knows. In Soho, all the little editing suites are full of Soho, all the little editing suites are full of people putting music to ads and, if you are up there every day, like I am, you are constantly bumping into people who are looking for music. The reason you get the jobs is they say, 'Can I have it by four o'clock this afternoon?' And if you can do

that, you get the phone calls. In 10 years, nobody has ever phoned up and sald, 'Can we book you up to do an ad on April 17?' I got a job yesterday after and we are recording it this after Commercials are always late, they are always waiting to clear music they can't actually clear, and then they come to you and say, 'We can't clear it, can you re record it or give us something like it?' That makes up probably about 50% of the work and it is basically a craft in itself.

I did the Tetley's Bitter ads with the sax riff, which is a piece from Charile Mingus called Moanin'. In the original song, it is quite free and you wouldn't have been able

quite free and you wouldn't have been able to tag it down in your hain. So I organised the music a list and recorded it in the way it would have been recorded in the Fifties and that has been used on five of their ads now. We did somethirs there is the source of the rest of their and the has been used on five of their ads now. We did somethirs there is the recorded in the Fifties and the recorded in the Fifties and the recorded in the Fifties and their state of their state of works in the Fifties and of work of their state of works in the Fifties and of works in the Fifties and their state of works in the Fifties and their state of works in the Fifties and their state of their state of their state of works in the Fifties and their state of their took us two days to get a 40-second plece. We spoke to the original engineer, asked him how he recorded it, how far the microphones were away from the drums. what kind of microph kinds of things

We went out and found old drum skins. se new drum skins don't sound li that stuff anymore. We brought in a particular type of vintage old amp and a knackered old guitar and studied pictures of Hendrix recording sessions to see how ings were set up. We got it so close that when we sent it to the Hendrix estate, they thought we had sent them the original.

On the stuff that you compose, you ge hat you call a brief. They'll say, 'Can you do weat you call a briet. They'll say, 'Can you di a track which is a combination of the Clash, John Tavener, the Archies and Tibetan Monks?' They do say things like that. Sometimes it doesn't make any sense, but they say it to kind of coerce you into something, to give you a few ideas and make you come up with something a

I honestly think that with the parlous state of pop, and indie as well to some extent, it is really hard to find music that is original. The only chance you might get to original. He will be trained you might get try something different is working with a creative director who is willing to try something welrd. When you are listening an ad, you might well find some of the an ad, you might well find some of the welfdest music in media and it happens to be advertising Ariel. You are doing weird music to very normal pictures and people don't realise they are listening to cacophonous noise."

Advertising: the most lucrative niche

Sony/ATV head of film and TV Rachel lyer. "And people who didn't do them, do now." Brands and their agencies know this and they know that the right piece of music has a unique ability to give an ad a genuine emotive buzz. No ad agency can afford to overlook the power of music, but equally some of them have made more of siness of it than others.

Leagas Delaney dug up the Velvet Underground's I'm Sticking With You, but the song's writer Lou Reed had been softened up years before, having pers endorsed American Express in the Eighties and signed off the use of Venus in Furs for Abbott Mead Vickers BBDO's Duniop ads in 1994. Mother handles the Xfm ads, Dutch 1994. Mother handles the Xtm ads, Dutch agency Wieden & Kennedy launched the search for an appropriate track for a certain Nike ad last year, while Fallon has produced the current Radio Two executions, which ature artists from Supergrass to Paul McCartney to REM.

But the agency which has done more for the sync industry than any other is BBH. The Soho-based shop was the first to enstrate the relationship between ads and record sales with its Levi's ads and is currently responsible for many of the best known music-led ads on the market

"The importance of music to us as an agency is vast," says BBH head of TV production Frances Royle, "We always say you can add another 50% to your

you can add another box to you!

But in recent years the ad world's record in "discovering" hits has gradually edged copyright owners into increasingly tricky negotiations. Universal Music's agreement to license John Williams' ET music to BT in 1999 is reputed to be the most lucrative deal ever for a UK-only licence, but the grass is not quite as

green as it once was.

"Advertising agencies are losing staff
or they are losing accounts, and budgets
have really been squeezed," says Universal Music head of film & TV Barbara Zamoyska. "In the days when we licensed the use of The Theme From ET, we were able to ask and obtain extremely lucrative sync fees, but that



sort of deal is rare nowadays."

Ad agencies drive a hard bargain and

BBH has been by far the most outspol opponent of bank-busting sync fees. Royle says the agency is in favour of greatly reduced advances and a share of the royalties on subsequent sales, in return for close synchronisation between releases and ad launches, marketing and design support and, obviously, the power of the TV ad's media spend.

"I'm not saying we shouldn't have to pay anything for the track, but there has got to be more flexibility in the sync fee, and also the client should get a royalty,

According to Royle, BBH has done a couple of these deals, although she is ble to name names and major publishers and record companies say they are unanimously opposed to what they see as the devaluation of copyright.

"If a brand wants to use a piece of our music, that's rights we own, so why shouldn't we get paid?" says Adrienne Dunlop of EMI Commercial Markets, which is currently working with BBH to naximise the impact of Room Five's Make Luv, as heard on the Lynx Pulse ad and due for release through Positiva today (March 24). "Any money we make from it is down to us exploiting it properly."

The stories of huge spin-off hits are frankly too numerous to list and it is

certainly true that many of them would

never have been hits without the huge exposure a high-profile ad campaig offers. Indeed, some might say that if a J Walter Thompson/Wieden & Kennedy campaign can send The Mock Turtles Can You Dig It back into the chart at number 19, it can do anything. And, as Frances Royle points out, music releases are unlikely to be backed by ad spends of

are unlikely to be backed by ad spends of this magnitude in their own right.

"Pulse had something like a £15m media spend throughout Europe," says Royle. "No record company could put that kind of money behind an act unless the act was, possibly, Madonna. We do have a good relationship with a lot of the record companies, but I think there is a better

If anyone is likely to be tempted by such a deal, it is record companies, who can potentially write off their diminished sync e against the marketing savings forded by the ad campaign.
"It is absolutely the case that with the

big media spend that is thrown at some these adverts, record companies and publishers are very interested in trying to rocure those kinds of ads as a way of marketing new bands or old back catalogue or whatever," says Jonathar Channon at EMI Music Publishing. record companies always see this kind of thing as good promotion, ie. It props up the current business model. We see it as a return for our right."

SYNCHRONISATION - EDITED BY ADAM WOODS

EMI Commercial Markets director Adrie Dunlop of her own company, which has, in recent months, successfully placed Room 5's Make Luv in the Lynx Pulse ads, furnished Make Luv in the Lynx Puise acs, furnished retro restaurant chain Frankle & Benry's with period music to be played in and sold through the restaurants and created sampler CDs for The Mirror, Miller Genuine Draft and Cream. "If boils down to making it as easy as possible for people to use our repertoire in any format - in an advert, in a film, as a retail exclusive

or anything else." Ricalls' creative search agencies such as Songseekers and Ricall have positioned themselves between the music industry and its potential clients in the film, TV, advertising and multi-media worlds. As well as providing a source of track suggestions, they operate almost as cultural translators between the various industries and are generally accepted as a useful link in the licensing chain.

Richard Corbett believes there is room for specialists whose job is not only to help clea tracks, but to alert either side to the spin-off promotional opportunities that may be available, "By opening everybody's eyes to using more music in these audiovisual ways, hopefully new audiences can then play into the hands of the record companies, who can then spend less money to promote their acts in a

targeted way," he says. Advertising agencies themselves are also putting their own systems in place to ensure they can pro-actively unearth tracks, rather than simply entertain pitches from publishers and record companies. BBH is thought to be the first to have appointed its own music co ordinator in Aline Kendall, whose sole inh is to lialse with the music industry.

"I am tike an A&R woman for the agency, where I have to find amazing tracks for our ads," says Kendall. "I work mainly with the publishers, but also with a lot of record companies, management companies – just anywhere I can find brilliant music, really."

The computer games industry has gradually come to appreciate the fact that well-know licensed tracks are not necessarily unaffordable and, after a false dawn several



Groove Armada (left), Martin Grech: at least as popular with ad agencies as with record buyers

years ago, publishers are taking a reliable venue stream from the industry on the basis of a 2p royalty per song, per unit sold.

Bands that perhaps are wary of nmercial tie-ins through TV advertising are far more receptive to allowing their music to be used in games," says Universal Music head of film and TV Barbara Zamoyska, "It is a specialist market and, because the type of nusic used by games companies is quite often different from the tracks that advertisers and film companies want, it is an ideal way to exploit songs that otherwise might not benefit from film and commercial uses." (See breakout below.)

The mobile industry is also rapidly ripening and Ricall's Richard Corbett believes the area will offer a bridge to an entire new world of

licensing for interactive purposes "On the technology side, they are incredibly keen to use music in a commercial environment, but their ability to have a dialogue with copyright owners seems to be ridiculously problematic," he says. "But as

long as you can translate what they are looking for into language the music industry understands, then I think we can come to some really interesting new models which work to everybody's benefit.

It would be easy to view the galloping growth of synchronisation and other promotional usage as an example of the industry encouraging its artists to sell out in the interests of the bottom line. But the model does not only serve to help the rich get richer

Many artists find favour in the sync world long before their name penetrates the wider music industry, never mind the consumer consciousness. Island's Martin Grech, who is published by EMI, got his foot in the door last year when his Open Heart Zoo track was chosen as the soundtrack to a Lexus ad. "It did wonders for his profile, although I can't say it did the same for his record sales," says Jonathan Channon.

Similarly, Warner/Chappell publishes a UK artist called Overseer, who is yet to release a record through his deal with Sony Columbia in the US. "We got him three songs on [PlayStation 2's] Gran Turismo 3 and I won't say what it was worth, but let's just say that we were well on the way to recouping," says lan Nell, "He has now been in several computer games and a couple of movies and he is doing extremely well, primarily on

synchronisations, still without a record out," Likewise, while British music is famously failing to excite American record huvers as they browse the racks, it meets with a far more favourable response in media circles We have got bands like Goldfrapp, Groove Armada and Death In Vegas which they just don't have over there and advertising and film companies love using that," says Neil, who publishes all three acts.

In this climate, it is not surprising that publishers increasingly identify potential sync exploitation as a deal-breaker when negotiating intracts with new artists. And, if nothing else, the commercial music boom gives the lie industry critics' suggestions that today's music is worth buying.

boom time Computer games:

t was more than one caustic industry server who noted at Christmas that the ng shiny disc on the m asn't a CD at all, or even a DVD, but

most compelling slory date on the mander Reclarka Games' Grand Theft Andr Vice City (pictures). That, however, it to overflook he fat that the game came loaded up with history, it might not set any of the featured and the set of th

royany rate and it is given as a says Neil.

Although the MCPS has set a recommended royalty rate of 5p per unit for songs used in computer games, many publishers are frequently prepared to settle for less on the basis that a share in a big

for loss on the basis that a share in a big th, even at a residevely low rate, is a share in well over Im sales.

On top of that, games publishers generally license tracks on the basis of what is known as a Most Favoured Nation agreement, which is effectively a piedge to be pay all writters at the same rate. "If one writer says they want doubt the rate, it frankly doesn't happeen, they are out of the

writer says they want double the rate, it frankly doesn't happen, they are out of the game," says Neil.
However, Sergio Pinentel, creative director of Couchilfe, an agency which specialises in clearing and commissioning music for computer games, reports that



many games publishers are increasingly keen to negotiate buy-outs on tracks

keen to negotiate buyouts on tracks rather than committor to orgalize. Not that it is all necessarily cost cats where the committed than committed than committed than committed than the properties of the contribute music for the score of forthcoming Niterion game Dark officiency and the committed than the computer screen. It is all I'll do! It! you book the Royal Philiamonio Crchestra, Says Teylor. Yade he do! It. Barman has been licensed for the computer screen. I'm all I'll do! It! you book the Royal Philiamonio Crchestra, Says Teylor. Yade he do! It. Barman has been licensed good of a dark of the committed of the committed than the committed of the committed ther than commit to royalties.

EMI to coincide with the launch of the

Music and brands

espite the enormous number of ad syncs now being secured by iblishers and record companies, there is an abiding feeling among advert and copyright owners that neither the artists nor the brands are routinely benefiting as much as they might. But one of the key companies in the process, Affinity Music (a joint venture with ad giant BBH), is already taking things a step further. Formed in mid-2002, Affinity is a

music marketing company that specialises in managing the relationship between brands and music in a creative and effective way. Company managing director Gordon Biggins says Affinity's pairing with BBH puts it in a unique position between the music and advertising worlds

ometimes both of these industries don't fully understand where each is coming from. As an ad agency, we have direct access to brands and are at the forefront of the creative thinking,"

We have access to research that allows us to make decisions based on detailed information. We can predict what a brand should sound like based on its customer demographic."

One campaign that used music to engage its market was for Audi TT, which recently employed Jimi Hendrix's relatively obscure Third Stone From The Sun as well as footage of Hendrix himself. This in turn inspired Universal to re-package a Best Of album (pictured) with the track added and with elements of the ad incorporated into the marketing campaign.

"I think the Bost Of was already slated when the ad came along, but Universal had enough lead time that they could sticker it and put the song



on," says Rachel Iyer of Sony/ATV Music Publishing, which publishes

Quite often, Affinity will also participate in the release of a record whether it is brokering a deal for usage as It did for the current Lynx ad sync oom 5 - in conjunction with the label-Affinity is also currently working on a handful of projects that highlight its role beyond the straightforward sourcing of music for ade

For one major credible brand it is developing a customer loyalty CD, to be sent to 200,000 customers in the UK and 300,000 in Europe. "It's for music lovers who don't necessarily know who the artists they like are," says Biggins. For another client, KFC, Affinity is

working on music for a series of 10 TV ads for later in the year and is also working on changing the in-restaurant music to tie in with the rebranding.

There is a general discomfort that ad companies are moving in on the record industry's territory, but I think it is just agencies, labels, publishers and brands working together more creatively," says Biggins. "At the forefront of what we do is always allowing artists to sell more records '

James Roberts







WJB Chiltern Expand Media Services

Central to WJB Chiltern's active film penetration is their acquiring 66% of First Up Film Limited ('firstupfilm'). an executive film production company run by Hicks, McMellon and creative director and 33% shareholder Matthew Campling. [link toFuF site]

WJB Chiltern's stake in firstupfilm will enable the media and entertainment division to offer a fully-serviced production company facility, to benefit producers, writers (as firstupfilm will offer script development assistance on projects it takes on) and the industry generally. The unit is also developing a similar arrangement for music production.

Armed with lengthy specialist knowledge of the film sector, Hicks is widely recognised in the industry for his skills in structuring finance for films, for instance having been closely involved with Baker Street Media Finance from its outset in 1999. McMellon's area of expertise is media copyright law and its taxation and rights exploitation. He works very closely with music publishers on the provision of music for film and TV. Campling has extensive creative experience in assessing and developing scripts, and has one of his own screenplays currently in development by September Films.

Our activity will include:

- Partnership financing models
- · Other financing models for producers and to assist production
- Executive production particularly via Firstupfilm Limited
- · Co-production sourcing and introductions to prospective partners
- Scripts, review, creative input and development
- · British Qualifying Film audit
- · Business management and production accounting
- · Music supervision, identification and negotiation with relevant parties
- · UK and international tax planning in relation to exploitation of content

Main contacts:

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Direct + 44(0) 207 153 2234 Email camplingm@wjbchiltern.com

From January 1st 2003 our offices will be located at: 3 Sheldon Square Paddington London W2 6PS Main Switchboard + 44 (0) 207 339 9000 Fax + 44 (0) 207 339 9010 www.wibchiltern.com www.firstupfilm.biz





EXPOSURE





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| =2 | 3 | MOVE YOUR FEET Janior Serior (Mercury) | 25635 | 31 | 31 |
| =2 | 8 | MAKE LUV Room 5 feat. Oliver Cheatham (Positiva) | 25780 | 26 | 31 |
| 4 | 2 | IN DA CLUB 50 Cert (Interscops/Polydor) | 23850 | 32 | 33 |
| #5 | 7 | SCANDALOUS Mis-Tong (Telstar) | 24014 | 27 | 29 |
| =5 | 4 | CLOCKS Coleptoy (Parlophene) | 23499 | 30 | 29 |
| 7 | 5 | GET OVER IT OK Go (Capitot) | 20182 | 29 | 27 |
| 8 | 13 | EPLE Royksopp (Wolf Ol Sound) | 19243 | 17 | 25 |
| 9 | 10 | ALL THE THINGS tATu (Interscopalpolyclor) | 17708 | | 23 |
| =10 | 14 | I'M WITH YOU Avril Levigno (Arista) | 16434 | 20 | 22 |
| =10 | 10 | THE BOYS OF SUMMER DJ Savery (DetailMeS) | 16257 | | 22 |
| =10 | 10 | HEY MA Carriron (Roc-a-falls/Morecary) | 15642 | 21 | 22 |
| =10 | 10 | LIFESTYLES OF Good Charlotte (Daylight/Epic) | 15615 | 21 | 22 |
| =14 | 19 | BEAUTIFUL Christina Aquilera (RCA) | 18237 | 17 | 21 |
| =14 | 23 | SOMEWHERE I BELONG Linkin Park (Warner Bros) | 12583 | 14 | 21 |
| =16 | 9 | GOSSIP FOLKS Missy Ellion (Eloktra) | 14378 | 22 | 19 |
| m16 | 19 | CAN'T STOP Red Hot Chile Peppers (Warmer Beas) | 13925 | 17 | 19 |
| =16 | 25 | PROVIDER NESD (Virgin) | 13437 | 15 | 19 |
| =16 | 19 | CRY ME A RIVER Justin Timberlake (Java) | 12587 | 17 | 19 |
| 20 | 5 | SING FOR THE MOMENT Emiram (Interscape/polydar) | 15213 | 29 | 18 |
| =21 | S. | ALL I HAVE Jesniller Lapez fest. U. Cool J (Epic) | 13315 | 12 | 17 |
| =21 | 14 | MESMERIZE Ja Rule & Asharo (Murder Inc/Morcury) | 13184 | 20 | 17 |
| =21 | 19 | STOLE Kelly Rewland (Columbia) | 11806 | 17 | 17 |
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| =25 | 14 | THE WAY Divine Inspiration (Heat Date/MoS) | 5880 | 20 | 14 |
| =25 | 3 | I CAN'T READ YOU Daniel Bedingfield (Polydox) | 8324 | 4 | 14 |
| =28 | 25 | SATISFACTION Eve (Ruff Ryders/Interscope/Polydo | () 9957 | 15 | 13 |
| =28 | 28 | MIDNIGHT Un-Dut (WEA) | 8922 | 14 | 13 |
| #28 | 25 | U MAKE ME WANNA Blue (Irrocent) | 8673 | 15 | 13 |
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| 4 | 9 | MAKE LUV Reem 5 feat, Oliver Cheatham (Pasitiva) | 53215 | 1584 | |
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| 7 | 6 | I BEGIN TO WONDER Danni Minogue (London) | 48431 | 1788 | 1754 |
| 8 | 10 | CLOCKS Coldstay (Perfophene) | 36537 | 1583 | 1728 |
| 9 | 16 | SUNRISE Singly Red (Simply red.com) | 33440 | 1328 | 1545 |
| 10 | 12 | SHAPE Superbary (Universal Island) | 27835 | 1504 | 1492 |
| 11 | 14 | SCANDALOUS Ma-Tona (Tristar) | 33551 | 1355 | 1485 |
| 12 | 15 | ALL I HAVE Jeanifer Laces foot LL Cool J (Epic) | 30387 | 1344 | 1451 |
| 13 | 20 | I'M WITH YOU Awil Lavione (Arista) | 26337 | 988 | 1389 |
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| 20 | 17 | DON'T WORRY Appleton (Polydor) | 16981 | 1326 | 972 |
| 21 | 21 | FEEL Robbin Wilhers (FMI) | 21528 | 932 | 968 |
| 22 | - | YOU'RE A SUPERSTAR Land Inc (Not inclassed) | 17218 | 906 | |
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© Masic Control UK. Titles ranked by Intal number of plays on 46 mainstream indep-from 00.06 on San 16 Merch 2003 until 24.00 on Sat 22 March 2003

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co Music Control UK. Chart shows tracks balating greatest increase in pla TOP 10 MOST ADDED

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FAVOURITE THINGS Big Brovaz (Epic)
DON'T LET GO Devid Sneddon (Mercury)
MAKE LUV Room 5 feat, Oliver Cheatham (Positiva) WHEN I SEE YOU Macy Gray (Epic)
COME UNDONE Robbie Williams (Chrysalis)
YOU DIDN'T EXPECT THAT Billy Crawford (V2)

THE LONG GOODBYE Ronan Keating (Pol 10 LONELINESS Tomoraft (Data/Ministry Of Sound)

TOP 10 PRE-RELEASE MAKE LUV Room 5 feet, Cliver Cheetham (Positiva)

FM WITH YOU Avril Lavigne (Arista) TONIGHT Westlife (S)
LOVE DOESN'T HAVE TO HURT Atomic Kitten (Innocent) I CAN'T READ YOU Daniel Bedingfield (Polydor) BE MINE David Gray (IHT/East West) DO IT FOR LOVE Hall & Dates (Sanctuary)
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800 2 5 Tes

1 SSS SPEECHLESS D-Side

3 4 WEEKEND Scooter

5 CRY Kyan Marsh 6 3 ALL I HAVE Jennifer Lapuz

4 TOU SAID NO Busted

8 9 KNOCK OUT Triple 8

10000 FOR YOU The Calling

7 S IN DA CLUB SO Cent

9 2 BORN TO TRY Delta Goodrens

Most requested videos on The Box, w/e 23/3/03 Source: The Box

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B-LIST 1 Bogis To Wooder Danis Minogos; Provider (Zee o 7 edit) NERO, All I Have Jennier Loos: Fast, LL Cool J. I Can Nas, Flash Queen & Vanguard: Punk Rock Princess Something Corporate; Middight (Mist Remist) Loost U Make Me Wanna Blue; El Salvador Althier: Burng Burng Europ (Egy John Embl 2007 Health P. Didty; Saldistelles (Eve Bondages

SPIRIT IN THE SKY Gareth Gates

| 1 | Lesi | Title Artist Label |
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| 2 | 3 | FM WITH YOU Avril Lavigne Arista |
| 3 | 4 | CRY ME A RIVER Justin Timberlako Jivo |
| 4 | 5 | CAN'T STOP Red Hot Chili Pappers Warner Bros |
| 5 | H*M | BEING NOBODY Richard X Vs Liberty X V2 |
| 6 | 2 | SING FOR THE MOMENT Eminem Interscape/Polydor |
| 7 | 7 | OUT OF TIME Stur Packsphone |
| 8 | | SOMEWHERE I BELONG Linkin Park Warmer Bros. |
| 3 | 9 | SHAPE Sugabates Island/Uni-Island |
| 10 | 10 | SCANDALOUS Mis-Teeq Telster |
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Nost played videos on MTV UK/Media Research Ltd w/e 23/3/03. Source: MTV UK

COLUMN Ferformances: Performances: Pur No. 18 (1987) Biggin To Wonder William On 8/1 Biggin To Wonder William On You Love Now Danie Minogue: Scandaleus Min Finge, Love Now State No. 18 (1987) Biggin Color Konton (1987) Biggin Color (1987) Biggin Co

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T4 SUNDAY Performances:

TOP OF THE POPS

Friday: Being Notody Richard X Vs Liberty X: Sunrise Simply Red: Scandalous Mis-teres: U Make Me Wanna Blue; long Linkin Park: Spirit In The Sky Gareth an an inerup 28/5/US ay Performancos: Love Dossn't Have To Hurt Alomie Stronger Together D.Sido: Take Your Shoes Off The y Gris. Final lineup 29/3/03

B-LIST

A Uttle Like You Grand Orier: I Can't Read You Daniel Bedingfield: Be Mine David Gray, Love Deson't Have To Hurt Atomic Kitten: Beautiful Christins Auguries: For What It's Worth The Cardigans; Little Things India Acic; *I'll Be Around Lines Library.

