



**NEWS:** Virgin-signed urban act **FALLACY** prepares for release of debut album with *Blues & Soul* tour  
News 3



**NEWS:** Alongside co-writing hits for pop act Busted, producer **STEVE ROBSON** is a hit in Nashville  
Talent 4



**DVD:** Historic releases from **LED ZEPPELIN**, The Clash and The Police are among this month's new music DVDs  
Feature 23

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**FOR EVERYONE IN THE BUSINESS OF MUSIC**

# music week

## Conflict looms over DVD royalty scheme

by Robert Ashton

The BPI and MCPS are on a collision course after the royalty organisation last week confirmed that it is to introduce a music DVD licensing scheme ahead of any agreed deal.

MCPS has accused the BPI of not entering into "meaningful dialogue" after both parties failed to reach a settlement on a DVD royalty rate following more than two years of negotiations.

Instead, MCPS is implementing its new DVD licence for DVD-Video music products from May 1, with a royalty rate of 10% of published dealer price. The blanket scheme includes mechanical and synchronisation rights, the latter of which is not included under the former 20-year-old video licence.

The dispute arises as MCPS and the BPI continue negotiations over the 8% interim online royalty rate, which was introduced by MCPS in April a year ago.

MCPS says the new DVD1 licence is more flexible than the video licence and argues that, because DVDs are often used on the same hardware as CDs, the new licence is more akin to CDs and the AP1 scheme than the old video licence. The royalty rate paid on CDs



Cox: "growing disquiet"

is 8.5% of dealer price compared to just 6% for VHS.

With the three-year-old DVD format growing in popularity, MCPS executive director Sandra Cox says the time is now right to introduce the scheme because negotiations were not progressing and there has been "growing disquiet" from the publishing community awaiting royalties. "There seems to be no real commitment from BPI to reach an agreed solution," she adds. "It seems to us we could continue to discuss this for another two years."

She also argues that publishers and composers are overpaid payment. She adds, "The longer (DVD) sales go on there is a danger they will not recover royalties."

However, BPI director general Andrew Yeates says he is "disappointed" with the move and accuses

MCPS of withdrawing from the without prejudice negotiations and "prolonging" the new agreement. The BPI is keen to continue talks, he says, but time is against them with the new licence coming into force at the beginning of next month.

Yeates adds that the BPI has little choice other than to take legal advice and, more ominously, he does not discount the ultimate sanction of a referral to the copyright tribunal. "It's a possibility," he says. "That's one option."

The 1992-92 copyright tribunal battle between MCPS and the BPI, which ruled on the AP1 rate, was brought in to adjudicate after MCPS had attempted to introduce a 9.5% rate on CDs.

In a statement on the BPI's website, advising its members of the development, Yeates says, "Although MCPS allege that negotiations with the BPI over the past two years have failed to produce results, we believe that the issues raised by the BPI... properly recognise the realities."

Yeates will not reveal the precise terms and royalty rate he had recommended to the MCPS for the DVD1 licence, but it is understood that the organisation is looking for a level far closer to the 6% VHS rate.



Channel 4 is to document the behind-the-scenes story of unsigned band QED for broadcast in 2004. The emerging five-piece - who mark the return to music of veteran pop manager Tom Watkins (Bros, East 17, Pet Shop Boys) after five years - have been attracting the interest of several major labels in recent weeks. QED hail from Wisbech, Cambridgeshire, and are heavily influenced by Eighties hit acts such as Talk Talk and Tears For Fears. The band are formed around the core of brothers Robert and Richard Knight (pictured), aged 20 and 22 respectively. Former Tears For Fears musician and producer Ian Stanley is shortly to begin work with the band in Dublin on tracks for their debut album.

## DB and Gravity in talks with BMG

BMG Records is in negotiations over the long-term future of two of its domestic label ventures, DB Records and Gravity Records. DB Records, founded by Dave Bates, is in the process of agreeing a settlement that is expected to end the current arrangement between the two companies, which was struck in 2000 by then chairman Richard Griffiths.

It has yet to be confirmed whether several key DB Records acts, such as Tom McRae and Electric Soft Parade, will remain signed to DB Records or whether they will transfer directly to BMG.

A BMG source also confirmed last week that discussions over DB Records and Gravity, which is run by BMG International VP of A&R and marketing Nick Stewart, were ongoing. It is understood



McRae: key DB Records act

that the developments are in no way part of a broader policy and that the timing is purely coincidental.