E E Ton Aries Lobel Blacklist/Edel/WEA 1 3 BEAUTIFUL Christine Aguillers RCA 2 2 SUNRISE Simply Red simplyred.com Universal Morr 3 6 STOLE Kelly Rowland 6 6 KA-CHINGI Sharia Twain 5 1 CLOCKS Catiglay 6 9 PAIN KILLER Turin Brakes Saucco Interscope/Polycor 7 CO CRY ME A RIVEN designe Aristo 8 CO I'M WITH YOU Awil Lavigee Island/Usi-Island Jive Palveor Enic RCA 10 7 CAN'T STOP Red Hot Chili Peppers Worner Bros

Columbia 10 6 SING FOR THE MOMENT Emisson Interscope/Polyder

Most played videos on VH1 w/e 23/3/03 Source: VH1 **RADIO ONE PLAYLISTS**

Hot Hot Heat; Just A Friend Mario; I Can't Read You Hot Hot Heat; Just A Fillend Mario; I Can't Read You Daniel Badinglinkt; Out Of Time Blor; Be Mine David Gray; Diamonds And Guns Transplants; Den't Know What To Tell Ye Astlysh; All Possibilities Badly Drawn Boy; Train Goldfrapp; "American Life Medonne; Com Undene Robbie Williams

C-LIST Wonderleg Why MJ Cole; Space Stipmatt The Seed (2.0) The Roots feat. Cody Chesrust: Lore Doen't Hore To Burt Acmic Ritten;
Who Said Planet Fork, "Favourito Things Big Books," N
Gen führ ich Doen't Hore To Burt Acmic Ritten;
Who Said Planet Fork, "Favourito Things Big Books," N
Gen führ ich Doen't Des Books, "All Doen't Des Ext. Rittense
Midd: "Heptene Bolks," All Over Lisa Melfila", "Ge With
The Flow Queers Of The Stone Age, "It's Tricky 2003
Run DMC Gen, Jederite Lee

A-LIST Suntise Simply Red: Clacks Coldpil
What Goes Around/Rock Me Jooh
stiand & His Rhythm & Blues Orchestra: De It For Le

Make Me Wanns Blur: Come Kway
With Me (altorn) Norch Jones; Trikking
About Tomo Christo, Ebbe Song (album) Turn
Grains All Collection Come (album) Turn
Champan; Back in The World (album) Champan; Back in The World (album)
Champan; Back in The World (album)
Champan; Back in The World (album)
Red World It in Che Luved by Yould Donner Excele
Right sound / Linch Williams; Buy It in Bottles Richard
Right Sound (album)
Right Sou

E E TOTAL 1 1 CLOCKS Coldplay Parlophone 2 2 PAIN KILLER Turis Brakes Source 3 GET OVER IT OK Go Capital Mercury 4 3 IN DA CLUB 50 Cent Pariophone 5 5 THE BITTER END Plac 5 5 THE BITTER END Placebo 6 8 OUT OF TIME Blur Parlochone 7 4 MOVE YOUR FEET Junior Senior Mercury 8 COMEWHERE I BELONG Linkin Park Warmer Bros

STUDENT CHART

9 DE BEING NOBODY Richard X feat, Liberty X Virgin UK student chart for 23/3/03. Compiled by Student Broadcast Network, based on UK student risdle chart returns. CAPITAL RADIO Adds: 1
Capital What Asiyah: Home Bone Thugs in

Knockout Triple 8

Galaxy GALAXY Adds: Husan Shareta Madcons: Can't Nebedy Knip Montant Dainy Chief Chief Tell Welker, My Love is Always Seffron Hit: Paveurite Telega By Brovaz; Superman Emirem: Damaged Plummet; Montana Welvus Hum

MTV UK Additions: Make Luv Room 5 feat. Oliver Cheatham: Come Undene Robbie Williams; Like A Score Authorities

THE MIX Gray: Come Undoes Robbie Williams: Can't Nobody Kelly Rowland; Forget About



We Used To Be Friends The Deficient The Deficient The Reservoires Train Goldstopp. The Seed Train Francis State of the Reservoires Train Goldstopp. The Seed Francis Country of the Reservoires Trains (Date With The Night North North Seed Seed Friends To The Anaples Interpoly Ford Microfiller Hospital Seed Friends North Seed Friends Nor

MUSIC WEEK 29 MARCH 2003

| | 2 3 4 6 6 | 72 Saye | music control | | Mar Page | Fire & | M. See | A. 20. 20. 20. 20. 20. 20. 20. 20. 20. 20 |
|----------|-------------|------------------------------------|--------------------------------|--------------------------------|----------|------------|--------|---|
| Г | | BEAUTIFUL | Christina Aquilera | RCA | 3010 | 41. | 106.76 | 413 |
| ^ | | | omioana riganore | i iion | 3013 | | 100.70 | 710 |
| A | | BEING NOBODY | Richard X Vs Liberty X | Virgin | 2769 | +14 | 86.49 | +10 |
| A | | MOVE YOUR FEET | Junior Senior | Mercury | 2731 | +24 | 85.86 | +8 |
| • | | MAKE LUV | Room 5 feat. Oliver Cheatham | Positiva | 2457 | +51 | 79.41 | +50 |
| A | 5 4 5 0 | | Coldplay | Parlophone | 1851 | +7 | 77.59 | +1 |
| ▲ | | U MAKE ME WANNA | Blue | Innocent | 2187 | +27 | 65.24 | +16 |
| A | | I'M WITH YOU | Avril Lavigne | Arista | 1612 | +35 | 63.15 | +44 |
| <u>A</u> | | SUNRISE | Simply Red | Simplyred.com | 1635 | +16 | 58.59 | +11 |
| A | | SCANDALOUS | Mis-Teeq | Telstar | 1678 | +9 | 57.59 | +17 |
| - | | CRY ME A RIVER | Justin Timberlake | Jive | 2098 | -18 | 53.71 | -25 |
| - | | ALL THE THINGS SHE SAID | Dannii Minogue | London | 1836 | -4 | 53.24 | -9 |
| - | 13 12 12 12 | | tATu | Interscope/Polydor | 1483 | -33 | 48.56 | -21 |
| - | | ALLI HAVE | Kelly Rowland | Columbia | 1500 | -27 | 44.35 | -13 |
| A | 15 15 5 25 | | Jennifer Lopez feat. LL Cool J | Epic | 1697 | | 43.72 | +12 |
| - | 16 25 3 0 | | Sugababas Westlife | Universal Island | 1664 | n/c +54 | 42.71 | +49 |
| A | | THE BOYS OF SUMMER | Westire DJ Sammy | S Data/MoS | 1215 | -46 | 42.57 | -31 |
| - | | IN DA CLUB | 50 Cent | Interscope/Polydor | 816 | +17 | 36.98 | +1 |
| - | 19 14 6 4 | | Eminem | Interscope/Polydor | 882 | -19 | 36.14 | -29 |
| - | 20 22 6 38 | | Darius | Mercury | 1082 | -14 | 31.58 | +5 |
| - | | FOR WHAT IT'S WORTH | The Cardigans | Stockholm/Polydor | 271 | -41 | 30.78 | +11 |
| 1 | | MESMERIZE | Ja Rule & Ashanti | Murder Inc/Mercury | 972 | +10 | 30.36 | +6 |
| F | 23 21 11 31 | | Cam'Ron | Roc-a-fella/Mercury | 759 | -13 | 28.35 | -12 |
| Ā | | GOSSIP FOLKS | Missy Elliott | Elektra | 638 | +18 | 27.52 | +6 |
| | 25 12 10 55 | BIG YELLOW TAXI | Counting Crows feat, Vanessa | Carlton Geffen/Polydor | 1168 | -7 | 26.98 | +10 |
| A | 26 4 1 0 | LOVE DOESN'T HAVE TO HURT | Atomic Kitten | Innocent | 874 | +24 | 25.54 | +121 |
| Δ | 27 % 2 0 | I CAN'T READ YOU | Daniel Bedingfield | Polydor | 607 | +25 | 25.30 | +24 |
| Г | 28 21 9 66 | CAN'T STOP | Red Hot Chili Peppers | Warner Bros | 576 | -20 | 24.82 | -2 |
| | 29 29 4 37 | GET OVER IT | OK Go | Capitol | 193 | -27 | 24.57 | -6 |
| | | | MOST ADDED | | | | | |
| A | 39 20 1 0 | | David Gray | IHT/East West | | +274 | 23.91 | |
| _ | 31 34 2 0 | | Hall & Oates | Sanctuary | 103 | +18 | 22.74 | -7 |
| L | 32 17 8 47 | | Melanie C | Virgin | 831 | -71 | 22.64 | -77 |
| - | | YOU'RE A SUPERSTAR | Love Inc | NuLife/Arista | 885 | -4 | 22.29 | -10 |
| - | 34 29 6 0 | SUGAH | Ruby Amanfu | Polydor | 350 | -64 | 21.77 | -53 |
| 1 | 25 | BUMP, BUMP, BUMP | B2K And P. Diddy | MBEREpic | 604 | +23 | 21.73 | +33 |
| A. | 36 24 22 4 | | Robbie Williams | EMI: | 974 | -2 | 21.64 | -37 |
| - | | THE WAY (PUT YOUR HAND IN MY HAND) | | Heat/Data/Ministry Of Sound | 526 | -45 | 21.64 | -39 |
| H | | SKRER BOI | Avril Levione | Arista | 725 | -16 | 21.59 | -12 |
| A | 39 17 2 0 | | Rovksoop | Wall Of Sound | 105 | -45 | 20.92 | +39 |
| F | | DON'T WORRY | Appleton | Polydor | 990 | -37 | 18.23 | -44 |
| - | | THE ZEPHYR SONG | Red Hot Chili Peppers | Warner Bros | 603 | +6 | 17.85 | n/c |
| A | | KA-CHING! | Shania Twain | Mercury | 730 | +8 | 17.84 | +43 |
| A | | IF YOU'RE NOT THE ONE | Daniel Bedingfield | Polydor | 629 | -1 | 17.72 | +6 |
| | 44 38 10 31 | LIFESTYLES OF THE RICH AND FAMOUS | Good Charlotte | Daylight/Epic | 204 | -70 | 17.64 | -11 |
| A | 45 50 1 0 | SATISFACTION | Eve | Ruff Ryders/Interscope/Polydor | 357 | +5 | 17.02 | +13 |
| | 46 59 1 10 | | Linkin Park | Warner Bros | 236 | +10 | 15.80 | |
| | | LOSE YOURSELF | Eminem | Interscope/Polydor | 382 | -20 | 15.48 | -2 |
| A | | WHEN I SEE YOU | Macy Gray | Epic | 138 | +318 | 15.39 | |
| - | 49 20 1 1 | | Turin Brakes | Source | 284 | -48 | 15.28 | -31 |
| | | BIGGEST INCRE | | ST INCREASE IN AUDIENCE | - | | 1 | |
| | 5020 1 0 | COME UNDONE | Robbie Williams | Chrysalis | . 488 | +448 | 14.83 | +381 |

This Control III was not seen about the second to the seco as to se Sun 14 May 2000 and 19 Mill on Sai 22 May 2000. Studens showed by audience Sigures based on latest half cour Rejur data.

AIRPLAY FACTSHEET

• Throughout a highly successful club promotional campaign before its commercial release, and even when it reached number 16 on the OCC sales chart in February, Norwegian dance act Royksopp's Eple failed to make the Top 50 of the airplay chart. This week it falls from out of the Top 75 of the singles chart – and makes its debut on the Top 50 of the airplay chart it moves 52-39 on the airplay chart primarily because of a belated increase in interest on Radio One, which upped support of the record

from 17 plays to 25 last week Junior Senior's Move Your Feet achieves the rare feat of exceeding 30 plays a week on Radio One for three weeks in a row. It was aired 31 times

One for three weeks in a row. It was aired 3.1 times last week, to bring its tally in the last 21 days to 95. The record is still gaining support at a steady rate closwhere and increases its audience from 79.47m to 85.86m. Despite this, it dips 2-3 on the airplay chart, having been overtaken by the new Richard X/Liberty X single.

AIRPLAY COMMENTARY

by ALAN JONES

pparently in decline a week ago, Christina Aguillera's Beautiful regains its impetus and races to a best yet audience of 106.76m on its fifth week at number one on the airplay chart. The record previously peaked a fortnight ago when its audience was fractionally below 100m. It dipped to 94.63m last week, a total it exceeds by 12m this week primarily because the BBC's Radio One and Radio Two each aired the disc 21 times last week. That is the highest tally Beautiful has achieved on either station, and provides a

combined 41.16m to the record's audience. Beautiful's continuing strength poses a potential threat to Beautiful's continuing strength poses a potential threat being Nobody's chances of providing Liberty X with a fourth straight number one, following their success with Just A Utile, 60 to Have Your Love and Holding On For You. The record—a collaboration with Richard X — enjoys another strong uppurge in support this week, dashing from 2,419 plays and an audience of 78,84 m to 2,709 plays and 86,49m listeners, white climbing 3-2. Impressive though that is, it means Being Nobody is still 23.4% – or more than 20m listeners – in

Coldplay suffer a tough break for the second week in a row, with Clocks continuing to slide down the chart even as its audience increases. The record has drifted 3-4-5 in the last fortnight, while its airplay continues to increase, with spins climbing 1,552-1,737-1,851 and audience advancing 69,32m 76,45m-77.58m. The record which elbows it aside this week is Room 5's Make Luv, a massive dance crossover, which has leapt 38-20-10-4 in the last three weeks and is clearly going to be a major retail success too.

While Christina Aguilera's Beautiful clocks up a fifth week at number one, Robbie Williams – who had the last five week topped with Feel – had his new single Come Undone serviced topped with feel – had his new single Come Undone serviced to radio last week. In its first week, it managed to secure some 488 plays on the Music Control panel and an audience of more than 14.82m, enough for it to gain a toehold on the bottom rung of the Top 50. Come Undone's early chart debut, was aided by nine plays on Radio One, 12 on Virgin TM and 18 on Capital TM, though it has yet to get off the mark on Radio Two. Its success naturally Impacted on Feel, which tumbles 24-36

Last month, keeping up with the Joneses was a problem on the album chart with Norah Jones and Tom Jones outpacing allcomers on the sales side. This week, it's a case of the galloping Grays on the airptay chart, where David Gray enjoys the biggest leap on the Top 100 while Marcy Gray is the top newcomer. David's had his ups and downs on the airptay chart, topping it with 2000's Babylon and pulling up short with more recent singles like The Other Side but Be Mine is scorching up the chart, leaping 89-30 this week. The latest single from his chart-topping album A New Day At Midnight, Be Mine is finding favour on both Radio One (nine plays) and Radio Two (10 plays) as well as across the ILR network. Macy's When I See You is in equally impressive form, and Mady's When I see foul is in equally appressive form, and debuts on the airplay chart at number 48, with 138 spins and an audience of more than 15.38m. The introductory single from Mady's third album The Trouble With Being Myself, it was aired 11 times on Radio Two last week, whose support

aired 11 times on hallo two less week, whose support provides more than 85% of the record's total audience. While former airplay number one Stole eases 12-13 on its 12th week in the chart, Kelly Rowland's followup Can't Nobody is off to a bright start, gathering an impressive 373 plays on its first week. Unfortunately, most of its early provided to the composition of the composition o

exposure is on smaller stations, explaining its comparatively subdued debut at number 98. Expect it to climb much higher, once Radio One and Capital FM tire of Stole. At the moment, both are still solidly behind Rowland's last hit, however, with Radio One airing it 17 times and Capital playing it 48 times (a total beaten by only two other songs) last week.

TOP 10 COMPANIES TOP CORPORATE GROUPS





5 50 E

SINGLES COMMENTARY

SINGLES FACTFILE

Debuting one place higher than the number eight peak of Daryl Hall & John Oates' 1982 hit Can't 60 For That which inspired it, and 19 places above the best position earned by their own most recent single Your Eyes, Sunrise restores Simply Red to the Top 10 after an absence of peaks files.

nearly five years.
The introductory single from Simply
Red's upcoming album Home, Sunrise
sold more than 29,000 copies last week

TOP CORPORATE GROUPS

to earn its number seven berth on this week's singles chart. Extending Simply Red's chart career to more than 18 years, its their 31st his Int total, and the ninth to reach the Top 10. Home, which also includes cover of Dennils Brown's Money in My Pocket, B. Stylietcs. You Makey At the Company of the Stylietcs. You Makey At the Stylietcs. You Makey At the Stylietcs. You Makey At the Stylietcs. You want to the Stylietcs. Yo

by ALAN JONES

aspite declining 57% week-co-week, Gareth Gates and The Kumans' version of Spith in The Sky relatins a very confortable hold on the top of the singles other coulseling is nearest challenger by a margin of more than two to one. Spith in The Sky and 117.000 copies last week, to take its overall safes post 390.000 in just 13 days, it replaces KUTU s AIT The Things She

days, it replaces to the Jail Intel Intelligis She Said as the begiest selling single of 2003. Spirit in The Sky's retention of the chart this means the last fine number ones have all reigned for more This a week. The last time there was such a benefity sequence of number have been as the last fine of number of number was in 1995. The last record to spend just one week at number one was Sorry Seems To Be The Hardest Word by Blue and Eton John bask in December 2002.

back in December 2002.

Mis-Teeq's new single Scandalous was no match for Spirit In The Sky, finishing a distant second with sales of 50,000. The first single from Mis-Teeq's upcoming album Eye Candy.

MARKET REPORT





SALES UPDATE

VERSUS LAST 6.6% VERR TO DATE VERSUS LAST 75AR 15 June 14 June 15 June 1

two single, following 2001's All I Want, which

was denied pole position by Shaggy's Angel. Scandalous registers Mis-Teeq's biggest ever one week sale, just exceeding the 47,500

20 × STOLE Kally Rowland

opening week enjoyed by All I Want. Following up their Eton John collaboration Sorry Seems To Be The Hardest Word, which was the biggest selling hit of their career, Blue etun with J Make Me Wanna, the third single from their 1.24m selling album One Love. The single debuts at number of extending the boy band's career opening run

extending the Boy dan's a Lerder olyant's of 0.10p.10 singles to an impressive seven. Rewind the clock exactly, 20 years and the number one single a Is fair Eclipse 0.1Th Heart by Bonnie Tyler. The song returned to the chart in 1995, reaching number five for Nicki French and is back again this week, debuting at number 28 for Jan Myane, It is the second hit for 20-year-old German DJ Wayne, who reached number 14 with his remake of Patti Smith's Because The Night last November.

Ja Rule and Ashanti team-up for the second time with Mesmerize. Always On Time reached number six for them last year. Mesmerize debuts at number 12.

INDEPENDENT SINGLES

| This | Last | Tale |
|------|------|-------------------------|
| | mtm. | FLASH |
| 2 | 1 | CRY ME A RIVER |
| 3 | HOW | LADIES MAN |
| | KIW | SOFT LIKE ME |
| 5 | HEW | T-10/THE TENTH PLANET |
| | 2 | TOGETHER |
| 1 | DEW | BREAK 4 LOVE |
| | 6 | MO' FIRE |
| | MIN | TRAPPED/DIFFERENCES |
| 0 | 5 | EPLE |
| 1 | 7 | DOWN AND UNDER (TOGETHE |
| 2 | NO: | HARD TRANCE EP VOL 3 |
| 3 | 4 | HAYLING |
| 4 | ATH | BURNING UP |
| 15 | 3 | BLUE JEANS |
| 5 | 11 | MUNDIAN TO BACH KE |
| 7 | 9 | FAMILIAR FEELING |
| 8 | 13 | TRUE |
| 9 | 201 | DIRTY BASS |
| 10 | 15 | LOVE STORY IVS FINALLY) |

All charts © The Official UK Charts Company 2003

| Artist | Label (distributor) |
|-------------------------|---|
| Queen & Vanguard | Nebula NEBCD041 (ADD) |
| Justin Timberlake | Jiwe 9254632 (P) |
| The D4 | Infectious INFECt22CDSX (3MV/P) |
| Saint Etienne | Marrtra MNT78CD1 (V) |
| Distorted Minds | Kaos KAOS006P (SRD) |
| Artificial Funk feat, N | Ettison Skint SKINTE2CD (3MV/P) |
| Raze | Champion CHAMPCD784 (2MV/P) |
| Bad Company UK/Rav | mill Cru BC Recordings BCRUK003CD (SRD) |
| Guyver | Tidy Two TIDYTW0118 (ADD) |
| Royksopp | Walt Of Sound WALLDOOV (V) |
| Kid Creme feat, MC S | hurakano lak NIBNE13CD (P) |
| Various | Nukleuz 0506PNUK (ADD) |
| FC Kahuna | Skint SKINT84CD (3MV/P) |
| Alpinestars | Riverman RMR15CDS (P) |
| Ladytron | Invicta Hi-Fi/Telster CDSTAS3311 (P) |
| Paniebi MC | Showbiz/Instant Karma KARMAZECD (P) |

| Ladytron | Invicta Hi-Fi/Telster CDSTAS3311 (P) |
|-------------------------|--------------------------------------|
| Panjabi MC | Showbiz/lostart Karma KARMAZSCD (P) |
| Molako | Echo ECSCD131 (P) |
| Jaimeson feat. Angel B | lu V2/J-Did JAD5021363 (3MV/P) |
| Carl Cox & Christian Sn | ith 23rd Century C23001 (ADD) |
| Layo & Bushwecke! | XL XLS154CU (V) |

| 1 | | â | 3 | Title Actist | Lobel | ã | 5 | Tide Artist |
|---|---|----|-----|--|--------------------|----|------|-----------------------|
| | | 1 | 1 | SPIRIT IN THE SKY Counts Gates & The | Konors S | 21 | - 14 | CLOCKS Catagory |
| | 并 | 2 | D | SCANDALOUS Mis-Took | Yelston | 22 | - 18 | SING FOR THE M |
| | | 3 | 10 | BEING NOBODY Rehard X Vs Liberty X | Vegin | 23 | 196 | GOSSIP FOLKS N |
| | | 4 | | U MAKE ME WANNA Blog | Innecess | 24 | 10 | KA-CHING! Sharie |
| | | 5 | - 5 | MOVE YOUR FEET Justice Sensor | Mercury | 25 | × | BIG YELLOW Co |
| | | 8 | | BEAUTIFUE Christine Aguitera | Fice | 26 | * | I'M WITH YOU A |
| | | 7 | D | SUNRISE Simply Red | Simplyred core | 27 | 2n | INCREDIBLE De |
| | | 8 | 2 | ALL I HAVE Jensiler Lopes Feet, U Cool J | fpic | 28 | 26 | FEEL Robbie William |
| | | 9 | | I BEGIN TO WONDER Justi Mingue | London | 29 | 30 | SKRER BOI Avril La |
| | | 10 | | BORN TO TRY Delta Goodsom | Epic | 30 | * | IF YOU'RE NOT T |
| | | 11 | | | Marscope/polydor | 31 | NEW | FLASH Queen & Van |
| | | 12 | | MAKE LUV Boom 5 Fort, Cliver Chercham | Pesitiva | 32 | nin | TONIGHT Wester |
| | | 13 | | CRY ME A RIVER Justin Timbertake | Jing | 33 | 29 | DON'T WORRY A |
| | k | | | MESMERIZE Jo Rule & Ashana M | inter Inclinareury | 34 | | YOU'RE A SUPER |
| | | 15 | MA | BUMP, BUMP, BUMP BIX And P Diddy | Epic | 35 | 26 | HEY MA Curring |
| | | | | SOMEWHERE I BELONG Links Perk | Winner Bros | 36 | 20 | LOSE YOURSELF |
| | | 17 | 18 | ALL THE THINGS SHE SAID W/U | Interscope/polyder | 37 | | THE ZEPHYR SOM |
| | | 13 | | THE BOYS OF SUMMER OJ Sammy | Deta/MoS | 38 | | YEAR 3000 Report |
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| 27 | 2n | INCREDIBLE Daries | Mercur |
| 28 | 26 | FEEL Robbie Williams | Chrysle |
| 29 | 30 | SKOBER BOI Avril Lavions | Arit |
| 30 | * | IF YOU'RE NOT THE ONE Davies Bedrack | eld Private |
| | | FLASH Queen & Vanouand | Hebul |
| 32 | nin | TONIGHT Westle | |
| 33 | 29 | DON'T WORRY Appleton | Pelydo |
| | | YOU'RE A SUPERSTAR Lave Inc. | Nulfacensi |
| 35 | 26 | HEY MA Cambran Ro | e-a-falla/mercum |
| 36 | 20 | LOSE YOURSELF Enigen | enaceoeloe/vio |
| 37 | M | THE ZEPHYR SONG Red Hot DIS Property | Warner Brit. |
| 38 | | | Universal Islani |
| 39 | | WORK IT Noty Fest Jurin Tenbodake | |
| | | I CAN'T DOTAK DOWN - | |

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MAN DIKSINGLES OFFICIAL UK SINGLES CHART 29 MARCH 2003

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| | 1 | 3 SPIRIT IN THE SKY S 82876511202/82870511194 (BMG) Geneth Gatos feat: The Kunses (Mac) the (Greenbaum) | 38 20 3 INCREDIBLE (WHAT I MEANT TO SAY) Mercury 0/72/12/07/3/14 (U) All Marcol Warner-Cheppet/BMQCC (Darlas/The Matrid) All Reports (All Ports) (All | 50 |
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| | 3 | Sichard X Vs Uberty X (Richard X) EMI (Oakey/Marsh-Ware/Wolinski) /RXC1 (E) | 41 NEW LADIES MAN Infectious INFECT22CDSX/- (3M/V/P) INFECT22CDSX/- (3M/V/P) INFECT22S- INFECT2S- INFECT22S- INFECT2S- INFECT22S- INFECT2S- INFECT | R. De U |
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| | 9 | 4 2 IN DA CLUB Interscope/Polydor 4978742/4918744 [U] | 47 27 4 HERE IT COMES AGAIN Vegin VSCOT1842/VSC1842 (E) Gerden 9. | |
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| | 13 | 5 But Our Advant Street Grant (Street White Copy Class) Rock 822 RESCHED (Street Grant Fake Bought (STAS) 6 BEAUTIFUL (Street Grant Street Grant Street (STAS) ROCK (STAS) R | 50 Pers Kings Vs Rip & RIF (Rip & Rif) Dejamus/CC (Rosan/Varpass) -/TXGL082233 In 8- for Avo GIMME THE LIGHT Sean Paul (Intropent EM/Stack Shadow (Monriques/Rami) -/TXGL082233 In 8- for Avo Adiantic ATOMAT Instruction -/TXGL082233 In 8- for Avo ADIANTIC ATOMAT IN ADIANTIC -/TXGL082233 In 8- for Avo ADIANTIC ATOMAT IN ADIANTIC -/TXGL082233 In 8- for Avo ADIANTIC -/TXGL082233 In 8- for Avo ADIANTIC -/TXGL08223 IN AVO ADIANTIC -/TXGL0822 | d B |
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| | 16 | Gusen & Verguerd Dissen/Mack! EMI/Queren/Warner-Chappel (May) -/NEBTXXXII 9 2 GOSSIP FOLKS Mesoy Bird feet, Lusteron (Timbulane/Blind) EMI/Warner-Chappel (Blind) Modey Mindel (All Control of Chapter) -/FXXIII | 53 4 7 SONGBIRD Sig Brother PK(DSC027)- (MAV/TEN) Loise Man. Desig (Dastric Universal (Sallagher) RK0027- MEW DRUNKEN FOOL Hut/Virgin HUTCD186- (Este Natural Conference of HUTMS/- Hospite and HUTMS/- Hospite and HUTMS/- Hut/Virgin HUTCD186- (Este Natural Conference of HUTMS/- Hut/Virgin HUTCD186- (Este Natural Conference of HUTMS/- Hut/Virgin Hut/Virgin Hut/Virgin Hut/Virgin Hut/Virgin Hut/Virgin Hut/Virgin | High And Ferrous III |
| | 17 | 10 4 THE BOYS OF SUMMER Data/Ministry Of Sound DATA45CDS/DATA43MCS (SMI/TEN) DJ Sammy (DJ Sammy) Warner-Cheppell (Henley/Campbel) -/DATA45T | 55 42 7 BIG YELLOW TAXI Geffen/Polydor 4978482/4978314 (U) July Tourning Crows feat. Vanesse Carlton (Fair) Warmer-Chappell (Mitchell) 4 Machine Feet Machine Fee | |
| | 18 | Sharia Twein (Lange) Zembe/Universal/Loon Echo (Lange/Twein) | 56 33 3 CAN YOU DIG IT? The Most Turdes (Sent/MCcopyon) EMI (Copyon) The Most Turdes (Sent/MCcopyon) EMI (Copyo | ch Ly Si Si Si Si Si Si Si Si Si Si Si Si Si S |
| | 20 | Will Home Various Brown Wisconshaum (Carloyeen Kipen/Polaniko) Virgin VUSCO262/ (E) NEW PROVIDER/LAPDANCE Virgin VUSCO262/ (E) -/VUSTNS2 | The Coral (Broads) EMUDelabel (Seelly) DUTOID: Product age The Coral (Broads) EMUDelabel (Seelly) | |
| | 21 | 2 SHAPE Island/Uni-Island CIDX817/CIS817 (U) Suphther Dorfs Brom/Sumh (EM/CCMickey of Som/Sterpila Mapric (Sing/Mer/CingcDotts) + 3 SING FOR THE MOMENT Interscope/Polydor 4378612/4378714 (U) | 59 45 5 AUTOMATIC RCA 82876504612/82876504514 (8MG) 5/444 (8MG) 5/ | 8 |
| | 23 | Environ Environ State (M. Massic Story ATVENI graftight Mile Style (Northwaters Baselles and Style (March Massic Story ATVENI graftight Mile Style (Northwaters Baselles and Style (March Massic Story ATVENI graftight Mile Style (Northwaters Baselles and Style (March Massic Story ATVENI graftight Mile Style (March Mass | The Cardigans (Sunsing/The Cardigans) Stockholm (Svensson) -/- Sae Lou Us. C1 so MUNDIAN TO BACH KE Showbig/Instant Karma KARMAZSCD(KARMAZSMC [P] Stockholm (S) | |
| | 24 | 12 2 THE BITTER END HutWirgin FL00R0X16/- (E) Placebo (Abbiss Farmous (Placebo) FL00R16/- | 62 e2 11 DANGER! HIGH VOLTAGE X. XX. XXS. S15.0029- (V) Break St. Clarecter St. Clarecter Stream Merch Study (No. Cours Sary AV Specce from November 3-10) and Clare V Step Stream Stream November 3-10-10-10-10-10-10-10-10-10-10-10-10-10- | Ge The Marting Word |
| | 25 26 | 15 3 WORK IT Nelly fast Justin Terbestate (Eggenzon Zondus/BMS) (Vinional (Eggenzon (Voldy/Endostata) - (NCST4302) NEW MIDNIGHT WEA WEAZS4CD2/- (TEN) | 63 46 3 MO' FIRE BC Recordings BCRUK003C0/F-(SR0) Model | te 4 |
| 8 | 27 | 17 IV YEAR 3000 Universal MCXXV4005(MCXXV4005(MCXXV4005(MCXXV4005(MCXXV4005)MCXXV4005(MCXXV4005(MCXXV4005)MCXXXV4005(MCXXV4005)MCXXXV4005(MCXXV4005)MCXXV4005(MCXXV4005)MCXXV4005(MCXXV4005)MCXXV4005(MCXXV400 | Razo (Masson) Champion (Masson | The Feat 3 |
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| 8 | 30 | Firston (Enirem) Eight M4e Style (MatheryBase/Resto) .4978281 MEW WONDERING WP Tallon Loud 0778522/- (U) MCD Loud Drigon (Columnar/Moglings) .7078521 | 67 49 12 WHAI MY HEART WANTS 10 SAY STR21980027402198339 (BMG) Part Notice (BMG) (Mag (Blogs and Say (BMG) (BM | |
| | 31 | 7 LIFESTYLES OF THE RICH AND FAMOUS Epic 6735962/- (TEN) Good Charlotta (Valentine) EMI/(Q (Maddan/Madden/Armstrong) | D3 38 Jameson feet Angel Blu (Jameson) CC (Williams/Khan/McKov) (JAD5021366 PLATIBUM | * (600,600) • (400,000) |
| | 32 33 | 22 8 STOLE Kelly Rowland (Devilenthosein/Koper) EMV8MS (Devilenthosein/Koper) - V6735182 - (TEN) Kelly Rowland (Devilenthosein/Koper) EMV8MS (Devilenthosein/Koper) - V6735182 NEW Secretary Wind Latt Tours (McMahard) | | titio realistic in short |
| | 34 | Screpating Compared (with the Control of Co | Guyer (Guyer) Tidy (Mesens) -/TIDYTWO118 | CD singles sales. |
| | 35 | DANCIN' TONIGHT Bride BILL INSECTS /- COMMITTEN | 7.4 REMINISCE/WHERE THE STORY ENDS East West SQUADDOORS (UNDOOR OTH) | utperformed the mar- r more labest new entry |
| | 37 | 21 2 GET OVER IT Capital Christophy of Sound (Feiner/Amerika/Marintacles) -FRULINDST Capital CDRSEQ3/- (E) OK Go (Willing/Kalash Jr) OK Go (Kalash Jr) Capital CDRSEQ3/- (E) RRESSANCE RRE | Blank Squar (TNT Aplanter Ruggy Bear) KI(EMS, Chrysalog EM Blank Squar Bandon strategy and anything | act was in chart |
| | | | | |

We highlight the key new releases in this vibrant sector of the entertainment market and talk to the distribution and production companies involved

ALBUMS & S

ALBUMS COMMENTARY

by ALAN JONES

Al's Parlophone imprint has the top two albums for the second week in a re rtesy of Norah Jones and Coldplay and ases its impressive penetration to three of the top five, with Paul McCartney's Back

The World earning a number five debut. The gap between Jones and Coldplay at the top of the chart narrowed considerably last week from 18,000 to 6,000, with Jones album declining 12% and Coldplay's increasing by the same amount. Norah Jones album registers its fourth consecutive week at number one, while selling upwards of 50,000 copies for the fourth time in a re Jones' album may benefit from Mother's Day gift buying next week and is therefore likely to remain on top - although Daniel O'Donne will be in the chase too with his Daniel In Blue Jeans album, which jumps 6-3 on a 23% increase in sales week-on-week. It thus eclipses the number four peak of his 2000 album Faith & Inspiration to provide O'Donnell with the highest-charting album of his 16 year, 20 album chart career.

ALBUMS FACTFILE

Seeing off the challenge of the more Seeing off the challenge of the more contemporary Dannii Minogue and a Boyzone love songs compilation, Paul McCartinoy's latest concert album Back in The World ve is the highest new entry to this week's chart, debuting at number five. The album provides the 50 year oil depend with his 60th chart album = 31. of them with the Beatles and sold nearly 29,000 copies Tast week. Back in The World is virtually the same as the American release Back In The US

Live 2002, substituting Calico Shoes, Michelle, C Moon and She's Leavi Home for Vanilla Sky, Let 'Em In and Freedom. However, McCartney completists can find the missing songs entary footage - on the plus much documentary footage - or DVD Back In The US, which was also DVD Back in Inc Us, which was also released here last week, selling more than 5,000 copies. The Back in The Us album reached number eight in America, and departed from the Top 200 last week after selling 850,000 copies.



YEAR TO DATE VERSUS LAST



Surprisingly, Sir McCartney's number fir

debut with Back in The World provides Macca with a career high too, beating the peak positions of Wings Over America (number

VERSUS LAST WEEK:



PERCENTAGE OF UK ACTS IN THE CHART US: 44.0% Other: 5.3%

eight, 1977), Tripping The Live Fantastic (number 17, 1990), Unplugged - The Official Bootleg (number seven, 1991) and Paul Is Live (number 34, 1993) to become his

highest charting live disc - apart, of course, from The Beatles' At The Hollywood Bowl dis which topped the chart in 1977

More than three years after they ceased to be, Boyzone's Ballads - The Love Songs Collection debuts at number six. White that is commendable, the group's hitherto flawless ecord saw them reach number one with each of their four previous album releases.

12 years after Love & Kisses provided her

with a number eight album, Dannii Minogue debuts in the same position with Neon Nights, her new London album which includes her latest trio of Top 10 hit singles. Neon Nights sold more than 23,500 copies last week, and is already way ahead of the career sales of her last album, 1997's Dannii which peaked at number 57 and has still sold fewer than 15,000 copies. A more muted return from The Bangles, whose Doll Revolution debuts at number 62, with sales of 3,000. Nevertheless, it is the reformed girl group's first charted album of new material since Everything reached number five in 1988

COMPILATIONS

Of Cold Feet which continues to build mpetus at the top of the chart, even though the ITV comedy/drama series around which it is based is now a fading memory. The album increased sales by 32% to more than 34,000 last week and opened a big lead over The Very Best Of Euphoric House Breakdown and The Very Best Of MTV Unplugged which continue in second and third place. Both are in rapid decline, and their sales last week – 13,500 for Euphoric House and 12,000 for MTV Unplugged – add up to considerably less than Cold Feet red on its or

With Mother's Day less than a week sence, the albums to watch are The Very Best Of All Woman 2003 and All Woman 2003, the latest in the highly successful series almed fairly and squarely at the m market. The Very Best Of All Woman 2003 which includes Eva Cassidy's sublime Fields Of Gold and Cyndi Lauper's Girls Just Want To Have Fun among its 42 titles - debuts at number four. All Woman 2003 was not released until today but should prove a rmidable opponent. Last year All Woman 2002 came along at the same late stage and debuted at number one, scuppering The Very Best Of All Woman 2002's title ambitions at the last minute

Another angoing series which returns to the chart this week is Top Of The Pops. The Spring 2003 album debuts at number six with more than 10,500 sales. It has already beaten the poor performance of the last album in the series, Top Of The Pops 2003 which climbed no higher than number 14 last November. It is the 10th in the series to reach the Top 20 in the 21st Century

MARKET REPORT TOP 10 COMPANIES



REGGAE LOVE SONGS

CLUBBERS GUIDE 2003

INS REUNITED

THE POWER OF LOVE

THE VERY BEST OF COLD FEET

BASS BREAKS & BEATS 2003

THE VERY BEST OF MTV UNPLUGGED 2

THE VERY BEST OF RELAXING CLASSICS

TUV SMASH HITS

NOW THAT'S WHAT I CALL MUSIC 53

VERY BEST OF DAVE PEARCE DANCE ANTHEMS

THE VERY BEST EUPHORIC HOUSE BREAKDOWN

PURE GARAGE PLATINUM - THE VERY BEST OF

THE BEST AIR GUITAR ALBUM IN THE WORLD 2

VERSUS LAST WEEK:

B

18

18

19

TOP CORPORATE GROUPS



the Rep 30, and responsite group shares by SALES UPDATE COMPILATIONS' SHARE OF TOTAL SALES YEAR TO DATE VERSUS LAST +0.3%

INDEPENDENT ALBUMS

Lamon Island

| | | INDEPEN |
|-----|----------|----------------------------|
| Rid | East | Title |
| | 2 | DANIEL IN BLUE JEANS |
| | 1 | JUSTIFIED |
| 3 | HEN | BABY I'M BORED |
| | 4 | MELODY AM |
| 5 | 8 | CHOCOLATE FACTORY |
| , | KEW. | PIG LIB |
| 1 | 6 | COMFORT IN SOUND |
| 3 | 9 | THINKING IT OVER |
| 3 | MEN | THROWING MUSES |
| 10 | 5 | STATUES |
| 11 | 3 | KEEP ON YOUR MEAN SIDE |
| 12 | 7 | SPIRIT OF THE IRISH |
| 13 | NEW | YOU CAN FEEL ME |
| 14 | Mile | BLACKOUT |
| 15 | ES. | IS THIS IT |
| 16 | 1511 | THE GROTTO |
| 17 | 16 | SONGBIRD |
| 18 | 12 | BUENOS HERMANOS |
| 19 | 17 | GUESS WHO'S BACK |
| 20 | 10 | LOST HORIZONS |
| 01 | he Offic | iel UK Charts Company 2003 |

Daniel O'Donnell Justin Timbertake Evan Dando Royksopp Wall Of Sound WALLCOOZ7 (V) R Kelly Stephen Malkmus Frede Liberty X Throwing Muses Meleko The Kills Har Mar Superstan The Strokes Fva Cassidy **Obrahim Fecree**

Jive 9225082 (P) Domino WIGCD122X (V) Echo ECHCD43 (P) V2 VVR1017782 (3MV/P) 4AD CAD2301CD (V) Foho ECHCOM (P) Domina WIGCD124 (V) Sanctuary TVSANICS (P) B Unique BUNDM (V) Music For Nations CDMFN283 (P) Rough Trade RTRADECD (30 (P) 4AD CADZ302CD (V) Blix Street/Hot G210045 (HOT) World Circuit WCD065 (NN/P) Full Clip FCR2003 (V) Investment FerreXL IFXLCD160 (V)

DMG TV DMGTV001 (DX)

Setanta SETCD114 (V)

Jive 9224772 (P)