The doubt over the future of the two A&R sources follows the departure last month of one of the company's longest-serving members of staff, A&R manager of 12 years Nick Raymond, whose signings included Take That.

## EMI set to lift wraps on download strategy

EMI is this week expected to unveil the most comprehensive download programme the UK has yet seen.

Although EMI declined to give details of its plans as Music Week went to press last week, it is understood that the major is preparing to announce the download strategy following six months of planning.

The announcement, which is due within the week, is understood to centre on a download offer covering tens of thousands of tracks, through a series of online retail partners. The announcement is also expected to encompass more flexible access to repertoire for consumers and to include pre-release downloads.

The unveiling of EMI's strategy will come six months after it



Aguilera: Download Day hit

announced a massive programme for the US market. Then, North American president David Munns said that it was to launch a series of paid-for downloads from their radio date and was looking to roll out the strategy in other key regions.

The launch also comes a week after BMG made Annie Lennox's Pavement Cracks The UK's first

commercial pre-release download. BMG says it has not yet received details on the take-up of the offer, which was made from midday last Monday. The track's radio date.

More than 1.1m tracks were sampled, streamed or downloaded over the 10 days of DD2's Digital Download Day promotion, which spanned key European markets including the UK, Germany, France, Spain, Italy and the Netherlands and drew to a close at midnight last Thursday. In a chart compiled from the results of the promotion, Christina Aguilera's Beautiful was the most-downloaded track. Coldplay's Clocks was the second most popular track, followed by ATU's All The Things She Said. Room 5's Make Liv and Enimem's Sing For The Moment.

## newsfile

## SEVERANCE DEALS TO BE PHASED OUT FOR EMI EXECUTIVES

EMI executives Eric Nicol and Roger Faxon are bowing to trends in corporate governance and investor pressure to dispense with their two-year "change of control" severance deals. Group chairman Nicol, finance chief Faxon and EMI Recorded Music chief Alan Levy had all been on one-year deals with two years' severance in the event of losing their jobs through a change of control, but these will be phased out for Nicol and Faxon. However, Levy will retain his change of control bond on top of his performance-related, one-year contract.

## ENTERTAINMENT SALES AT WH SMITH'S FALL 6% DESPITE BOOM IN DVDS

WH Smith trade was unable to stop WH Smith's entertainment division from suffering a 6% dip in sales for the six months to the end of February. Sales at WH Smith High Street fell 3% overall to £700m, with the books business down by 3% and magazines up by 4%. DVD sales rose by 67% in the period and have remained strong, helping entertainment turnover rise by 4% in the six weeks to April 22. For the financial period, WH Smith Pic reported a 9% increase in its operating profits to £33m on total sales down 2% to £1.6bn.

## BLUE NAMED TOP LONDON BAND AT CAPITAL FM AWARDS

Innocent act Blue (pictured) were voted London's favourite band at the Capital FM Awards at the Royal Lancaster Hotel last week. Coldplay were named favourite UK band, Westlife favourite international group, Ms Dynamite favourite UK female vocalist and Will Young best newcomer. Simply Red were honoured for the outstanding contribution to music. Meanwhile, programme controller Rick Ewald has poached Emma Forbes from Heart FM to present the 95.8 Capital FM weekend breakfast show.



## WESTMINSTER COUNCIL CONTINUES BID TO CLOSE LONDON ASTORIA

One of the London Astoria venues closed by the Mean Fiddler group remains in doubt after a fresh appeal to close it was lodged by Westminster Council. The authority refused to renew the venue's music licence at the end of last year after a number of reported public safety breaches, but Mean Fiddler convinced magistrates to overturn the decision. Westminster has now gone to the Crown Court, but its lawyers have yet to decide whether to press ahead with the appeal.

## MUSIC BUSINESS FORUM DISCUSSES KEY INDUSTRY ISSUES

The Music Business Forum, comprising groups including the MMF, British Music Rights and PPL, and music industry advisor at the DCMS Stephen Noun, met at the BPI last Wednesday to discuss issues facing the business. Two of the key topics discussed were government help on piracy and encouraging education minister Kim Howells to push for cross-government departmental representation for the industry.