THE YEAR SO FAR... TOP 20 COMPILATIONS 8 MRF ALL TIME CLASSIC TEARJERKERS LOVE - ETERNAL LOVESONGS

OBIGINAL SOUNDTRACK VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS ORIGINAL SOUNDTRACK VARIOUS ARTISTS VARIOUS ADDISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS

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INTERSCOPE/POYDOR WSM VIMU EMI VIRSIN SANCTUARE FPIC MINISTRY OF SOUND EMI VIRGINUMTY EMI VIRGINJUMTV DATE EMG/TELSTAR TV UNITY

Artist albums: 78.2% Compliations: 21.8%

DANCOTE STAR TV WARNER DANCE UMITY UMTV/WSM SONY TWWSM WARNER DANCE **EMI VIRGINUMTV** DECCA

music week

SINGLES

SPIRIT IN THE SKY

| 2 | 6 | пом | now | пом |
|--|------------------------------|----------------------|-------------------------------------|---------------------|
| n | رى | 4 | ω | 2 |
| 2 & ALLI HAVE Jennifer Lopez feat. LL Cool J | MOVE YOUR FEET Junior Senior | U MAKE ME WANNA Blue | BEING NOBODY Richard X Vs Liberty X | SCANDALOUS Mis-Teeq |
| Epic | Mercury | Innocent | Virgin | Telstar |

Spirit In The Sky

Gareth Gates



SUNRISE Simply Red

Simplyred.com



13 19 ALL THE THINGS SHE SAID VATU 8 18 KA-CHING! Shania Twain 9 16 GOSSIP FOLKS Missy Elliott feat. Ludacris 15 FLASH Queen & Vanguard 7 14 I BEGIN TO WONDER Dannii Minogue 5 13 BEAUTIFUL Christina Aguilera 12 MESMERIZE Ja Rule feat. Ashanti Murder Inc/Mercur THE BOYS OF SUMMER DJ Sammy Data/Ministry Of Sound BUMP BUMP BUMP BZK Teat. P Didd interscope/Polydor

PROVIDER/LAPDANCE NERI

CD2 Bonus Track + Exclusive Gareth Gates Interview CD1 Includes Bonus Track + Amazing Video

UKCHARIS BEG RADIO 1 FORS







2 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone

- 4 STRIPPED Christina Aguilera 3 DANIEL IN BLUE JEANS Daniel O'Donnell
- 5 BACK IN THE WORLD Paul McCartney
- 8 NEON NIGHTS Dannii Minogue 6 BALLADS — THE LOVE SONG COLLECTION Boyzone Universal Triversal Triversa 7 BY THE WAY Red Hot Chili Peppers
- 10 JUSTIFIED Justin Timberla 9 LET GO Avril Lavigne





- 9 12 GREATEST HITS Tom Jones 10 7 GET RICH OR DIE TRYIN' 50 Cent
- 20 13 THIS IS ME...THEN Jennifer Lope:
- 15 15 GREATEST HITS HISTORY VOL 1 Michael Jackson Epi 12 14 ANGELS WITH DIRTY FACES Sugababes Island/Uni-Island
- 11 17 ETHER SONG Turin Brakes 25 16 UP! Shania Twain

The Kumars

5 19 REASON Melanie C 13 18 VERY BEST OF - EARLY DAYS & LATTER DAYS Led Zeppelin Atlant



COMMERCIAL POP TOP 30

UPFRONT CLUB CHART TOP 40

| Per Annual | 1 8 3 SUNRISE (LOVE TO INFINIT | 342 5 3 RETTHIN IS A DANCER (MASIC M. | | 4 per 1 CHANGE THE WORLD (DIN) | | 6 32 2 YET ANOTHER DAY (ARMIN | 7 3 6 MAKE LUV (ROOM S/OXWE | | 9 15 2 NOW AND FOREVER (ORIGINAL) |
|---|--------------------------------|--|--------------------------|--|------------------------------|--|---|---|---|
| The Agus Cannob Red Simply Red Simply Red | (NES) | U MAKE ME WANNA Blue (BIG JAY/STARGATE/JRBM/ NORTH ARXES) | RHYTHM IS A DANCER Snapi | (CLISTONE FROM MIGHT POSSER COMMINE U MINES) | BOOTH OF THE STATE AND SET A | LOWING YOU '03 Marc Et Claude Positing | (APOUL OFARRUTE MARKE ET CLAUDE WITH PAUL HUTSCHOSSAGE MOZES) | (ALTRABEATICA STONEN-TRANCEFRIDAY MOHT POSSEESCOTT BROWN MIXES) | THE RESET HAS BURNELED THE SHARED THE RESEARCH THE WAYNESS THE RESET HAS BURNELED THAT THE WAYNESS THAT THE WAYNESS |

Shellield Tunes, Edel LIXERIYY HAYESIDJ SHAH VS. PEDRO DEL MARVINSIDER MIXESJ 8 1 3 CRAZY, SECY, MARVELLDUS Patientori (PASTENDORFORMETANDODICAL MAYNEGUTRABEAT MIXES) 9 5 5 LOROVE ALL NIGHT Cellos Dion NOW AND FOREVER Astral

12 13 2 RHYTHM OF THE NIGHT Alex Cleat. Yasmin K W-TRANCEEXTENDED ANXEST

14 16 3 CAN YOU FEELWHAT TH GOING THRU) MAIT SCHWART presents Shallan ISONOMMER MOTHER LISEKERS MODES) 13 21 2 I DON'T WANT TO MISS A THING OF BY

15 12 7 YOU SPIN ME BOUND Dead Or Alive
MARK HODE'S HE MOTIVIDAGEMENT STUDIO CHEDING PRIVESS LILIN MOEST

18 15 FILLD OF DREAMS FID & FIII PARADORNEETE & STYLESO-TEXUSINE, SUSPECTS MIXES 16 2 4 IBELIEVE Sani Fall. T.J. Davis
(SASHVARAG & GLALDEMANNAN NS. TRIFFICISTEND NS. LAURENT MIXES) 17 11 5 FLY ON THE WINGS OF LOVE XTM presents Amia

19 29 7 I BEGIN TO WONDER Dannii Minegue (KRYSTAL KRUW & MAATTAWD, BARDOT MIXES)

20 9 2 BACK AGAIN (LP SAMPLER) Jan Wayne 21 19 2 HELP ME MAMA Lemonescent FONIGHT Westlife 22 22 7

Supertone/Universal

SAVE A PRAYER (2003) Benjamin Swen teat. Chilli SOSSIP FOLKS Missy Elliott feat. Ludacris PATROY SUM ADDES! MAKE LUV Room 5 teat. Other Cheatham (ROOM SCXWELL MIXES) JUST BE DUB TO ME REPENSION MOSES; ALMIGHTYPAUL START MIXES! 23 111 2

Simplyred.com SCHOOLING MIC/THROLL SEBYCHS MYCES MAIN Schwartz presents Shales. Data WAYAWEST LONDON DEEP MIXES) Dino Lenny M(XES) Shortlase feat. Destry ATFC AUXES! Simply Red

AN BUURENAHVER & HAMMER MIXES) Armin Van Buuren Nebula UAL ANVINE INSPIRATION MIXES Revelation MXES) Room 5 test. Oliver Cheatham

TOWN SPRISHINESFASHIONISTA 2KOKOD CREME MIXEST KIN CHERR 4 EXCUSE MEI (V)TO JUMOR JACK" LUCENTE MIXES) Nu Rican Kidz presents 25 2 PEOPLE WILL BELIEVE (SMITH & SELWAYITEST PILOT MIXES) Jamez 4 GOSSIP FOLKS (FATBOY SLIM MIXES) Missy Ellight leaf. Ludacris 13 mm 1 MY LOVE IS ALWAYS THERE (MIXES) Saftron Hill feat. Ben Onono DAMAGED (ANTILLASMED & FARMA/ARCTICA MIXES) Plummet

Future Greave

LONNO YOU 'NS JAPOLLOFANRITENANFO ET COALUE WITH PAUL RUTSCHISSAIC MACES, Mare El Claude 5 TSHOULD KINDW (ALEX MERUFLATLMENVALLY LOPEZ MIXES) Dirty Vegas FINK PHENOMENA (ACIXES) Armand Van Helden 5 -CALLING YOUR NAME (AUXES) Jan Johnson

22 14 6 HONTHAN (SHANGAN SURPRISEARCHTANATCH LUCCLINNER GROUDT-MORSTER MOTES) Veren fram LA YOOKY PALEY GOLD GARALEYS OF HASSE AND SYLAL DEENNING KEY GAR HEA. THII DARRY 23 10 5 GOD MUSIC (MIXES) Dumonde

28 11 4 NOTHING (HOLDEN & THOMPSOWS)LVER OTP MIXES) Holden & Thompson 28 38 2 U MAKE ME WANNA (BIG JAY/STARGATE/URBAN NORTH MIXES) Blue 25 19 8 DOWN AND UNDER (KID CREAS MIXES) KIG Creme leat. Shurakano 27 40 2 BEAUTIFUL (AVXES) Christina Aquilera

29 31 4 SCANDALOUS (DERRICK MCKENZIE, ROB STONEY & ROB HARRIS MIXES) MIS-Teeq TOBETHER (SEAMUS HAUIORIGINAL/TULA MIXES) Artificial Funk 29 7 GUESS YOU DIDN'T LOVE ME (MIXES) Terri Walker 31 33 4 LUV 4 LUV (ARXES) Robin S

中1551422042504353535242633342644151314530441531453443314534 24 6 KANETIGERTEGER TREATER THE TREATED TO THE TREATED 26 6 BURNING UP (DIFFERENT GEAR MIXES) Alpinestars 34 22 5 MAGIC LOVE (MIXES) Bent 37 cm 1 16100000000000

Multiply

38 34 6 I BELLINE (SUSHMANDE & CLAUDEMANAVA: TRIFTINSTEND VIA LAURENT MATES) BASH FIRST TAL DIA'S

THE SIN TO WONDER (XRYSTAL KRRIX & MARTHUR D. BARDOT LINES) Darrel Mingar

THE 1 STUCK IN A GROOVE (MOXES) Purebone

Leud! Recordings KentonEdel

28 6 5 MONTANA VERICE HOM (SHAMSHAI SURPRISENTOW/TOW MADDLIAWEW GROUNDS-ADDISTER MONTS) (SHAMSHAI SURPRISENTOW TOWN MADDLIAWEW GROUNDS-ADDISTER MONTS)

29 76 6 SAVE A PRAYER SEK teal. Belay

30 TEEN 1 SCHOOLDUS MILTERS STONEY & ROB HAPPIS MAKES)

OFFICIAL

2 THE JUMP OFF LIT KIM feat. Mr Cheeks 9 SATISFACTION EVE 8 BUMP, SUMP, BUMP BZX 1 9 IN DA CLUB SO Cent 2 6 BEAUTIFUL Snosp Dags

UK

CHARTS

22 2021 I VIOLEN WHICH TO MAINT LOSS REPRESENTED TO BE A MORNING TO BE REMOVED TO BE A MORNING TO BE A MORNING TO BE A MORNING TO BE A TO BE A MORNING

PRE-RELEASE AIRPLAY TOP 20

MAKE LUV Room 5 test. Oliver Cheatham

CHANGE THE WORLD Ding Lenny Vs The Housamardins

Def Soul Riverman Champion

Talkin' Leud Serious/Mercury Dala/Ministry Of Sound Dala/Ministry Of Sound Elektra/EastWes

19 17 FREE (LET IT BE) Stuard 20 19 SPACE Silomott

Compiled from pre-release airplay of dence records on Capital FM, the Gallary Nework, Kiss FM, Ratio One and The Vibe

ALL THE LATEST PROMO'S HIDEDONITIONE DELEACE

COOL CUTS CHART KISS | A

23rd Century Recordings Mulliph Defected iDetting a LIX release at last with new misss from TiAman Lintmacher and Benny Benassifi (Myce house tare is back with new mices from Repositions and Fank Frests.) (Altesty) by as an internamental new hape with a wood from (magen Bailey) The best tack from their recent altern with a nerox from John Middleton) ectro heavy recipits coals son lacked og a ramix from Eaver Rackelffe) Cocce integratation of a Gary Marrar Int with mises from Sconfrog) 6 CEST EVERYBODY COME ON (CAN UFER, IT) Reds Vs Skribble Trace cases of the SOS band classic set to be a crassover hit (Muse version of the music form the papeler Peopol TV ad) (Dool underground house track with a hooly woest) 9 Can DIRTY BASS Carl Cor & Christian Smith 11 8 NEW FUNK THEORY H-Foundation 3 HUSAN Bhangra Knights Vs Husan 10 12 JUST BE DUB TO ME Revelation WHO'S CRYING NOW DUCHIOME 7 4 EVERYBODY Brancascia & Alsher 8 10 SOUL REPLY Stylophoric 2 IF YOU WANT ME Warrier CEL ALIVE Pure Orange 1 LONELINESS Tomoraft

(Amesicae Print groom, one of the highlights from their forticoming album Environmenty)
12 cm 86407149, TOGETHER Oceanish
Aniquel With mibris from Gabriel & Dresden, DUMontary and DUStath & Pedra Del Mari Big gazge have from thro years back revitalised by Jon Quiter) Sig voce fates the with a remix from Symmy 13 LED FEEL ALIVE The Demetrics Project

Nabula Defected Step Deep And Rell Direction Darly Free

Anjunabaats

Sheefolt hasse cover of the electro places; with Raking Clarke go woods) 15 TEL PLANET ROCK FUNKY PLANET PINNESS THRIBBE 16 EES WANTS U BACK Emma Warren 14 Em CARRERA2 Three Drives

former Trees Frequency produces don Camberli mich a disprovam anthony 17 19 RIGHT STUFF LC Anterem Vs Paytha Radio (Follow up to last year's in The Underground)

18 9 NOW AND FOREVER Astrail

Considera Dibelio or petuanistativo de levere dese dese filosofo robestiviegnes deseandes de coma travitar del La devolutiona Technologia (Carlo de Carlo de (Big in Eartyce already, now rist) a hot new Taul Paul restrict Patrone house prome mich a resto disco feet) 20 EEE ILIKE LOVE Solitaire 19 EES PRESSURE Hatrinx

Oryg

T saggar artine

Rob Dougan Moloko Junkie XI.

Groove Armada Sam übernick

The UK no.1 Promotions

Dino tenmy

UPFRONT:PRE-RELEASE

Data

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TOP 10 BREAKERS

Sheffield Tunes/Edel Double F Double R All Around The World Loud Recordings TRLP & RILIPEDINGNIE ORBIGNY AND POSSENTRANCE HINESJ DTM IT'S TRICKY 2003/PETER PIPER 2003 (MIXES) Run-DMC Vs. Jacknife Lee HUBBUB (MICK MUIR MARTIN GARCIA MIXES) Cattango Cass Mangan RHYTHM OF THE NIGHT (FLIP & FILL MIXES) Alex C test. Yasmin K DESTINATION (JURGEN VRIES MIXES) DT8 feat. Rexanne Wilds CAN'T NOBODY (STEVE 'SILK' HURLEY MIXES) Kelly Rowland SAVE A PRAYER (2003) (MIXES) Benjamin Sven feat. Chilli WEEKEND! (N-TRANCE/EXTENDED ANXES) Sconter LET YOUR LOVE SHINE /M/XES) Luxx WHO SAID (MIXES) Planet Funk

Dancer, while pole position is occupied by veteran chart campaigners

Dub To Me. As its title suggests, this track takes its inspiration from derivative of the SOS Band's Just Be Good To Me. It's changed style two arrivals in the upper echelon that have a strong Norman Cook storms onto the Upfront Club Chart at number four, making it the on December 7, 2002. Charge The World samples Paul Heaton's Seats International's Dub Be Good To Me - a Cook creation, which as well as title along the way. The SOS Band original was soulful; London O Hull 4), which features Norman Cook on bass guitar. popped the club and sales charts in 1990 - which was itself a Seats International's recording switched it to a dubby reggae

Nas, who debuted at number three last week with I Can, remains there On the Urban Chart, 50 Cent's in Da Club is number one for the sackground and Revelation's recording is a full on trance-formation. Dogg's Beautiful, which is runnerup for the fifth time in succession. but gains heavily, closing the gap on Snoop to a quarter of what is ixth week in a row and continues to enjoy a big lead over Snoop was, although he is still way behind 50 Cent.



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120 7482 974 Any Dus intersted in being considered for our maining list and receiving these promots (and more) then contact. Matt Rickard - 02074829742 or rickard.hyperactive@music-house.co.uk After many successful releases in 2002, here are a few of our key releases to look forward to in the coming weeks... ustin Timbertake ол сриоте Ultra Kate The No.1 club promotions company in the UK.

CHART COMMENTARY
by ALAN JONES

inistry Of Sound takes all of the top three places on the Upfront Chart this week, with its Data imprint taking bronze and silver medals for Sholan's Can You Feel and Snap's Rhythm Is A

Commercial Pop Chart, having one more point but one fewer supporter than runners-up Blue's You Make Me Wanna and just four points more and also jumps 4-1 on the Commercial Pop Chart. The song, which is also on schedule to provide Simply Red's biggest hit in five years on Hucknall's new MOS-distributed label, Sunrise storms 8-1 this week Simply Red, with Sunrise. The first release on Simplyred.com, Mick the OCC sales chart, enjoys a small but comfortable 31 point (4%) lead on the Upfront Chart, but barely scrambled to the top of the

vocals from the Housemartins' Flag Day (from their 1986 debut album There are no new Fatboy Slim mixes in the Top 10, but there are highest new entry of the year to date. The last record to debut higher Meanwhile, Revelation move 20-10 on this week's chart with Just Be connection. Change The World by Dino Lenny Vs. The Housemartins was Layo & Bushwackal's Love Story, which debuted at number two than Snap's Rhythm Is A Dancer.

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| Universal TV | | | |
| THE VERY BEST OF COLU FEET BTT THE CALCADA | | 12 24 THE BITTER END Placebo | 122 |
| Jive | 16 23 CRY ME A RIVER Justin Timberlake Jive | 3 CRY ME A RIVE | 162 |
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29 39 HEY MA Cam'ron feat, Jueiz Santana Roc-a-fella/Mercury 20 38 INCREDIBLE (WHAT I MEANT TO SAY) Darius Mercury

| ROBBIE WILLIAMS: Come Undone (EMI) | JUSTIN TIMBERLAKE: Rock Your Body (Jive) | TATU: Not Gonna Get Us (Interscope/Polydor) | STEREOPHONICS: Madame Helga (V2) | DAVID SNEDDON: tbc (Mercury) | RADIOHEAD: tbc (Parlophone) | MADONNA: American Life (Maverick) | GIRLS ALOUD: No Good Advice (Polydor) | COLDPLAY: Clocks (Parlophone) |
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Ministry Of Sound

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| 40 100TH WINDOW Massive Attack | ESCAPOLOGY Robbie Williams | A NEW DAY AT MIDNIGHT David Gray |
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> KEY UPCOMING RELEASES
> BUR: Think Tank (Parlophone)
>
> May 5 LINKIN PARK: Meteora (Warner Bros) GIRLS ALOUD: tbc (Polydor) March 24 May 26

MIS-TEEQ: Eye Candy (Telstar) MADONNA: American Life (Maverick) SIMPLY RED: Home (simplyred.com) MARILYN MANSON: The Golden Age Of Grotesque (Interscope/Polydor) May 12 March 24 March 31 April 21

STEREOPHONICS: You Gotta Go There To Come Back (V2) May 19 DAVID SNEDDON: tbc (Mercury) THE WHITE STRIPES: Elephant (XL) April 28

MAN DIKALBUMS

THE OFFICIAL UK ALBUMS CHART TOP 75

| | 2 | 9 | M A | R | CH 2003 | |
|---|---|-----|-------|-----|---|---|
| | | The | East. | Wes | Title Artist (Producer) | Labe/CD (Distributor) Cass/Viny/VMD |
| | • | 1 | | | COME AWAY WITH ME * | 14. |
| ٨ | | 2 | 2 | | A RUSH OF BLOOD TO THE HEA Coldplay (Nelson/Coldplay/Phian) | D ★4 Parlophone 5405042(E) 5405044(5405041/- |
| A | | 3 | 6 | | DANIEL IN BLUE JEANS Daniel O'Donnell (Ryan) | DMG TV DMGTV001 (DX) DMGTV0001/-/- |
| | | 4 | 3 | 21 | STRIPPED ★ Christina Aquilera (Storch/Perry/Mo | RCA 74321961252 (BMG) rales/Ballerd) 74321961254/-/- |
| 9 | | 5 | N | W | Paul McCartney (Kehne) | Parlophone 5830052 (E) |
| | | 6 | N | W | BALLADS - THE LOVE SONG COLLEC Boyzone (Hedges/Mac/Lipson/Wake | |
| | | 7 | • | 37 | Red Hot Chili Peppers (Rubin) | rner Bros 9362481402 (TEN) 9362481404/9362481401/- |
| | _ | 8 | N | | NEON NIGHTS O Durni Minogue (Karpi/Blackwell/Messerae | London 2564600032 (TEN) traffonald Noissa/Variaus) -/-{- |
| | | 9 | 8 | | LET GO ★3 € 2 Amil Lavigne (The Matrix/Fransce/Zi | Arista 74321949312 (BIMG) 4 |
| | 1 | 0 | 7 | | JUSTIFIED ★2 # 1 Justin Timberlake (Williams Rugor Timbaland Mic | Jive 9224772 (P) Kright/The Underdogs/Sect -92248211- |
| | 1 | 1 | 10 | | 50 Cent (Dr Dre/Eminem/Various) | terscope/Pelydor (SCASGSAI2 (U) -/UNIAS3SAU- |
| | 1 | 2 | 9 | | GREATEST HITS * Tom James (Sullivan/Mills/Various) | Universal TV 8828632 (U) -/-/- |
| ٨ | 1 | 3 | 20 | | THIS IS METHEN ★ Jernifer Lopez (Pooney/Shez/Oliver, | |
| ٨ | 1 | 4 | 12 | 31 | ANGELS WITH DIRTY FACES *2 & Sugababas (Wheatley/Crolgio/Lucas | (Backstar/Various) 4-4- |
| | 1 | 5 | 15 | | Michael Jackson (Jones/Jackson/B | |
| ٨ | 1 | 6 | 25 | | UP! ★ ★ 1 Shania Twein (Lange) | Mercury 1703442 (U) |
| | 1 | 7 | 11 | _ | ETHER SONG Tarin Brakes (Hoffer) | Source CDSDUR0054 (E) -/SDURLP054/- |
| | 1 | 8 | 13 | - | VERY BEST OF - EARLY DAYS & LATTER Led Zeppelin (Page) | DAYS O Adamie 7567836195 (TEN) |
| | Ė | 9 | 5 | | REASON ● Melania C (laGassick/McCarthy/Van | |
| | 2 | _ | 21 | | BUSTED ★ Busted (Robson/McLaughlin) | Universal MCD50084 (U) |
| ٨ | 2 | 1 | 24 | 20 | ONE LOVE *4 Bis Statistic Office & Jos Young Parington | |
| | Ξ | 2 | 19 | 2 | The Dubliners (Various) | Sanctuary TVSAN003 (P) |
| | | 3 | 16 | 43 | THE EMINEM SHOW ★3 # 2 Eminem (Dre/Eminem/Bass/Porter) | Interscope/Polydor 4502322 (U) 4832504/4532301/- |
| | Е | 4 | 17 | 7 | SIMPLY DEEP Kelly Rowland (Eliott/Fusari/Various | |
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| 2 | 2 | | A RUSH OF BLOOD TO THE HEAD *4 Pariophone 500002 (E Coldplay (Nelson/Coldplay/Phian) 5405044/5405041) | A | 28 | 42 | 43 | THINKING IT OVER ★2 V2 VVR1017782 (3MV/P) Liberty X (Verious) VVR1017784/- |
| 3 | 6 | | DANIEL IN BLUE JEANS DMG TV DMGTV001 (DX Daniel O'Donnell (Ryan) DMGTV001/- | | 29 | 23 | 60 | MISSUNDAZTOOD \$5 \$6 3 Arista 07822147182 (BMG) Pink (Perny Ellect/Aussin/StoethFrederiksen/Saps)74321913244/- |
| 4 | 3 | 2 | STRIPPED * RCA 74321961252 (BMG Christina Aguilera (Storch/Perry/Moralas/Ballard) 74321961254-) | 9 | 30 | и | EW | BABY I'M BORED Setenta SETCD114 (V) Evan Dendo (Brion/Goppin) |
| 5 | 8 | ŧξVi | BACK IN THE WORLD Parlophone 5330052 (E Paul McCartney (Kahne) | | 31 | 18 | 2 | THE ESSENTIAL CLASH Columbia 05103962 (TEN) The Clash (Foots/Pearlman/Savers/The Clash-Unique/Persy/Price) /- |
| 6 | B | KEW | BALLADS - THE LOVE SONG COLLECTION Universal TV 035012 (L Boyzone (Hedges/Mec/Lipson/Wakin/Various) -5-1 | | 32 | 28 | 7 | I CARE 4 U ● Independiente/Blackground/Unique ISOMSTCDL (TEM) Azilyah (Timbaland/Bishou/Rapture/Seats/Kelly/Various) -/- |
| 7 | | 3 | BY THE WAY *4 # 3 Werner Bros 5362481402 (TEN Bud Hot Chili Poppers (Rubin) \$362481404753624814014 | 1 | 33 | 33 | 2 | HOME Epic 909032 () Doie Chicks (Dies Chicks/Maines) |
| 8 | D | (EV | NEON NIGHTS O London 2584500332 (TEN Durni Minague (Karpi Blackwell/Mestersen/Ronald/Noines) /- | | 34 | 31 | 22 | ONE BY ONE * RCA 74321973482 (BMG) Foo Fighters (Basku line cz/Foo Fighters/Kasper) -/74321973483/- |
| 9 | 8 | 2 | LET GO *3 # 2 Arista 74321949312 (BMG Amil Levigne (The Matrix(France)/Zizzo) | i 🛦 | 35 | 45 | 21 | GOTTA GET THRU THIS * Polydor 551252 (U) Deniel Bedingfield (Bodingfield) Staton/D&D/Te/for/Stone) -/- |
| 10 | 7 | 2 | JUSTIFIED *2 # 1 Jive 9724772 (P Justo Terbelake (Williams Rugol Terbelake (Michael Specific) - 872471 | 4 | 36 | 32 | 26 | MELODY AM Well of Sound WALLCO27 (V) Royksone (Royksone) |
| 11 | 10 | , , | GET RICH OR DIE TRYIN* Interscope/Polydor (SCASSSAIZ)U 50 Cent (Dr Dreffininem/Various) /UNIASSSAIZ | 6 | 37 | 23 | 2 | D D DON'T DON'T STOP THE BEAT Mercury PROSESSED (U) |
| 12 | 9 | - | GREATEST HITS ★ Universal TV 8828632 (U | ō | 38 | 34 | 21 | Junior Senior (Tree/sen/Junior) -,0679201/- A NEW DAY AT MIDNIGHT *3 East West 5048816582 (TEM) |
| 13 | 20 |) 1 | THIS IS METHEN * Epic 5101282 (TEN | ō | 39 | 46 | 18 | David Gray (Gray/Clune/Polson) -/-/- ESCAPOLOGY ★5 # 4 EM15433942 (E) |
| 14 | 12 | 3 | ANGELS WITH DIRTY FACES *2 # 1 Island Un-Island CIDE 122 IL | 0 | | 30 | 6 | 800 Floor Williams (Chambers/Power) 5439944/5439941/- 100TH WINDOW ● Virgin CDV2967 (E) |
| 15 | 15 | | Sugababes (Wheatley/Craigie/Luces/Rockster/Various) 4-1 GREATEST HITS – HISTORY VOL. 1 Epic 5018692 (TEN | 0 | 41 | 43 | 10 | |
| 16 | 25 | 1 | Michael Jackson (Jones/Jackson/Bottrell/Riley) 4/1 UP! ★ ★ 1 Mercury 1703442 (U |) | 42 | 26 | 183 | Good Charlotte (Valentine) 4-f- THRILLER ★11 Epic CD85500 (TEN) |
| 17 | 11 | | Sharia Twein (Lange) 4-9 ETHER SONG Source CDSDUR0054 (E |) | 43 | 36 | | Michael Jackson (Jones) 408593(19933QMD8533) A LITTLE DEEPER ★ Polydor 5899552 (U) |
| 10 | | | Turin Brakes (Hoffer) -/SOURLPUSA/ WERY BEST OF - EARLY DAYS & LATTER DAYS O Adamic 750703195 (ID) | | 43 | 22 | | Ms Dynamite (Remi/Bloodstry/Avany/Punch/Dyer) -/5899551/- EVERYTHING'S EVENTUAL O Polydor 6651992 (U) |
| 19 | | _ | Led Zeppelin (Page) -/-/ REASON ● Viroin CDV2969 (6 | | 44 | 71 | - | Appear (four Chairs Chairy in De West Navier Chair Ch |
| 13 | - | | Melanie C (laGassick/McCarthy/Various) TCV2983/-i BUSTED ★ Universal MCD50084 (U | E | | 14 | 14 | Nickelback (Parashar/Nickelback) 4/4- DIVE IN ★ Marcony 663592 (Lf) |
| 20 | 21 | | Busted (Robson/McLaughlin) 44 | | 46 | 41 | 16 | Darius (Glenistant ew/Hedges (James & Read/Darius) -/-/- THE CELTIC CHILLOUT ALBUM 2 Decadance DECTYGES (TEXT) |
| 21 | 24 | 2 | But Stadies, Out of the & Joe Howes Pering on Denia The Rock Supe Physic SIAM CITY SPIRIT OF THE IRISH Sent turn y TVSAN003 (P | ŀ | | 37 | 2 | Byan & Rachel O'densel (Moran) -/-/- BIOGRAPHY - THE GREATEST HITS Arista 888/650222 (BMG) |
| 22 | 15 | _ | The Dubliners (Various) 1/4 | | 48 | 40 | | Lisa Stansfield (Dovaney/Morris, Moltran, Coldcus/Michael Queero) -/- |
| 23 | 16 | 4 | THE EMINEM SHOW ★3 ■ 2 Interscope(Polydor 4932322 (L Eminem (Dray/Eminem/Bass(Porter) 4932504/4932301/ | | 49 | 51 | | Audioslave (Rubin/Audioslave) -/-/- |
| 24 | 17 | _ | SIMPLY DEEP Columbia 5096042 (TEN Kelly Rowland (Elliott/Fusari/Various) | | 50 | 49 | _ | Donny Osmand (Barlow/Kennedy/Woodcack) -/-/- |
| 25 | 14 | | HEAVEN O Data/Ministry Of Sound DATACODIX (3MW/TEN DJ Sammy (DJ Sammy) | <u> </u> | 51 | 64 | 19 | UNEREAKABLE – THE GREATEST HITS VOL. 1 🛧 4 S (100191992) (BMG) Wegside (Mac:Wagnusson/Krauges/Franston/Waterman/Various) (MG27909004) |

26 22 7 GOLD ● Elle Fittoerald (Various)

27 ■ UNDER CONSTRUCTION ● Elektra 7559628132
Missy Elliott (Timbaland/Elliott/Brockman) -/75586

| 42 (U) -/-/- | 52 35 3 THE ESSENTIAL Epic 5108402 (TEN. Ozzy Osbourne (Osbourne/Various) |
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| (TEN) | 53 38 3 STATUES O Echo ECHICD44 (P) Moloke (Moloko) ECHMOCACECH(P44) |
| MV/P) 784/-/- | 54 48 103 PARACHUTES *6 8 2 Parliaphone 5277832 (E) Coligiay (Nation/Colegiay/Alison) S2778345277831- |
| (BMG) | 55 54 38 HEATHEN CHEMISTRY ★3 ★1 Big Brother BODCOOS (DWAVTEN) |
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| -/-/- (TEN) | 57 51 115 CALIFORNICATION ★ # 4 Warner Bros SSS2473882 (TEN |
| L (TEM) | F.Q DE GOD'S SON Columbia 5088115 (TEN |
| 932 () | Nas (Remi/The Alchemis/Various) /9988111/- |
| -/-/- IBMG) | J 9 " The Coral (Broudie) -/DLTLP0064 |
| 73481/- | Alicia Keys (Dupri/Burruss/Brothers/Keys) -/-/- |
| 152 (U) -/-/- | 61 57 16 COMFORT IN SOUND ● Echo ECHCD43 (P Feeder (Norten Wicholas) ECHMC43/ECHLP43/ |
| 127 (V) .P027/- | 62 NEW DOLL REVOLUTION EMI/Liberty 5815102 (E |
| 200 (U) 2001/- | 63 NEW PIG LIB Demino WIGGD122X (V. Supplier Mellorus (Mallorus/The Jicks) - WIGGP122X |
| 2 (TEN) | 64 59 38 ORIGINAL PIRATE MATERIAL * Locked One'S Security DESTRUSED (TEX |
| 942 (E) 39941/- | 65 so 33 NELLYVILLE ★2 € 1 Universal 0185902 (U. Neby (Just Blaze) |
| 167 (E) /2967/- | 66 67 25 ELVIS - 30 #1 HITS ★2 62 RCA 0786380792 (BMG) Dris Presider (Various) 078638079447786380791 |
| (NET) | 67 NEV ANTENNA RCA 82878515552 (BMG) -92878507701 |
| (TEN) | GQ FEVER ★5 € 3 Perlophone 5358042 (E |
| 085830 952 (U) | 60 53 3 US Blanco Y Negro 0927499562 (TEN |
| 99551/- 992 (U) | Mull Historical Society (MacIntyre) √0927407881/ 70 RE SONGBIRD ★4 € 1 Bix Street/Hot G210045 (HOT) |
| 152 (U) | Eva Cassidy (Cassidy/Biondo) G410005/-/ |
| 44. | Bee Gees (Bee Gees/Stigwood/Richardson/Galuten/Mandor/Farious) 5894/34/- |
| 322 (U) -/-/- | Blue (StarGste/Ruffin/Steelworks/Pedicy/Godfrey) SINMC 8/- |
| -/-/- | 73 RE CHOCOLATE FACTORY Jive 9225082 (P. /9225091/- |
| (BMS) | 74 RE LADIES & GENTLEMEN - THE BEST OF *1 85 Epic 4917052 (TEN George Michael (Michael/Osuglas/Waldes) 4917054(-/4917058 |
| (TEN) | 75 THROWING MUSES (AD CAD2301CD (V. Throwing Muses) 4AD CAD2301CD (V. 144 |
| 802 (U) | |
| 12 (BMG) 2590V-/- | PLITTING COLD SELVER PLANNERS are made on combined and sales of cost + (DXX,000) = (100,000) (IAX,000) selfax, CBs, IPs, Medical and CAL Br and cost IPS) PLETTING CROPE SELVER PROPERTY (CAL Br and cost ACM AND COST (CAL BR |

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A Sales Increase 50% or more

TOP COMPILATIONS

| 2 | 1207 | ⊋ Title ≩ Artist | Label/CD/Cass/Viny/MD (Distributor) |
|---|------|---------------------|--|
| 1 | | , THE VE | RY BEST OF COLD FEET Universal TV 0888302/-7-4-UI |
| 2 | 2 | , THE VERY B | EST EUPHORIC HOUSE BREAKDOWN |

3 3 THE VERY BEST OF MTV UNPLUGGED 2 .

4 NEW THE VERY BEST OF ALL WOMAN 2003 5 . 2 CHICK FLICKS - THE SEQUEL O

6 NEW TOP OF THE POPS SPRING 2003

7 7 5 THE VERY BEST OF RELAXING CLASSICS
Decre 47380229-1-1-1-UI 8 NEW CAPITAL GOLD SOUL LEGENDS
Virgin MIL VTDCD5171-1-1-- (E)

9 NEW SUPER 70'S

Virgin/EMI VTDC0513/-/-/- (E)

| ш | . A | שווו | N 9 |
|----|-----|----------|---|
| 10 | | | TION — FUTURE Ministry Of Sound MOSCOS1/-/-/- (3MV/) |
| 11 | NEW | TIMELESS | Decra (191963)L. |

12 6 5 CLUB MIX 2003 ● 13 8 2 SMOOTH JAZZ 2

14 13 10 CHICAGO (OST) 15 14 21 8 MILE (OST) ●

16 8 FRIENDS REUNITED
Uriversal TV 08960424-4-101 17 . S LIVE FOREVER - THE BEST OF BRITPOP

18 12 3 Q THE ALBUM EMI/Argin/Universal 0885042/-/- (E) 19 " 2 FUTURE TRANCE 2003

20 10 2 SHAMROCKS AND SHENANIGANS

ARTISTS A-Z

THE OFFICIAL UK CHARTS SPECIALIST 29 MARCH 2003

CLASSICAL ARTIST

| Tris | List | Title | Artis |
|------|-------|--------------------------------------|--------|
| 1 | MESO | BEETHOVEN/COMPLETE SYMPHONIES | Ratili |
| 2 | 1 | THE VERY BEST OF | Sibe |
| 3 | 3 | PART/PASSIO | Tonu |
| 4 | 4 | SENTIMENTO | Ando |
| 5 | 2 | REPRISE | Russ |
| 6 | 5 | ALED | Aled |
| 7 | 8 | BAX: SYMPHONY NO 6 | RSNI |
| 8 | 6 | KASHIF: THE QUEEN SYMPHONY | Roya |
| 9 | 7 | THE COLLECTION | John |
| 16 | 18 | THE ARMED MAN - A MASS FOR PEACE | Kerl. |
| 11 | 9 | THE GOLD COLLECTION | Lesle |
| 12 | 11 | ENCORE | Russ |
| 13 | 10 | I GIORNI | Ludo |
| 14 | 12 | HOLST: THE PLANETS, MYSTIC TRUMPETER | Rutte |
| 15 | 17 | HAPPY BIRTHDAY | Gidon |
| 16 | 14 | PROKOFIEV: PETER & THE WOLF | Dami |
| 17 | 19 | THE VOICE | Bussi |
| 18 | 13 | BEYOND IMAGINATION | Open |
| 19 | 16 | TURINA/SINFONIA SEVILLANA | Casti |
| 20 | 15 | DVORAK: SYMPHONY NO 7 | Lond |
| 01 | he Of | ficial UK Charts Company 2003 | |

COME AWAY WITH ME

DITCHING HERMANING

MAMBO SINUENDO

WHEELS WITHIN WHEE

THE JAZZ ALBUM 2003

SMOOTH JAZZ 2

TANTO TEMPO

KIND OF BLUE

10

A NIGHT IN PARIS

ial UK Charts Co

D MAKE ME WANNA

RUMP RUMP RUME

PROVIDER/LAPDANCE

SING FOR THE MOMENT

TES SCANDALINES

IN DA CLUB

ALI THAVE

MESMERIZE

MIDNIGHT

WORKIT

HEY MA

14 STOLE

18 15 MUNDIAN TO BACH KE

20 14 ox H 21 21 MAKEITCLAS

23 17 DILEMMA

19 12 BIT THE FREEWAY

22 13 PARADISE

27 20

28 26 LIKE ILOVE YOU

29 22 WHEN THE LAST TIME

GOSSIP FOLKS

CRY ME A RIVER

LOSE VOLISSELE

103 BONNIE & CLYDE

GIMME THE LIGHT

STREET LIFE

FABULOUS

30 24 THE STREETS

THUCZ MANSION

REMINISCE/WHERE THE STORY ENDS

RETH GATES FEAT. THE KUI

NORAH JONES: Live In New Orless

OUEEN: Greatest Video Hits - 1 VARIOUS: The Last Waltz

ZWAN: Mary Star Of The Sea DAVID GRAY: Live

al UK Charts Company 2003

MICHAEL JACKSON: History On Film - Volume II

BRIAN WILSON: On Tour DANIEL O'DONNELL: Shades Of Green

The Official UK Charts Company 2003. Compiled from data from a panel of Indee

IARS: Spirt to The Sky PAUL McCARTNEY: Back In The US - Concert Film

GOLD

| AL AILI | 31 |
|----------------------------|--------------------------|
| tist | Label (Distributor) |
| tile/VP0 | EMI Classics 5574452 (E) |
| bert & Selfwan | Decta 4600102 (U) |
| nus Peregrinus/Pitts | Naxos 8555860 (S) |
| drea Boze'li | Philips 4734102 (U) |
| sself Watson | Decca 4731002 (U) |
| ed Jones | UCJ 0644792 (U) |
| N0/Doyd-Jones | Naxos 8557144 (S) |
| yal Philharmonic OR/Kashii | EMI Classics 5573952 (E) |
| hn Rutter | UCJ 4726222 (U) |
| rl Jenkins | Venture CDVE956 (E) |
| | |

| CE | Kerl Jenkins | Venture CDVE956 (E) |
|----|--------------------------------|------------------------------|
| | Lesley Garrett | Decadance DECTV006 (TEN) |
| | Russell Watson | Decca 4703002 (U) |
| | Ludovico Emaudi | Arista 74321974622 (BMG) |
| В | Rutter/RSNO/Lloyd-Jones | Naxos 8555776 (S) |
| | Gidon Kremer/Kremerata Baltica | Nonesuch 7559796572 (TEN) |
| | Dame Edna/Mel Softanchbery | Naxos 8554170 (S) |
| | Bussell Wetson | Decca 04672512 (U) |
| | OperaBabes | Sany Classical Si09916 (TEN) |
| | Castille And Lece SO/Darman | Naxos 8555955 (S) |
| | London Symphony Orchestra/Day | is LSO LSO0014 (HM) |
| | zanzon ojngmanj oromozogou | |
| | | |

Parlophone 5386092 (E)

of Circuit WCD065 (NN/P)

est West 0927474072 (TEN)

nesuch 7558796912 (TEN)

Capo 82876503872 (BMG)

Columbia CK 64835 (TFN)

Label Cat. No. (Distributer

Verve 654942 (U)

UCJ 0694612 (U)

Verve 0680672 (U)

Verve 0653692 (U)

CLASSICAL COMPILATIONS

| | | ULASSIUAL_ | UUN |
|-----|---------|---------------------------------------|---------|
| Dis | Last | Tole | Artist |
| 1 | 1 | THE VERY BEST OF RELAXING CLASSICS | Various |
| 2 | 2 | CLASSICAL CHILLOUT GOLD | Various |
| 3 | 3 | THE CLASSICAL LOVE ALBUM | Various |
| 4 | 4 | CLASSIC FM - SMOOTH CLASSICS | Various |
| 5 | 17.0 | FAMOUS TENORS | Various |
| 6 | 7 | RELAXING CLASSICS | Various |
| 7 | 11 | CLASSICAL AMBIENCE | Various |
| 8 | 5 | PAVAROTTI/DOMINGO/CARRERAS | Various |
| 9 | 12 | 100 POPULAR CLASSICS | Various |
| 10 | 6 | ULTIMATE SILENCE | Various |
| 11 | 8 | PURE CLASSICAL CHILLOUT | Various |
| 11 | 10 | RELAX MORE | Various |
| 13 | 18 | 100 RELAXING CLASSICS | Various |
| 14 | 9 | ONLY CLASSICAL ALBUM YOU'LL EVER NEED | Various |
| 15 | 15 | RELAXING CLASSICS | Various |
| 16 | 19 | CLASSICAL LEGENDS | Various |
| | | 100 POPULAR CLASSICS - VOLUME TWO | Various |
| 17 | 20 | FAVOURITE CLASSICS | Various |
| | 17 | CLASSICS 2003 | Various |
| 19 | | CLASSIC ADS | Various |
| 20 | 32 | | *unous |
| 0 | The Off | Icial UK Charts Company 2003 | |
| | | | OCI |
| | | n | UUI |

| Label (Dissibutor) |
|------------------------------------|
| Decca 4738622 (U) |
| Decadance DECTV005 (3MW/TEN) |
| Decadance DECTV008 (TEN) |
| Classic FM CFMCD37 (BMG) |
| Black Box BB204 (DX) |
| EMI Gold 5748272 (E) |
| Crimson CRIMCD335 (EUK) |
| Emporio EMTBX320 (DISC) |
| Castle Music MBSC0517 (P) |
| Sony Classical 5079502 (TEN) |
| Decadance DECTV002 (TEN) |
| Classic FM CFMCD32 (BMG) |
| Pelse PBXCD557 (P) |
| Conifer Classics 75605513322 (BMG) |
| Crimson MIDDCD068 (EUK) |
| Virgin/EMI VTDCD489 (E) |
| Castle Music PBXCD555 (BMG) |
| Crimson CRIMSD202 (EUK) |
| Decca 4726812 (U) |
| |