## NEW FACE FOR POPKOMM AS HD LEAVES

Uli Grossmann is to leave European trade fair PopKomm after 14 years, with the German broadcaster Viva TV close to finalising the acquisition of a stake in the event's parent company MusikKomm. Grossmann, who had become the face of PopKomm in a seven-year spell as its managing director, is to be replaced by Peter Wenzel (pictured). This year's event will take place from August 14 to 16 in Cologne, Germany.



## SEVERING PLOTTED THUNDERBOLT'S CRY ME A RIVER

Uno Severino at Riteing Country Larder handed national radio plugging to Justin Timberlake's Cry Me A River, and not as stated in last week's PR & plugging supplement

## m w playlist

**KEANE** - Everybody's Changing (Fierce Panda) Part Aha's Morden Harket, part Travis, this introductory single should explain the connection between the two acts (see page 12)

**RICHARD X KEVIN** (X) - Finest Dreams (Virgin) More electro wizardry from the master of the bootlegs proving that his Sugababes and Liberty X soundalikes are just the beginning (single, June 23)

**SIOBHAN DONAGHY** - Overated (London) Typically understated, the long-haired original Sugababe prepares to return with a Cameron McVey produced gem of a single (single, June 16)

**DEFTONES** - Minerva (Maverick) A menacing yet melodic return from one of the world's most consistently brilliant rock acts (from eponymous album, May 19)

**THE CRIMEA** - White Russian Galaxy (Double Dragon) A fine introduction to this intriguing new band, who already have some classics up their sleeves to unleash on the world (single, May) **MCKAY** - Tell Him (Go Beat) There is something tough song-like, timeless and so familiar about this impressive debut from this former Ricky and Keils collaborator (from album McKay, May)

**THE THRILLS** - Don't Steal Our Sun (Virgin) An early highlight from what is set to be the guitar album soundtrack to a long summer (from album, June 30)

**ELECTRIC SIX** - Gay Bar (XL Recordings) With a fresh new mix courtesy of Peaches, this track proves this band are more than one-hit wonders (single, June 2)

**VARIOUS** - Tracks From The Indoor Shed (Deep Water) Excellent taste of things to come from Deep Water, includes the wonderfully skewed Peapo who show promise. (EP, May 12)

**DIZZEE RASCAL** - I Lav U (Dirtee Stank/XL Recordings) More than a year after it first appeared on white label, this tune still takes no prisoners. (single, May 26)

# BBH to keep hits crumpling with new publishing arm

by Adam Woods  
Bartle Goble Hegarty is to capitalise on its unrivalled record for spinning off hits from TV ads by becoming the first advertising agency to launch its own music publishing company.

BBH, which placed Radio 5's Make Luv on a Lynx Pulse TV ad weeks before the track was commercially released and made number one, is making the move in response to what it says are inflated licensing fees.

Leap Music, set up as a joint venture between BBH and former Zomba Music Publishing head of film, TV and media Richard Kirstein, aims to commission music directly from composers and license tracks from unpublished artists. It expects to strike an administration deal with a specialist media publisher within the next two months.

BBH head of TV production Frances Roye says the agency will still license music from publishers and record companies for many of its ads, but that Leap's contacts among managers and lawyers will



Lynx Pulse: Success for Room 5 enable it to reach unsigned artists before the wider music industry does. "It has to be the right track for the commercial," Roye adds.

According to Kirstein, Leap does not plan to acquire more copyrights than it strictly needs. Deals will be made on a track-by-track basis and Leap will only sign music which is actually used in an ad. Leap also plans to exploit its owned copyrights for further sync usage once they have been used by BBH, whose clients include Levi's, Audi, Boddington's and Barclays.

The agency's access to global media schedules will allow more accurate and speedy accounting of broadcast performance royalties than

most music publishers could manage, says Kirstein, and the agency's brand clients will also receive a share of publishing royalties.

Kirstein maintains that the new venture is adopting a practice which has been standard in the broadcast world for years. "There's a well-established model in the UK film and television markets whereby commissioning bodies acquire the publishing rights for commissioned music from composers," he says. "Advertising is the last vestige of the media world where the old film model survives and it has enriched music publishers for many years."

Although sync fees are widely felt to have fallen in recent years as the volume of music used in ads has soared, Kirstein says agencies are frequently "held to ransom" by publishers. "It is as if they have a monopoly on creative talent," he says. "That leads to a perception among a lot of agencies that you have to work within their model. We say that we don't have to work like this."