JAZZ & BLUES

| - | Artist | |
|-----|----------------------------|-----|
| | Norah Jones | |
| | Ella Fitzgerald | |
| | Various | |
| | Ibrahim Ferrer | Wor |
| | Bebel Giberto | E |
| | Ry Cooder & Manuel Galbern | N |
| S | Rory Gallagher | |
| | Vanous | |
| | Miles Davis | |
| | Diana Krall | |
| 003 | | |
| | | |

Red Hot Chili Peppers BY THE WAY SCREEN DESTRUCTION - SARRY DAYS & LATTER DAYS | Ind Zennelin AUDIOSLAVE ONE BY ONE ANTENNA THE ESSENTIAL CLASH KEEP ON YOUR MEAN SIDE

COMFORT IN SOUND

DAMNATION AND A DAY

T-10/THE TENTH PLANET

TRAPPED/DIFFERENCES

YOUR DAY IS COMING

DOWN AND UNDER (TOGETHER)

TOTAL ECLIPSE OF THE HEART

DAN

HARD TRANCE EP-VOL3

BLACKOUT

FLASH

MIT FIRE

TOGETHER

BREAK 4 LOVE

BEING NOBOD

MOVE YOUR FEET

© The Official UK Charts Company 2003

3

10 🖂 HUM

11 100 DIRTY BASS

15 000

16 000

17 11 SHAKE YA SHIMMY

20 8 EPLE © The Official UK C

MELODY AM

100TH WINDOW

D D DON'T DON'T STOP THE BEAT

ANGELS WITH DIRTY FACES

IT'S LOVE (TRIPPIN')

MUSIC MAKER EP

THE VERY BEST EUPHORIC HOUSE BREAKDOWN

STATUES

19 BLUE JEANS

| | Autioslave | E |
|-------------|------------------|-------|
| | Foo Fighters | |
| | Cave In | |
| L CLASH | The Clash | |
| R MEAN SIDE | The Kills | |
| OUND | Feeder | |
| | Hed Planet Earth | Musi |
| AND A DAY | Cradle Of Filth | |
| ompany 2003 | | |
| DAME | E CINCI | EC |
| UANG | E SINUL | . E 3 |

MICele

Guyyer

Raze

Queen & Vanguard

Richard X Vs Liberty X

Artificial Funk feat, N Ettison

Carl Cox & Christian Smith

Miss Kittin And The Hacker

ALBU

Full Intention & Shena

Jan Wayne

Alpinestars

Ladytron

Molako

Various

Various

Sugababas

Massive Attack

Junior Senior

Matrix Vs Golderia

Meat Katie meets Lee Coombs

Kid Creme feat, MC Shurakano

Bad Company UK/Rawhill Cru BC Recordings BCRUKOGR (SRD)

Poin Kings Vs Flip & Fill All Around The World 12GL0BE213 (AMO/U)

Distorted Minds

Label (Distrib Warner Bros 9362481402 (TEN Atlantic 7567836195 (TEN) ic/Interscope 5101302 (TEN) BCA 74321973482 (BMG) RCA 82876515552 (RMG) Columbia 05109982 (TEN) Domino WIGCD124 (V) Echo ECHCD43 (P) Music For Nations CDMFN283 (P) Enic \$109632 (TEN)

Label Car. No. (Distributor

Talkin Loud 0779521 (U)

Kaos KAOSTOSP (SRD)

Mercury 0198191 (U)

Kingsize KS78 (SRD)

Ink NIBNE13TX (P)

Virgin RXT1 (E)

Nebula NEBTX041 (ADD)

Tidy Two TIDYTW0118 (ADD)

Champion CHAMP12784 (3MV/P)

Skint SKINT82X (3MV/P)

23rd Century C23101 (ADD)

Essence ESR010 (3MV/P)

Gigolo EFA278346 (SRD) Product/Incentive PDT10T (3MV/TEN)

Nukleuz 0506PNUK (ADD)

Wall Of Sound WALLTON (V)

Eabel Con No II

Mercury 0679201/- (U) Telstar TV/BMG -/TTVCD3307 (BMG)

PIAS Recordings -/PIASB065CD (V)

Serious/Mercury SER6712/SER67CD (U)

Island/Uni-Island -/CIDS122 (U)

Rem RAMM43/- (SRD) Parlophone -/5431162 (E)

Echo ECHLP44/ECHMC44 (P)

Virgin V2967/- (E)

Telstar/Invicta Hi-Fi 12STAS3311 (P)

Riverman RMR15V\$ (P)

Decca 04724162 (U)

| R & B | SIN | GLE | 5 |
|-------|--------|-----|---|
| | Artist | | |

Clipse

| Mis-Teaq | Telstar CDSTAS3319 (BMG) |
|--------------------------------|---------------------------------|
| 8lue | Innecent SINCD44 (E) |
| 50 Cent | Interscope/Polydor 4978741 (U) |
| B2K feat, P Diddy | Epic 6736452 (TEN) |
| Jennifer Lopez feat, LL Cool J | Epic 6736782 (TEN) |
| Ja Rule feat. Ashanb | Murder Inc/Mercury 0779582 (U) |
| NERD | Virgin VUSCD262 (E) |
| Missy Elict feat, Ludacris | Elektra E7390T (TEN) |
| Un-Cut | WEA WEA364CD2 (TEN) |
| Eminem | Interscope/Polydor 4978612 (U) |
| Nelly feat, Justin Timberlake | Universal MCST40312 (U) |
| Justin Embertake | Jive 9254632 (P) |
| Eminem | Interscope/Polydor 4978282 (U) |
| Kelly Rowland | Columbia 6735182 (TEN) |
| Cem'ron feat, Juelz Santana | Roc-a-fella/Mercury 0637242 (U) |
| Jay-Z feat. Beyonce Knowles | Roc-a-fella/Mercury 0770102 (U) |
| Séan Paul | Atlantic AT0146CD (TEN) |
| Panjabi MC Show | big/Instant Karma KARMA28CD (P) |
| Toni Braxton | Arista 82876506371 (BMG) |
| Big Brovez | Epic 6735212 (TEN) |
| Busta Rhymes feet. Spliff Star | J 82876502062 (BMG) |
| II Cant Have Asserts | D 41 B4 |

| Panjabi Mic | Showbig/Instant Karma KARMA28CD (P) |
|---------------------------|-------------------------------------|
| Toni Braxton | Arista 82876506371 (BMG) |
| Big Brovez | Epic 6735212 (TEN) |
| Busta Rhymes feet. Spliff | Star J 82876502062 (BMG) |
| LL Cool J feat Amerie | Def Jam/Mercury 0637032 (U) |
| Nelly feat. Kelly Rowland | Universal MCSTD40298 (U) |
| Beenie Man | Virgin VUST260 (E) |
| 2 Pac | Interscope/Polydor 4978542 (U) |
| Jaheim | Warner Bros W588CD (TEN) |
| Blazin' Squad | East West SQUADISCR1 (TEN) |
| Justin Timberlake | Jive 9254340 (P) |

WC feat. Stroop Dogg & Nate Dogg Def Ja

| n/Mercury 0779852 (U) ecialist multiples. | 10 10 2 MANY DUS – AS HEARD ON RADIO SOULWAX © The Official UK Charts Company 2003 | |
|--|---|--|
| MUSIC | VIDEO | |

| cialist multiples. | The Official UP | | | |
|---------------------|-----------------|---|-------|--|
| MUSIC | V | | E | |
| S SECRESCIONS (ENG) | 11 | 7 | MICHA | |
| | | | | |

| Senctuary SVE3733 |
|--------------------------------|
| Rosette ROSV921 |
| Parlophone 4329449 |
| MGM 17337S |
| Reprise 9362484252 |
| Warner Music Vision 8573859583 |
| SMV Epic 501382 |
| |

| | MICHAEL JACKSON: Video Greatest Hits History |
|---|--|
| 0 | LEO ZEPPELIN: Song Remains The Same |
| 8 | RED HOT CHILL PEPPERS: Off The Map |
| 7 | BLUE: One Love Live Tour |
| 2 | ABBA: The Delisities Collection |

| 9 | VARIOUS: The Brits 2003 |
|-----|---------------------------------|
| 19 | THE CLASH: Westway To The World |
| 11 | DAVID BOWIE: Best Of Bawin |
| 8 | U2: The Best Of - 1990-2001 |
| 2.6 | SALIC MINIOCHE, N. C. P. C |

SMU Celvebia 501229 Warner Brothers 3061385 Warner Music Vision 7593385303 Innocent SIV/IDS Polydor 0174455 BMG Video 82875503949 SMV Columbia 2005633 EMI-4901109 Island/Uni-Island 0635353 Parlochone 4907013

Blue Note 4904339 13

17 19 20

18

6

who work with us. Ray has been with us

for 27 years and his knowledge of seven-inch

singles up to the end of the Sixtles is second

to none. On the same floor there is James, who

specialises in hip-hop, and Tim, who specialis

es in punk and indie. All these guys work on the

middle floor, which makes it one of the most

We've grown over the years basically because I'm reluctant to throw anything away.

On top of that you can see that there's a new

generation of record collectors coming through every year. What has changed nowadays is

that there is no stigma attached to any

particular genre of music. What we've seen

with the growth of sampling is an exponential

growth in the musical spectrum which now has

When I opened Beanos, I started with my

own collection. It was back in the Sixties and all

a span of 80 years as opposed to two.

BEANOS

happening planes

STORE DETAILS

earted in 1975 by David Lashmar in a ocation adjacent to the present store, Beands now owns the entire side of Middle Street in Croydon. It incorporates the old printing works that hosts the shop as well as mises for the second-hand video shop The old printing works, having once carried the weight of presses and lead type, is ideal to carry the weight of the huge numbers of records that Beancs keeps in stock. The company employs 21 people at the store, video zone, warehouse and recording studio.

Store size: 372 sq m Music stocked: every genre in every format Areas of specialisation: see above Local competition: several smaller second

Beanos Top 10 - records we don't want to

2. Any Five Star 12-inch singles (RCA)

- 4. Readers' Digest boxed sets 5. Dire Straits - Brothers In Arms (Vertigo) Anything with "The Essential..." in the title
 1970s Elvis albums (RCA/Arcade/
- 8. Any Phil Collins record (Virgin)
- 9. Bruce Springsteen Live five-LP boxed set 10. Any Spice Girls CD singles (Virgin)

1. Anything with "Limited Edition" written on

we had was rock'n'roll and pop. You were always pretty sure what someone was looking for when they came into the shop, but these days I never know who's going to buy what. I see some kids that look like they'll head straight for the dance, or punk sections, but end up with an armful of lazz records. That's the thing about Beanos - we have such a massive catalogue here that's ideal for a new generation of enthusiasts looking for fresh sounds

Luckily for us, the store is always packed. le have a café and a tiny cinema on the top floor, along with an unbeatable collection of





Beanos: supplying collectors' vinyl fix

Sixties stereograms and a free jukebox so people can sit around with a frothy coffee and enjoy the music. On the middle floor we've a stage with a PA and lighting rig where local bands can play at the weekends. We're just launching our own label, Croydon Records, which will cater for acts from around here. We plan on releasing half a dozen titles a year on limited-edition viryl, which we'll record in our own Moon Studios. There's so much original talent around here that we have to do

We're strong because of our stock, Music is a cyclical process - people grow up, get older and want to go back and somehow rediscover their youth through music. If we have something that doesn't sell, well, we put it back in the warehouse, vacuum packed and watertight, because you know that one of these days someone will come in and ask for it."

Address: Middle Street, Croydon CRO 1RE Tel: 020 8680 1202 Fax: 020 8680 1203

E-mail: shoo@heanos co uk ebsite: www.heanos.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week Aphex Twin 26 Mixes For Cash (Warp); The Cardigans Long Gone Before Daylight (Stockholm/Polydor); Celine Dion One Heart (Epic); Linkin Park Meteora (War Bros); Placebo Sleeping With Ghosts (Hut); Simply Red Home (simplyred.com): Zongamin Zongamin (XL)

March 31 March 31 Ruby Amanfu Smoke & Honey (Polydor); Des'ree Dream Soldier (S2); Mis-Teeq Eye Candy (Telstar); Pink Floyd Dark Side Of The Moon – 30th Anniversary Edition (EMI); Spiritualized The Complete Works Vol. 1 (Spaceman/Arista); The White Stripes Elephant (XL)

April 7
Athlete Vehicles & Animals (Parlophone); The Donnas Spend The Night (EastWest); MJ Cole Cut To The Chase (Talkin' Loud); Smog Supper (Domino)

April 14 Cream At The BBC (Polydor); Run-DMC Greatest Hits (Prolife/Arista); Scooter The

Stadium Techno Experience (Sheffield Tunes/Edel UK): Various Hope (WEA): Various Fame Academy Vol. 2 (Mercury)

April 21 Arab Strap Monday At The Hug & Point Arab Strap Monday At The Hug & Point (Chemikal Underground); Kym Marsh tba (Mercury); Madonna American Life (Maverick); Puretone tba (Illustrious/Epic)

April 28 Fleetwood Mac Say You Will (Reprise); Goldfrapp Black Cherry (Mute); Macy Gray The Trouble With Being Myself (Epic); David Sneddon toc (Mercury); Yeah Yeah Yeahs Fever To Tell (B-Unique)

May 5 Abs tbc (S); The Bluetones Luxembourg (Superior Quality); Blur Think Tank (Parlophone); Four Tet Rounds (Domino)

classic albums from

This week Athlete El Salvador (Regal); Mariah Carey Boy (I Need You) (Def Jam/Mercury): Iplay Clocks (Parlophone); Des'ree it's OK (S2); Room 5 feat. Oliver Cheatham Make Luv (Positiva): Scooter Weekend (Sheffield Tunes/Edel UK) March 31

March 31.
India Afie Little Things (Universal); Atomic
Kitten Love Doesn't Have To Hurt
(Innocent); Celine Dion I Drove All Night
(Epic); The Donnas Take it Off (EastWest);
Eve Satisfaction (Ruff Ryders/Interscope);

The Company of the Wilth Nov Adector in the Company of the Avril Lavigne I'm With You (Arista)

April 7 Daniel Bedingfield | Can't Read 1 (Polydor); David Gray Be Mine (IHT/ EastWest); Kym Marsh Cry (Universal); Queens Of The Stone Age Go With Flow (Interscope/Polydor); Run-DMC feat

Jacknife Lee It's Tricky 2003 (Profile/BMG) April 14 Ashanti tbc (Def Jam/Mercury); Blur Out Of Time (Parlophone); Jay-Z Excuse Me Miss (Roc-A-Fella/Mercury); Madonna American Life (Maverick); Robbie Williams Come Undone (EMI); Yeah Yeah Yeahs Date With

The Night (B-Unique) April 21
Badly Drawn Boy All Posibilities (Twisted) Nerve/XL); Busted You Said No (Universal);

Macy Gray When I See You (Epic); Kelly Rowland Can't Nobody (Columbia); David Sneddon Don't Let Go (Mercury); The White Stripes Seven Nation Army (XL)

April 28
Craig David feat, Sting Rise & Fall
(Wildstar); Good Charlotte Boys & Glris
(Columbia); Groove Armada Easy (Pepper);
Ronan Keatling The Long Goodbye
(Polydor); Marilyn Manson Mobscene
(Interscope/Polydor)

May 5
Bon Jovi the (Mercury); Common the (Universal); The Dandy Warhols We Used To Be Friends (Capitol); Electric Six Gay Bar (XL); Kelly Osboume Dig Me Out (Epic)

IN-STORE NEXT WEEK: FROM 31/3/03

Andys
Richard X Vs Liberty X, NERD,
Ed Harcourt; In-store – Atomic
Kitten, The Burn, Richard X Vs

Liberty X, Nerd, David Bowie, Celine Dion, Placebo, Room 5, Whitesnake, The Hollies, OK Go. Paul McCartney, Bangles, Placebo, YK4, Moloko, Mel C, Turin Brakes, Idlewild, Kelly Rowland, 3rd Edge, Hell Is For Heroes, Nat King Cole, Beenie Man, Asian Dub Foundation; Windows - Placebo, Paul McCartney

Singles – Atomic Kitten, Avril Lavigne, Mario; Albums – Mis-Teeq, White Stripes, Daniel Bedingfield, Meatloaf. Pink Royd, Des'ree, Hits 55, Now Dance 2003 Part 2, Annual Spring 2003, Pure R&B Summer Collection, Urban Flavas 2, Pure Drum & Bass

BORDERS Windows - White Stripes, Osbournes Series 1; In-store: Hot Hot Heat, Acoustic Album 3, Velvet Underground, Pink Floyd, two for £22 and two for £10 on CDs, DVDs from £7.99 and three for two on books and CDs; Listening posts – Write Stripes, The Beatles, Robbie Williams

In-store – Aphex Twin, Green Keepers, Mlami Sound, Zongamin, Plaid, The White Stripes

Warlocks, Safety In Numbers,

Kitten, Avril Lavigne, Eve; Press ads -Stripes. Brendan Benson, Hot Hot Heat, The Donnas,

Beth Orton: TV ads - Placebo, Mis-Teep Listening posts - Cardigans,

MVC Acoustic 3, Hall & Oates Windows - Linkin Park Simply Red; In-store - Placebo, David Bowle, New Woman 3; Press ads - Nelli Rees, Kenny Garrett, The Beatles

Salacta listoning nosts -The Detroit Experiment. PINNACLE NETWORK Blood Brothers, Desert Sugarcult; Mojo recommended retailers -Friends Of Dean Martinez, Buju Banton, Blues Traveler, State River Widening, Howe Gelb, John Doe: Album - Joe Jackson Band

Safeway Albums - Linkin Park, Meteora, Songbirds, Heartbeat, Love Songs, Simply Red

Sainsbury's Albums - The Annual Spring 2003. Acoustic 3, Pink Floyd, Hall & Oates, Des'ree, Acoustic 3, Pink Royd, Rail & Oales, Desice, Hits 55, Mis-Teeq, Meatloaf, Daniel Bedingfield, Renee Fleming/Bryn Terfel, White Stripes, Hot Hot Heat, Urban Flavas 2003

Songs, Shania Twain, Now Dance Part 2, Mis-Teeg: Promotions - £7.99 three for two, two for £20. £5.99 two for £10

In-store - The Beatles TOWER Pink Floyd, Melanie C,

£5.99

McCartney



Heat, two for £20, The Burn, The Used Transplant, Har Mar Superstar, The Exit Distillers, Mad Capsule Markets, Manitoba, Aphrodite; Windows - White Stripes, Spring two In-store - White Stripes, Hits 55, Mis-Teeq Mew, Spring Annual 2003

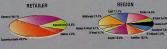
WHSmith Lovigne, Atomic n. No Doubt, Now dance, Mis-teeg, Pure R&B. The Annual 2003

WOOLWORTHS Offer - Hits 55; Singles

 Avril Lavigne, Mario, Daniel Bedingfield, Kym Marsh, Atomic Kitten; Albums – Mis-Teeq, The Annual Spring 2003; In-store - Mis-Teeq. The Annual Spring 2003

SALES WATCH: DANIEL O'DONNELL





Charte Co

CLASSICALnews

by Andrew Stewart

BMG LAUNCHES NY-BASED IMPRINT BMG's classical labels, viewed by many as symptomatic of the decline in the commercial importance of mainstream classical repertoire, has taken a new turn with the launch of RMG Classics. The new company will

operate from New York, effectively bringing the origination and marketing of all classical music repertoire under central control. This move represents a radical change in

BMG's approach to classics, following just 14 months after the genre was added to the company's restructured adult music division, the RCA Victor Group. It is expected that BMG Classics will look to exploit its rich catalogue and make capital from one of the most valuable of all

classical record archives The new business unit comes under the responsibility of Nicholas Firth, chairman of BMG Music Publishing Worldwide, whose 40 year career in music publishing include an impressive track record of more than 200 corporate and catalogue acquisitions for BMG. Under his direction, BMG Music Publishing has risen to become the world's third largest publishers of classical music, backed by the addition of such prestigious catalogues as those of Ricordi, Salabert and Durand. He will report directly to BMG

chairman Rolf Schmidt-Holtz. Firth's chairmanship of BMG Classics signals what the company's chief operating officer, Michael Smelle (pictured), describes as "an effort to reinvigorate" BMG's classical recording business. Critics of BMG's recent treatment of its classical catalogue have rounded on an apparent lack of commitment to repackaging and marketing jewels from the RCA Red Seal archive. According to Firth, *Classical music should not be a stepchild in a large music company like BMG. We will take a one-world approach to marketing classical repertoire, for which there continues to be broad demand from a devoted and discerning public.

Under BMG Classics. existing BMG classical teams will report direct to Firth and

his New York colleagues. "BMG believes in the classical business," says Michael Smellie. "We want to put focus into it and are committed to developing it further Nick's impressive experience building our music publishing business gives us great confidence in the future of our classical usic operations under his leadership

MEDIA WARMS TO RATTLE'S BEETHOVEN SET imon Rattle's new recording of complete Beethoven symphonies, issued on EMI Classics on March 17, has drawn media interest as a test of the relative mass-market selling power of mainstream

and crossover classical titles. The lavishly-packaged six-disc set has reportedly swallowed an artistic and marketing budget of £1m, representing a huge investment by EMI in one of its core artists According to The Independent, the release stands "as a crucial test for the future of classical music recording in this country", a judgement underlined by a business feature

on BBC Radio Four's Today programme. "One sees what the recording industry is ing through," observes Simon Rattle. "I'n thrilled that EMI still have the trust to do these large things. I hope that I won't single-handedly destroy the recording industry," Mid-week sales returns in the UK suggest that Rattle's Beethoven, exclusively adcast during release week by Classic

FM. is set to justify EMI's investment. Andrew Stewart (AndrewStewart1@compuserve.co.

ALLBUM of the week

RACHMANINOV: Piano Concertos Nos. 1 & 3. Lugansky; CBSO/Oramo. (Warner Classics 0927 47941-2). Nikolai

Classics 0227 4794.12, National Ligamy States of the style of intense playing. Tatisma Nikolyawa and has since continued the legicary of her style of intense playing. Tatisma Nikolyawa and has since continued the legicary of the style of intense playing. This Warner Classics Declaraman success sensitivity that prompted Le Monde to a disciplination of the style of the success of the city of Birmspingam Symptomy of Crohester's string section under the guidance of its mask directly the balance of musical and technical sections to global cuttagnishs, which the company of the best devilable catalogue versions.

REVIEWS For records released up to 31 March 2003 NEW WORLD



SYMPHONIES: Baroque Music from Latin America. Ex Cathedra/Skidmore. (Hyperion CDA67380). This collection of works by everyone from Juan de

Araujo to Domenico Zipoli can genuinely claim to offer an A-7 of South American baroque music. The interaction between Spanish colonists and the suppressed cultures of the Aztecs and incas had a clear effect on the music written for use in the missionary churches and great cathedrals of the New Spain. Jeffrey Skidmore's Ex Cathedra also

highlight the influence of Cuban and West African rhythms on pieces written for church RAUTAVAARA: Aleksis Kivl. (Ondine ODE

1000-2D (2CD). A three-act modern opera in the Finnish language based on the life of Finland's national author, Aleksis Kivi. may not sound too appealing to English-speaking listeners. And yet the musical riches of Einojuhani Rautavaara's 1995 score and the class and commitment with which it is interpreted on this two-disc Ondine recording by members of its first cast speak beyond conventional language barriers. The bitter criticisms levelled by Kivi's literary rivals have soured the writer's final days, spent in an asylum for the incurably insane. Rautavaara's work explores the corrosive nature of artistic jealousy and Kivi's search for a childhood world of tranquility and freedom from care

BAX: Symphony No.6; Into the Twilight; Summer Music. RSNO/Lloyd-Jones. (Naxos 8,557144). Critical eaction to the five earlier releases in Naxos' series

of the symphonies and orchestral works of Arnold Bax has added considerably to the budget label's artistic credentials. This latest release, played with mense character and bags of colour by the Royal Scottish National Orchestra, arguably presents the most powerful and profound reading of the Sixth Symphony yet recorded. David Lloyd-Jones has the measure of the work's style, allowing room for its rhapsodic writing to expand without allowing the music to sound mannered or self-indulgent.

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www.simonmulligan.com

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YO-YO MA Paris: La Belle Époque

Fauré: Sonata for Violin and Plano in A major, Op. 13 (transcribed by Yo-Yo Ma) Franck: Violin Sonata in A main Massenet: Meditation from Thats (transcribed by Yo-Yo Ma) Saint-Saëns: Havanaise. Op.83 (transcribed by Yo-Yo Ma) with Kathryn Stott, plano

Release Date: April 7th



SINGLE of the week

DANIEL BEDINGFIELD: I Can't Read You (Polydor 657132). The latest cut from the



otta Get Thru This album showcases yet another side to Bedingfield's talents with an showcases yet another side to bedinghed a talents with an uptempo guitar-inflected sound. The single could not be further from his previous landmark ballad if You're Not The One, and Bedingfield's at times Sting-like vocal performance widens his range still further. Meanwhile, the singer's profile continues to grow as he kicks off a string of UK dates from this week.

SINGLEreviews



QUEENS OF THE STONE AGE: Go With The Flow 4978692). This is the second single from the Queens' Songs For The Deaf album and precedes

a string of UK dates in June. Pummelling drums and a driving guitar riff conspire to make this a song to which tapping your foot or nodding your head is compulsory naining still will be quite a challenge. It is

also perfect for radio SARAH CONNOR: He's Unbelievable (Epic 6736252). Lifting a break familia from 2Pac's California Love, this is the leadoff single from the German star's second athum Unbelievable, With lyrics taking a fickle look at dating, it could well appeal to et as J.Lo's rec MARC ET CLAUDE: Loving You '03 (Positiva CDTIV190). Positiva marks a

decade in the dance industry by reissuing this German act's cover of the Minnie Ripperton classic. Boasting new mixes from Apollo, Fairlite and Marco V, it could cross ver from its club success in the wake of hits by arts such as DI Sammy

RUN-DMC FEAT. JACKNIFE LEE: It's Tricky 2003 (Arista 82876513712), BMG turns to Xfm favourite Jacknife Lee to rework Ru DMC's classic in support of a greatest hits package from the act. While it successfully welds a rumbling breakbeat undercarriage onto Run-DMC's rap and has been C-listed at Radio One, it tacks the impact of Lee's

ERIK SERMON: Love Iz (J 82876510971). While previous single React proves an exceedingly hard act to follow for the hiphop veteran, Love Iz is a laidback funky cut in the vein of Music from the previous album of the same name - the new remix of ich also features on the single releas DEBASSER: Dark Smile EP (Novamute NOVU119). Debasser follows his storming debut Fat Girls with another beefy collection of bruising ghetto-tech. Incorporating the rudest elements of jungle, hip hop and electro, the Dark Smile EP looks set to give UK clubland another roughing up over the

THE MAD CAPSULE MARKETS: Fly High (Palm Pictures PPCD70922). This is anga thrash metal from one of Japan's biggest acts. Are the lyrics in English or Japanese? Does anyone care? If this is you thing then it doesn't come much better than - driving riffs with punk-hip-hop



them looking and sounding very much like the legendary Heartbreakers. This is a fine slice of new breed rock'n'roll and listeners n will, hopefully, rush to it. DIXIE CHICKS: Landslide (Columbia 6737392). The multi-award-winning daughters of Texas release their or inimitable version of the Reetwood Mor classic and it is a real treat. Their

harmonies and vocal inflections are like

honey on the ears and, as country goes,

this is the business

RICHARD ASHCROFT: Buy It In Bottles (Hut HUTCD167). Ashcroft is in sterling form on this flowing and thoughtful single, the third offering

from his gold-awarded album Human Conditions. He make appearance at the teenage cancer trust event at London's Royal Albert Hall this Wednesday (March 26).

DAVID GRAY: Be Mine (East West EW264CD). The second single to be taken from Gray's triple-platinum album A New Day At Midnight reflects the set's contemplative tone. Though it will not set the singles chart on fire, its growing radio exposure playlisted at the likes of Capital, Radio One and Radio Two - will doubtless help to

ALEX GOLD: LA Today (Xtravaganza XTRAV37CD). Following his spilt with the label's biggest act, Chicane, Xtravaganza boss Gold turns artist for this stomping electronic workout. Ensuring maximum Eighties appeal by recruiting Phil Oakey on vocals, it has more than a touch of Human League and could well attract mainstream

56K FEAT, BEJAY: Save A Prayer (Kontor/Edel UK 0146495KON). This

cover of Duran Duran's number two hit from 1982 is looking to capitalise on the current demand for dance versions of Eighties pop hits. A recent top five entry in the MW Club Chart, Save A Prayer looks likely to follow the wealth of All Around The World-related

GRAND POPO FOOTBALL CLUB: Men Are Not Nice Guys (BMG 82876500142). The second single from the long-awaited debut album, Shampoo Victims, sees Wizman and Errera in fine Gallic dancefloor-filling style. This is an infectious piece of music and the ng video is extremely amusing ALICE MARTINEAU: The Right Time/ Inside Of You (Epic 6735822). The sad news of Alice Martineau's death carrier this

WWW MARSH: Cry (Universal Island MCSTD40314). The debut solo



of the week

(Parlophone 5822912). On this superb debut album from



debut album from the London-based four-piece, an undefinable sound brings together emtements of Britpop with a diverse, alt-American sound, which brings to mind elements of The Flaming Lips, Pavement and Crandaddy, It includes the singles Westside, Beautiful and You Got The Style plus the current offering El Salvador, which is released this week and is on high rotation at XTm and Rando One.

month after a lifelong illness should not be allowed to overshadow the power of her music. Both tracks on this second single find her in strong voice over full-on classy production. Her Daydreams album will receive further exposure later this spring when the BBC screens a documentary about her life

A L B U M reviews



THE DONNAS: Spend The Night (Atlantic 7567931652), This when it comes to punk rock, girls can cut it just as well as the boys. Here

come the new California girls, with touches of The Runaways through The Go Gos. The Donnas will appeal to fans of The Blinks or The Sums. Standouts include the opener It On The Rocks and You Wanna Get Me High. RUBY AMANFU: Smoke & Honey (Polydor 0655752). With the lead-off track

Sugah B-listed at Radio One and picking up play elsewhere, its disappointing commercial performance makes it difficult to judge how this parent album will perform. Sadly, it does not quite live up to expectations, with production and song

construction sounding rather dated. ROSANNE CASH: Rules Of Travel (Capitol 8377572). After a break of 10 s, Ms Cash is back and on form Produced by her husband, John Leventhal (Shawn Colvin, Joan Osborne), she has been joined by such luminaries as Steve Been joined by Such luminaries as Stever Earle, Sheryl Crow and, on possibly the standout track, her father Johnny. YO LA TENGO: Summer Sun (Matador OLE5482). Over the course of 16 years, 10

ums and a soundtrack, the Hob New Jersey trio have been one of life's purer pleasures, at least where music critics have been concerned. Summer St captures YLT in a quieter moment, all melodic hum and understated melodies, but with plenty of muscle in reserve. LUCINDA WILLIAMS: World Withou

ars (Lost Highway/Mercury 00088170197). Lucinda Williams has been named the US's best songwriter by Time magazine, and it is certainly hard to think of too many others who currently compare. Her gig was among the hot tickets of SXSW, and Radio Two has taken the unprecedented step of adding Righteously to its playlist rld Without Tears is by far her rawest

record, owing to Williams' decision to cut the album virtually as live, and the songs are uniformly up to her high standards. TRICKBABY: Hanging Around (Chachaman GF78605). This is a seamless mix of rhythms from East and

West with the icing supplied by th beautifully cool tones of Saira Hussain. The chilled vibe in most of the material is organic in that the instrumentation, like tabla and harmonium, lend themselves to the relaxed nature of the music. (SMOG): Supper (Domino WiG 127). This is a pleasant surprise for the die-hard (Smog) fans, as Supper proves to be a refreshingly easy listen. The nine tracks here fizz along with some killer pop hooks underpinning Bill Callahan's trademark

nonchalance. It is a sterling contribution from this treasured artist.

BURNING BRIDES: Fall of the Plastic Empire (V2 VVR1021208), This three house with this strong, self-produced debut album that draws on influences from The Pixies, The Sonics and Bowle. They could be blood brothers to the BRMC and, with live dates coming up, a viewing sounds like a must. Standouts include lead-off single Plank Of Fire and At The Levity Ball.

DEAD MAN RAY: Cargo (Labels UK 8133752). The debut album from this Belgian outfit has been defly produced by Steve Albini. It contains lighter material than one would normally expect from a project that has Albini's name on it, but is nonetheless a melodic construction. VARIOUS: Miami Se

(Soul Jazz SJRCD072). Following the excellent New Orleans Funk and Saturday Night Fish Fry. Soul Jazz heads south to the Sunshine State for this collection of Miami funk and soul.

Covering the period 1968 to 1974, it features irresistible gems from artists such se Guen McRae Little Reaver and Timmy Thomas, Rare funky nuggets such as James

Thomas, Rare funky nuggets such as James Knight's Funky Cat highlight a scene to rival those of New Orleans, Texas or Detroit. VARIOUS: Subliminal Sessions 4 (Subliminal SUBUSCD7). Jose Nuñez and Who Da Funk mix this double CD of high-octane funky house. Nuñez adds a tough edge to his former filtered disco style, with tracks from acts such as Cassius, Thick Dick and Josh Wink, while the second disc showcases the harder sound of the label's Subusa imprint

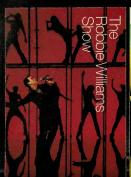
This week's reviewers: Dugald Baird, Jimmy Brown, Joanna Jones, Owen Lawren Alax Scott, Nick Tesco and Simon Ward.

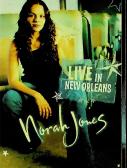


Chase (Talkin' Loud 9800004). UK garage's most respected producer returns with his second producer returns with his second album after a gap of some three years. Lush musicality is once again the name of the game, with vocals from the likes of Jill Scott, Elephant Man and Sean Escoffery adding extra individuality to the tracks. Resonating with quality, it will doubtless win accisim from critics and discerning dance fans alike, How it will fit in to the post-So Solid pop landscape is



MUSIC WEEK 29 MARCH 2003





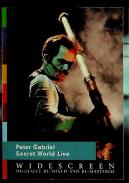


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LED ZEP'S PAGE TURNS TO

Plecing together damaged live footage was just one of the challenges overcome in preparing the upcoming Led Zeppelin double DVD. By Adam Woods

f you were Jimmy Page, watching yourself giving raucous life to Trampled Underfoot stage at Earl's Court in the mid-Seventies in all your dragon-embroidered glory - not to erion in 5.1 surround sound - you too would be exclusively revealing your imminent plans to go back and play it all again, too. on my DVD player," confirms Page. "And that's what I would recommend everybody else did, and not hold their breath for anything

No Zep reunion, then. But instead, ng which might be even better: a four and-shalf hour live document of the band. actured at the Royal Albert Hall in 1970, Madison Square Garden in 1973, Earl's Court in 1975 and Knebworth in 1979, with the ion of a handful of TV promos and dozens of snippets of unseen road footage. It is something Page has intended to do, he says, "since The Song Remains The Same.

That's all there is out there." That particular period piece, which intercut footage of the band at Madison Square Garden with a series of fantasy sequences to no great effect, was released in 1976. Until the release of the BBC Sessions in 1997, it was the only attempt to capture the live sound of the biggest and best hard rock group

From the late Sixties to the dawn of the Eighties, Led Zeppelin bullied their way arms the globe in a blur of arcane iconography, apocryphal tales and titanic, reheated blues, shunning virtually all promotion except for 12 years' worth of live performances which managed simultaneously to be ludicrously heavy-handed and innately

As overdue as it may be, the reasons fo the delay are credible ones. Possibly the most pertinent of these is that the band's approach to promotion meant there was only limited amount of footage existing in the

'In those days, you have to understand what you had at your disposal to promote yo album," says Page, ensconced in the viewing lounge at Metropolis Studios in Chiswick, where the double-DVD was edited and authored and the footage restored. "Over here, there were radio broadcasts, where you would get a couple of numbers on a programme; there was press, of which there as hardly any to do, which was rather wonderful; and then there was television What you found on television was pop bands The sort of format we wanted to do - we lanted to play live - it didn't really figure in their agenda.

Page identifies a Danish TV appearance in 1969, included in the DVD set, as the best justification for Led Zeppelin's subsequent









Led Zeppelin: "The only vehicle we had was to be taken as a live band"

aversion to the small screen. As the band attempt to squeeze Communication Breakdown out through a single speaker in a brightlylit studio, the front row of the seated nce consists of a local Salvation Army band, ashen-faced, brass in hand,

There was a decision that was instantly made that there was no way we could do television," says Page. "The only vehicle we had then was to be taken as a live band. If we made any footage, there was no vehicle for it "

Nevertheless, there was some, and when Page, Robert Plant and John Paul Jones secured the rights to an almost-complete film of their 1970 Royal Albert Hall concert in 1999, Page resolved to dig the Zep archive out of storage and see what else of

"I knew we had the audio tapes because I used some of the material from the Albert Hall on Coda, although they were suitably disguised," he says. "That's the last time I heard them, in 1982. We had a lot of to-ing and fro-ing with our storage facilities and I suddenly realised that it was my job to find these tapes. I went and found them and in the process there were all these boxes coming out. Bit by bit I started to go through and see exactly what we may or might not have, at least theoretically."

Page recalled that two tracks filmed and recorded in multi-track at the Madison Square

Garden concerts - The Ocean and Mi Mountain Hop - had been left off The Song Remains The Same and that the band's final gigs in England, at Knebworth, had been filmed for the video screens. Cans of footage from five nights at Earl's Court and a host of fragments were also among the haul. "We had what we had and I had a chat with the manager and said, "We could really do something special out of this'," says Page

Closer inspection, however, revealed most of the film to be in truly terrible condition. Not only was it in a variety of long-absolete formats, but all of it was fithy, much of it was ready to fall apart and the Madison Square Garden 35mm footage was already in pie having been cut for the making of The Song ins The Same. Reels were only vaguely labelled by venue, with no clues as to the specific gig they contained and certainly no details of what songs might be found on the

silent spools. The sheer scale of the devastation revealed itself gradually to Dick Carruthers founding director of Metropolis Studios' M Productions film and TV division, whose job it was to trawl through and attempt to sort the hundreds of cans of negative film and videotape. "As we got started searching through all the archive material, I was left feeling like I was on an expedition to climb Everest - we'd reached base camp, only to see the peak that needed to be climbed still

far in the distance," is how he puts it.

The 35mm film had to be benchworked, rejoined and electronically cleaned; the twotape was baked for three to six weeks before it could be played, and even then there were fears that it would disintegrate before it could be transferred into digital form.

Even after re-joining, the task presented by the Madison Square Garden film was particularly sobering. Reels of fragments were put back together in any order, in the hope that the thousands of pieces of shuffled footage could be put back in their proper sequence in telecine. Carruthers and his team subsequently spent months obsessing

over the players' lip and hand movements.
"We had this 10,000-piece jigsaw puzzle," says Carruthers, "More than 12 hours of cine footage, no sound, no piece longe than 10 seconds. You'd just have a shot of Robert going 'Blassah!!' or Bonzo going [mimes rock animal attacking drum kit] and no indication of what song it is."

Meanwhile, Page was remastering the best of the audio from the concerts in 5.1 or the audio fram the concerts in 5.1. surround sound, which presented its own problems. Certainly, the initial idea of putting cut a series of entire live performances on DVD was quickly rejected. "The Earl's Court tapes had never been heard since 1975, so we had to bake them," says Page. "When we put them on, we found that they must have had terrible trouble in the truck the very first night, because it was totally aborted. Then on nother night we would find one person was playing under par or a bass drum wasn't recorded, so you come down to the point again where it was what you call Hobson's Choice. There wasn't a lot of leeway with the audio

Page declines to mourn stellar shows that been lost forever, although he is sorry that dates from the band's 1972 US tour were not captured on film, "That is where we were really going some, where everyone was really showing off to the nth degree," he sa

The final part of the editing process, that of bringing the video together with the sound, brought all the challenges Page and Carruthers had come to expect. Where specific sections of video could not be found, a battery of tricks was used, from stills to clever cutaways to excerpts of bootleg Super 8 footage procured from bootleggers on the promise of a credit. In the case of the lost Madison Square Garden tracks, the film of any one song consists of a patchwork of meticulously-edited clips from performances on several different nights. "We were making things that never before existed," says Carruthers, who is already resigned to the disapproval of purist fans

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Music has never looked so good

signifies the staggering success of the operation. The 21st Century Led Zeppelin are awe inspiring and Page in perticular is keen to play down the difficulty with which the

which the experdinary whole was constructed. "What you have got are gems – it doesn't matter how it was

amed at "he says." An exiraly separate three-CD live set, How he West Was Wen, was put together by Page in the final months of the DVD project and wall also be released on DVD Audub, However, a 5.1 repeat of the 1990 separate which brought the band into the CD age is not something he is keen to contemplate use by "it." It has been a long, peritors journey from the day of going into the services, searching through," he says. "And I

perious journey from the day of going into the services, searching through," he says. "And I don't really know whether I'm going to be embarking on another perilous journey. Once you mit art with business, it is like oil and water." The set was originally scheduled for a

me set was unginary scheduled for a Christmas release last year, but having taken more than a year from start to finish, it will hit the streets through Warner Vision on May 26, roughly six months late. "One thing you won't have on the DVD is the sound of a deadine whooshing by, but we got quite used in that sound." says Carruthers.

us est sound: Says Larruthers. Page believes a May release could help the set attract the kind of attention he clearly thest a ments. "I was a fatte disappointed that we missed the original deadline, because lews so into it. But the fact that it is coming out in the early part of the year is proofby a blessing in some ways. It rely in tomes out. Because it is not just bits and tomes out. Because it is not just bits and process that have hen seem before—it is it self-

PRODUCTION CREDITS

Music produced by Jimmy Page Engineered by Kevin Shirely Mastered by Tim Young & George Marino

mastered by Tim Young & George Marin Executive producer for M Productions:

Executive producer for M Productions: Anouk Fontaine Executive producers for Trinifold: BIII Carbishipy & Robert Rosenberg Creative directors: Dick Carruthers & Jimmy Page

Jimmy Page Produced by Dick Carruthers & Jimmy Page

Production Company: M Productions DVD produced by Metropolis DVD London

Led Zeppelin DVD is scheduled for release on May 26 by Warner Vision

DVD: FUTURE OF SINGLES?