## R2 pays tribute to art of songwriting

Radio 2 has launched its salute to the art of songwriting. Sold On Song, with a programme dedicated to Paul McCartney.

Sold On Song is a cross-media initiative that encompasses radio and online but will eventually include TV documentaries possibly through links with BBC4 and TOTP2.

TOTP2 producer Mark Hagen is co-ordinating the project and the first broadcast TV programme featuring Paul McCartney was broadcast on Monday night.

It featured songs from his recent Birmingham concert and an interview conducted by Stuart Masonie, who questioned McCartney specifically about how he writes songs.

The Sold On Song website features in-depth coverage of the craft of songwriting including technique, choosing lyrics and advice on collaboration.

Among the other artists who will be featured by Radio 2 are Phil Collins, The Rolling Stones, Blur and Bacharach, the Gibb brothers and Brian Wilson and Mike Love.

## Radio One under attack over Vodafone sponsorship link-up

Radio One stands accused of "eating into" a traditional revenue stream for commercial radio after agreeing to have a series of outside events sponsored by Vodafone.

In a first move by the BBC station - but which follows a strategy which is common practice within other parts of the corporation - Vodafone will support R1's One Big Weekend and One Big Sunday events, taking place at locations in Manchester, Leicester and Bristol between May and September.

Under the BBC Charter, the station can secure commercial backing for outside events with an audience, providing any sponsorship money received is only for the event and not the broadcast coverage.

However, GWR Group's UK local radio operations director Steve Orchard believes that, while it is appropriate to spend public money for the station to go out and meet its listeners, it is not appropriate to cut costs by taking sponsorship



Awaiting: One Big Sunday show away from commercial radio.

"People do have finite marketing budgets and we are just emerging from the worst advertising recession anyone can remember," he says. "Radio One is an enormously attractive radio station for potential sponsors. If they want to sell support why not go the whole hog and put themselves forward as a commercial radio station?"

A BBC spokesman says the Vodafone deal is event sponsorship so does not encroach on commercial radio's airtime sales. He adds that the BBC has a responsibility to bring in revenue above the licence fee.

## MTV takes Spanking New into mainstream Sunday

MTV Networks Europe is to give mainstream MTV coverage seven days a week to new bands that have been championed on genre channels such as MTV2 and The Base.

The new programming brand Initiative Spanking New, which will be launched at the end of May, comes on the back of the broadcaster's Spanking New Music Week in March through which it pushed new releases by established acts such as Blur and Moloko plus breaking acts including The Thrills and Thrice 8.

"The genre channels will act as tastemakers and we will use MTV to build awareness of new acts and introduce them to a wider audience using entertaining and



The Thrills: MTV backing informative editorial features," says programming vice president Chris Sice.

The first bands to be highlighted by Spanking New will be selected in the next two weeks by MTV's talent and artist relations department headed by Jamie Caring.

MTV is also planning to use the

Spanking New branding to promote forthcoming videos by established artists. Short editorial packages featuring artists and presenters identifying new bands to watch will also appear throughout the schedule.

"It is always our aim to create more editorial vehicles for MTV so in the next two weeks we will endorse new material and in the process to help the labels to promote the new music we believe in," says Sice.

Meanwhile, MTV will be backing the release of the new Radlohead album *Half To The Throat* by broadcasting a clip by the Parlophone act at London's Shepherd's Bush Empire on the main MTV channel, while MTV2 will screen related programmes.

# Vital wants to revitalise indie sector by launching two charts

by Paul Williams

Vital is bidding to bring a new focus to the indie sector with the launch of two newly-formatted independent sales charts.

The new singles and albums countdowns will be part of a relaunch of its Chain With No Name marketing brand, through which the distributor presently supports 103 independent retailers.

Vital director Peter Thompson describes the launch of the new indie charts as "absolutely essential", "it will provide stores with a tool for selling in-store and give the public a good reference for what's new, what's exciting and what's out there," he says.

Vital's decision to reintroduce Chain With No Name charts after nearly two years comes as Aim continues talks about launching an independent chart. Board member Tony Duckworth is overseeing plans for the Aim chart, which he says is only a month or two months away

from being launched.

Although the Vital plans were considered by the Aim board this month, Duckworth says they could not be adopted by Aim. "We feel the [Chain With No Name] chart is a move in the right direction, but we felt it was too linked to one specific distributor," says Duckworth.