Record companies are hoping DVD will provide a way forward for the hard-hit singles format. By Adam Webb

is the single dying? The BPI sales statistics for 2002 cortainly made interesting reading, with evidence of the market planmenting by 11.88 in volume and 11.1% in volume. 11.88 in volume and 11.1% in volume that TOP to September, no less a figure that TOP foot September (in cystum character) and official foot displanments on programme was "successful in spite of the flow 40 draft, not because of it."

Conversely, the DVD market is buoyant, 2002 saw 90m units sold, 3.5% of which were music sales. Alike Brown, executive director of the DVD Entertainment Group, recently announced that music titles are expected to double in sales by the end of 2003. Retailers too are increasingly turning to the format, with DVD accounting for 40% of the format, with DVD accounting for 40% of

HMV Europe's sales in 2002.
Put these two scenarios together and the DVD single – a format launched in 1999 – looks like a marriage made in heaven: a premium, full-price product attractive to both

retailers and fans alike. But current COS chatstiss do not initially appear to suggest that the format will become the imminster future of the airgiest control to the suggest that the properties of the chatstist and the ranket last year and, in the first 1.0 weeks of 2000, how earliered an amenage of only 1.07%. In the week 1.10 p.20, only one region is catalay available on DVD (Methine Chiteries to Comes Again, while only two chatstists and a UK singler released on the format. These figures represent a prestor market share than the seemich in single (0.95% so far in 2003), but on first viewing they so if however, such hatatises can diague on the however.

than they reveal. Even if overall sales have so far been limited, for certain artists the format has been an unprecedented success. Perhaps the most significant recent release was Oasis's Songbird, which registered 31% of its first-week sales on DVD. Similar to the three DVD singles from Heathen Chemistry that preceded it, the disc contained a demo version of the title track and a 10-minute Dick Carruthers documentary of interviews and live footage. For Big Brother general man Emma Greengrass, the success of the finished products ran deeper than the impressive sales figures. "They have been a real success with the fanbase, which is probably the most important thing for us," she says. "They have clearly loved it. As you release singles after an album then the sales of the singles go down, ut proportionately the percentage sold on DVD has remained the same

Between them, the four DVD singles offer an exclusive 40-minute documentary, and have consequentially become become a



Owins: scoring significant sales on DVD format desiration and collectible set for Ossis's eager familiars. When eage of to Songhist was manufactured a really good quality cardiomat to a touse the fact of the Singles are given cost of postage and puckaging." says Georgiass. "We seem out up protected in early January and poole had to reply by the end of the month to receive the both the week 155. 5,000 and they were taking 15,000 and they were \$5,000 and they were taking 25 factors, as we made another coulder of thousand and think made another coulder of thousand and think

we could have sold double that." For David Rowell, head of marketing at Echo, the experience of compiling DVD singles for Feeder has provided evidence that exclusive and interesting content is of major importance. Following the release of Come Back Around - which featured a standard video on the DVD - the next single, Just The Way I'm Feeling, included an exclusive documentary filmed at the Reading Festival plus an acoustic version of the title track. One-tenth of the former single's sales were on DVD, while the latter achieved 25%. This is something Rowell intends to develop on the band's next single, Forget About Tomorrow, which will feature another exclusive entary, in addition to a fans' photo gallery developed and driven by the band's

The photo gallery will embrace a new idea," he says. "A competition has been put together in conjunction with the band"s website for fans to send pictures of themselves in Feeder regala. The competitio will be advertised via the Feeder weekly e-builletit, which is sent to the 60,000 online mailing list for Feederweb.com."

At present, the only limits to creatility are represented by the OCC rules. To be fully chart-eligible a DVD single must consist of more than their brokes and be of no more than 2d minutes' duration. One of these tracks can be enhanced with a porm or EPX while another two minutes of video content, outside the 2d-minute playing time, can also be added.

"We are looking at possibly extending the emount of video content that a DYD single can there on them," says QCD product it never can be seen them, says QCD product it never the seed of the seed of the seed of the is to be decided by the Chart Supervisory. Committee. At the moment we have not settle very much to the rules, but we by to encurage companies who are releasing DVD singles to be as creative wherever possible, without actually bending the rules. It's format with lots of potential and we want to recognise that."

recognise that.
Indeed, the best-selling DVD singles on Anazon certainly insidate a reliaborable and the process of the proces

For those with a committed frabase there are further benefits, notice England, marketing manager of latest Media, which is developing a MOV single to Isane the Forthcoming Muse about, when the format and local way of breaking many from the current standardies up to four additional tracks for each single-roses can result in ansits being forced to deliver tracks before they have realised the fall protected of them, his says. This results in portative about the size of the

footage potentially less than recording extra footage potentially less than recording extra footage potentially less than recording extra simple and we can deliver a DVD single in fine working days," says Andy Townstend, head of DVD at Metropolis, which has produced DVD singles for artists such as Osais, Stereophonics and Mercury Rev and will be looking to push the format strongly this year. "It's not a long, compleated process like

"It's not a long, complicated process like doing an album or a live concert can be. The cost is minimal and it's an inexpensive production charge to produce what is still considered to be a premium format."

The DVD single may not become the saviour of the market, but it is certainly a silver lining to what was becoming an increasingly dark cloud.



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OP LEGENDS LEAD D

With high-profile releases this month from Robbie Williams and The Beatles, demand for music DVD looks set to remain high. By Neil Armstrong

ROD



ude a written biography, a nine-picture photo gallery and the video for Rod's fussily camp

album on which he sang standards such as It Had To Be You and Ev'ry Time We Say Goodbye. It offers also some old Rod favourites, including Maggie May, from a last year at Sony Studios in New York. The disc's extras include interviews with the artist and the producers of the album Clive Davis, Richard Perry and Phil Ramone. The special features

WILLIAMS: The Robble Williams Show (EMI 4904029). March 31. This is the performance given last year at Pinewood Studios in front of a specially invited audience and subsequently broadcast by the BBC. The concert lasts for 90 minutes and includes new and old songs. The DVD also features material not seen on the TV show such as How Peculiar, Revolution and new versions of Feel and Nan's Song. The obligatory behind-the-scenes footage is also

included. The total running time is more than 120 minutes. It will be interesting to see how this fares, given that, when ber it attracted an audience of just 4.8m, less than half the audience for Williams' Royal Albert Hall show the previous Christmas.



interpretation of These Foolish Things.

4904319), Out now. Norah ones' path to world lomination continues with hie 1.4.track release ecorded last year at New cludes most of the

numbers on her award winning debut album Come Away With Me and several previously unreleased tracks: Comes Love, Bessie Smith, Something Is Calling You, What Am I To You?, and the

concert encore Tennessee Waltz. Jones plays plano and Wurlitzer, backed by a three piece band. The sound and picture are excellent but the DVD is a little light on special features, which comprise only the video for Come Away With Me

YES: Special Edition EP (Classic Pictures DVD7032X0). Out now. The centrepiece of this 70-minute long offering is a collection of three tracks originally broadcast on German TV: No Opportunity Necessary, No Experience Needed (1969); All Good People (1971); Yours Is No Disgrace (1971). Sound and picture quality are better than average for footage of that period. Four othe numbers by "relevant" artists are offered in this case Rick Wakeman, Emerson, Lake & Palmer, Barclay James Harvest and Procol Harum, A preview facility features brief clips from other DVDs in the series such as The Hollies, The Moody Blues and The Small Faces

GARETH GATES FEAT. THE KUMARS AT NO. 42: Spirit In The Sky (BMG 82876508389). Out now The video for this chart-topper is reasonably amusing and benefits charity with

all of the royalties being donated to Comic Relief, It also includes the video package Dance Again, which features many of the various celebrities who have been associated with the charity in the past meeting some of the beneficiaries of the organisation's work.

OUTLAWZ: Worldwide (Eagle Vision EREDV310). Out now. This has a total running time of 110 minutes and includes as horus features the videos for Black Rain. Thug Wit Me and Worldwide as well as outtakes. A bonus audio CD also offers six previously unreleased Outlawz tracks.

THE PERFECT

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BEATLES: A MI 4929699) March 31. This

excitent and comprehensive 1995 documentary about the lives and careers of the band operad across four discs. A fifth disc features 81 minutes of additional interview material. ast of it never seen before. This includes Paul, George and Ringo reminiscing about the and days - the origin of their hairstyles and the Beatle boot and the joys of sharing beds are did days the origin or dien manayes and the teate boot and the joys of sharing beds a smott the topics considered. George Martin participates in detailed dissections of the recording of i'm Only Sleeping and Tomorrow Newer Knows, which serve as a reminder of just how technically innovative and radical The Beatles were.



Vision EREDV211). Out now. This performance is taken from the last time that all the original Beach Boys appeared together on a UK stage. The gig was ecorded for an album and cable TV special which

never took place but now the tapes have been digitally remastered. There are 22 tracks ircluding California Girls, Sloop John B, God Only Knows, I Get Around, Surfin' USA, Good Vibrations and Fun, Fun, Fun, Punters excited by the disc blurb promise of "contemporary nents from the band on some of the sorgs" might be stightly disappointed to discover that the comments appear in written form and are brief to the point of being nonexistent. Still, it's a great concert.

SLADE: Slade In Flame (Union Square Pictures USPDVD001). March 31. This gritty and dark music drama was released in 1975 when Stade were at the top of their game. Although critically well-received, it did little for the band's career, stunning glam rock fans who went to see it expecting a Helpstyle knockabout comedy. The film has pretty much stood the test of time with its bleak storyline revolving around the cynicism of the music industry. The boys acquit themselves reasonably well in the acting stakes.

particularly Noddy Holder, who went on to do

sterling work in The Grimleys VARIOUS: Later, Londer (Warner

0927499709), May 5, After last year's Ten Jools Holland's landmark BBC2 show. Among the 30 artists presented here are The Vines, The Hives, The White Stripes and The Datsuns. There are interviews with The Hives, Courtney Love, PJ Harvey, New Order, Metallica, Garbage and Henry Rollins and, exclusive to the DVD, the Foo Fighters. The running time is around two hours 25 minutes

CLOSE UP: MARILLION



MARILLION: Before First Light (Racket RACKET94D).

For supposed progressive rock dinosaurs, Marillion can move pretty fast when the mood takes them. At the recent Marillion Weekend in believed to be a world recor for the quickest time in making a live performance available on DVD.

their 1995 album Afraid Of Su front of more than 2,000 fans. The show was firmed between 9,30pm and 11,00pm and the DVD of the gig, Before First Light, went on sale on Sunday afternoon, less than 48 hours after

had to find the closest possible DVD plant to Minehead, which was two hours' dri in Wales, "says Erik Nielsen, director of operations at the band's label Racket. "We were able to probook it to make use that nothing else would interfere. Things such as keeping the artwork simple on the disc and using only a one-sided disc all helped to bring the manufacturing time plicate on the in-house sound system so that we could give a

down. We frech in a complete cognision of the mode of the support bands."

The event was mixed five by Dave Meegan who has produced several Marillion albums, including Afraid Of Sunlight. It was shot by South African film-making outfit The Boom Boom.

incuring wrate of solvingth, it was shot by South Amoch mirrhalving outsit in become soon Boys, who had the initial idea to attempt an "instant bootleg", "Since pitching the idea eight months ago, we have been refining gear lists, solving tech issues and making and remaking plans," says Boom Boom Boys' Jayoe Briers, "We spent hours and hours listening to the music, becoming as familiar with it as possible, With previous and hours listening to the music, becoming as familiar with it as possible. With previous and hours listening to the music, becoming as familiar with it as possible. With previous and hours listening to the music, becoming as familiar with it as possible. projects we've had time to create edits whose pace and style suit the music - here we tried to achieve at least some of that live,

Eight comeras were used: four of them locked off on the stage — on the drums, keyboards, guitar and bass — and four front of house, on the singer, bass, guitar and a safety wide shot. The footage was cut live using a portable production until it was authored by Ray Shulman from i-Sonic and the intro screen, menu and credits were pre-prepared. Encoding was by Digital Rapids. No doubt dictated by the rapid turnaround, Before First Light is notfills, with a very basic top-level menu. The sound lacks depth slightly but otherwise sound and picture quality are

on a par with most of the DVDs reviewed here and considerably better than some "It was just a case of 'dropping in' the final encoded video, adding in our chapter points and burning the master," says Nielsen. An initial run of 3,000 was pressed, with more than 1,500 sold at the convention in the space of two hours. Some of the remainder will go on sale via familion's vebsite, www.marilion.com; the rest will be available via a record shop in Aylesbury order to meet Guinness Book of Records stipulations.

The band is now considering whether to keep the disc as a limited-edition DVD or commit to a larger run.

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RECOMMENDED CATALOGUE **NEW RELEASES**

DENNIS BROW Crown Prince Of Reggae – The Best Of Dennis Brown (Trojan TJACD 089). Widely regarded as one of reggae's finest vocalist, Dennis Brown first

emerged as a precociouslytalented writer and singer at the age of 16 in 1972 and released more than 80 albums before his premature death in 1999. This album attempts the impossible task of distilling his best work down to a single album and makes a decent fist of it by concentrating primarily on his work with producers Joe Gibbs and Winston "Niney" Holness. The album starts and finishes with versions of Brown's best-known song, Money In My Pocket, Covered by Simply Red on their new album, it appears here in its original 1972 incornation and

the superior 1978 hit version.

VARIOUS: Essential Country Classics (Music Club MCCD 514). A formidable array of country talent, including Waylon Jennings, Johnny Cash, Kenny Rogers and Roger Miller, make this hit-packed 18 track album superb value at budget price. Lee Greenwood's definitive rendition of Wind Beneath My Wings is also here, alongside Don McLean's chart-topping remake of Crying, Don Williams' rich baritone Romany reminiscence I Recall A Gypsy Woman and even Olivia Newton-John dipping her toes on The Banks Of The Ohio.

SLY & THE FAMILY STONE: The Essential (Epic/Legacy 5100182). Emerging from San Francisco at the peak of flower power, Sly & The Family Stone's "psychedetic soul" actually encompassed numerous different styles of music, as befits the multi-racial ensemble they were. At the creative core of the band, however, was one Sylvester Stewart - aka Sly Stone - who wrote, produced and provided lead vocals on all their most successful records - and they were very successful. enjoying number one hits in America with Everyday People, Thank You and Family Affair. This double-disc primer includes them all, alongside Hot Fun In The Summertime, the sublime Running Away, the introverted funk of If You Want Me To Stay and much,

VARIOUS: Great Googa Mooga (Ace CDCHD 880), Within the first two seconds of the introductory song on this CD – Heeby Jeebles by Larry Williams - the vocalist muses "these words don't make no sense. Perhaps he should have said "these titles", as this entire album is full of fun tracks with titles like Ookey Ook, Voo-It Voo-It, Du-Bi-A-Do and the better known Bama Lama Bama Loo by Little Richard, the latter being included in a previously unreleased take. Amazingly, despite its lyrical toopiness, the album makes perfect musical sense, being a superior collection of doo-wop, R&B rock'n'roll and more, with 27 terrific tunes.

Alan Jones

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OFF THE RECORD WE MUST ADDRESS THE HUMANITARIAN

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and the bedief to you with in gathered pace. Wat Child, In association with The Daily many the property of the pro

reality we have to face is the enormous that will be left in its wake. We asked artists to contribute songs that reflect their

as these, the music industry's enthusiasm has been inspiring'

elings about the current situation and the songs we have lard so far have captured the mood of what so many people e feeling; anger, confusion, fear, sadness and a need for

are feeling; affige, consistent, rear, seamess and a need on flow and a sense of hope. George Michael's version of The Grave has already been given an affing on Top Of The Pops and is a good indication of the quality of the album as a whole. Spiritualized's Hold On is truly magical, while Travis demonstrate that topical songwriting lives on. Both Beth Orton and Billy Bragg also

sognetting fives on. Both Beth Orton and Billy Braggrasis uplot data prost uniform beautifully. The extraordinary amount of effort that make a ratios, such The contraordinary amount of effort that make a ratio of the contract that the contract of the contract that the contract contract the contract that the contract that the contract and the contract that the contract that the contract and the contract that the contract that the contract in clark firms such as these, the music industry is in clark firms such as these, the music industry is in clark firms such as these, the music industry is the contract that the contract that the contract in the contract the contract

James Topham, War Child

· Off The Record is a personal view

THE BIG QUESTION HOW MUCH RESPONSIBILITY DO MUSIC

RETAILERS HAVE TO SUPPORT NEW ACTS?

'It is our responsibility to support new acts for the future of the industry unless we want to rely on TV pop show prize winners, which personally I am sick to death of. The indies tend to break new acts and the multiples sell them and I think most record companies are appreciative of that. We are happy to promote new acts as long as product is on sale-or-return, so we don't get lumbered with it."

Brian Rose, BMG sales director 'Huge. They're equally as important as radio, TV and press because, even if you get all those things right, if people can't actually find the product easily at retail, then all the other things won't be as effective. The retailer's role is as important as any promotion a record

Nigel Haywood, Universal commercial director
"You'd like to think, particularly if you're a specialist rotalier,
that it is a responsibility to nurture new talent, but it's not
something that can be taken for granted. We as record companies need to do all we can to support new initiatives such as those by Fopp and HMV."

such as those by Fopo and HMV."

Andy Gays, Andys Records founder and managing director

For years we have always sold discs that local bands have
made. For us, it is nothing new and we will continue to do it.

Some bands will have a local following and we'll sell a few
copies. I suspect, in the light of there being any outstanding

British talent, it is one way for people to find new theirs and, if it helps new bands and helps sell music, then it is positive and can only be good for business."

Neil Boote, WH Smith entertainment busi
unit director



"It's the record companies' jobs to invest in, develop and break artists, but it makes commercial sense for retailers to meet the demands of their customers. The retailer's job user and so trees extractioners. The realiser's job is to service customers' needs when they have been exposed to new artists. Julian Monaghan, J Sainsbury music buyer With the amount invested by record labels marketing and

promoting such new acts, it is imperative that retailers fulfil their role in then allowing customers easy access to that new music. If retailers don't act in this way, the artists of the future could fade before they've had a chance to shine.

HMV and Fopp have separately launched in-store initiatives supporting unsigned artists (see p3)

DIARY

Remember where you heard it: It has been a mixed week for Modest! Management's Richard Griffiths, who was left in hysterics over a story in the Wall Street Journal last week describing just how much he used to, er, get under the feet of BMG's Roll Schmidt-Holtz. Griffiths' habit of putting his feet up on the table during meetings in his tenure as BMG Europe head so enraged the German he used to slip a white towel under them. A short time later he sacked him. "If only I'd kept my feet on the floor, tuts Griffiths... Then, later in the week, the hysterics stopped when Griffiths' Modest! team arrived at work to find all their computers had been stolen. Still. there was an upside, "It's a sunny day," reported Griffiths in the aftermath... Watch out for two old Sony chums getting together for a new B&B venture. And, word reached Dooley last Friday that the dispute over GATS has gone the way of the independent sector, with the EU deciding not to recommend any changes, despite strong lobbying for liberalisation... First news is also emerging regarding the plans of Christian Tattersfield's new label, with Damien Rice among its first signings... Capital Radio's David Mansfield was not completely unhappy at the onset of war last week. As part of some strategy for the group's director's to "get their hands dirty" with other jobs, the chief executive was due to go in Capital's Flying Eye plane last Thursday and do the travel on Chris Tarrant's breakfast show. That plan, however, has now been delayed because of the conflict.. Suggestions that major labels are looking to sign Celebrity Fame Academy's Kwame Kwei-Armah and Will Mellor this week were just that, according to the former's agent this week, "We have been approached about Kwame recording a single with Will Mellor, but the two of them are so busy, they haven't had a chance to talk about it," he says... Over in Texas, it was all getting a bit nasty at SXSW, at least if

Metropolis's Neil Wyatt and the band Coin-up's manager Simon Bell's tête-à-tête (pictured) is anything to go by.



The phrase "big girl's blouses" comes to mind, though... Universal's new commercial director Nigel Haywood has been recalling how his lengthy career with the major only started because he decided to take a £1,500 pay cut in 1979 so he could work with Rainbow and The Who. "£1,500 was an awful lot of money in those days, but it doesn't look such a bad career move now," he muses... There will be an open service of thanksgiving for the singer Alice Martineau at 5pm this Wednesday at St Luke's Church, Sydney St, London SW3... Tickets may be in huge demand, but you can literally buy seats at this year's HMV Football Extravaganza. Seats from Wembley Stadium signed by Sir Bobby Charlton will be among the auction lots in aid of Nordoff-Robbins at the April 1 event at London's Grosvenor House. A signed Elton John and Bernie Taupin manuscript and media package worth £127,000 will also be up for grabs at the event ...



handsome cheque for PPL back royalties. The Jumpin' Jive man was cked down by those intrepid PPL Investigators in NYC the other week as part of their ongoing Royalties Reunited campaign to deal out the dosh to around 5,000 performers owed phonographic performance money. Julian Cope, David Essex and The Clash's Paul onon are also among more than 1,000 musicians already reunited with their readies, while among others still being sought are session players on hits such as Sugababes' Overload, Terrorvision's Tequila and Get It On by T-Rex. Any

other artists – or former artists – might find it worth their while going to www.royaltiesreunited.co.uk. They uid be in the money. Pictured, left to right, are Joe Jackson's manager Mike Maske of Big Hassle anagement, Jackson and PPL's CatCo and member & performer services director Clive Bishop.

Record Mirror and Tours Report



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