The current Official Charts Company (OCC) indie singles and albums charts are compiled using data from indie stores, and chains such as HMV and Virgin. Sales for the Vital-initiated chart will be drawn only from indie outlets. But the Chain With No Name chart, which is being co-ordinated by its marketing director Richard Willis, will also be produced with the OCC.

Precise details of the qualifying credentials for the new chart are still being discussed, although Thompson indicates that it is likely to be open to all releases on independent labels, regardless of distributor.



Thompson and Willis: launch essential

One factor in the final decision will be the outcome of continuing discussions over future formatting of the industry's "official" independent charts, he says.

Under its current rules, the "official" indie charts include sales of records that are picked and packed by independently-owned distributors. But, following BMG's takeover of Zomba, Pinnacle's status as an independent distributor has come into question because Zomba owns 75% of the operation.

Alongside the new chart, which is

set to begin in May, Vital is planning to increase its in-store support to the Chain With No Name stores, including introducing in-store boards showcasing eight forthcoming releases and related information.

A free information service titled Club With No Name, is being launched, e-mailing subscribers updates about new releases, stores and special events. It will be linked to a planned Chain With No Name website that will carry the chart's charts, label profiles and artist features.

Vital's renewed focus on indie stores comes as the sector continues to shrink while the non-specialists' share of the market increases. Figures from market research agency Millward Brown show there were 943 independent shops selling music in 2001, compared to 1,154 in 1991.

In the same period, supermarkets stocking music have risen from 347 to 1,698.



The debate about the independent sales charts is as old as the hills themselves.

The simple failure to find a solution on so many past occasions has left the distinct feeling that this is an issue that will never be resolved. Until now.

Many in the industry believe the current indie charts – which we publish in *Music Week* every week, under our licence contract with the OCC – have, for some time now, done little to promote music. Sure, they certainly do what they are meant to do, and highlight the biggest-selling records shipped by an independently-owned distributor.

But changing circumstances means that it is hard to determine precisely what significance that holds, particularly when it comes to promoting music. Look at last week's singles rundown, with pop veterans Erasure at 1, rock-punk outfit The Transplants at 2, Eurodance act Scooter at 3, soul throw Justin Timberlake at 4 – do I have to continue?

The latest development in the story of the independent charts could be the best news yet for those who have long argued for a rundown that reflects Britain's rich alternative music culture. The fact that, since Zomba's acquisition by BMG, Pinnacle is no longer an independent distributor in the traditional sense – in other words, owned independently of the majors – should bring focus to the debate.

Quite simply, it underlines the inherent value in a chart based on ownership criteria.

Simply stripping out Pinnacle releases from the chart will not make it any better. It will become a chart dominated by Vital – and even Vital knows that is no use to man nor beast.

The fact is that Pinnacle is no less independent now than it was a year ago. The labels it distributes remain the same, its welcoming approach to the smallest record labels remains unaffected. Pinnacle releases should continue to be included within the charts.

But in this case, the distribution by an independently-owned company cannot be the criteria on which the independent charts should be based.

So what is the criteria? That should be the starting point for the debate, not some spurious argument about ownership or corporate affiliation. In an era when Mute and Pinnacle – two of the independent sector's greatest standard-bearers – have become "major"-owned operations, the debate has to move on.

Sure, none of this means that there is a simply, straightforward formula ready to be plucked and applied. But it does mean that we can all move forward, unfettered by the conventions and approaches of the past.

Martin Talbot  
martin@musicweek.com

Interest-in-Virgin Records' urban artist Fallacy (pictured) is set to be boosted next month when the British rapper headlines *Blues & Soul* magazine's national tour, alongside So Solid Crew's Lisa Maffia and recent XL Recordings buzz signing Dizee Rascal. The tour is in support of Fallacy's debut album, *Blackmarket Boy*, which is released on May 19 and will be available for the first three months at an introductory price of £3.99 to help develop interest in the artist, who has already attracted strong support from Radio One's mainstream and specialist shows. "Fallacy has already proved it on a street level and his mix of garage, reggae and hip hop has the crossover potential to reach far beyond the urban scene," says Virgin A&R manager David Laub.



Fallacy: new album

## Bon Jovi in link-up with QVC to push Bounce CD

Island Def Jam has opened a lucrative new retailing avenue after linking up with shopping channel QVC to sell Bon Jovi's latest album.

More than 21,000 orders were received within a couple of hours for a limited tour edition of the *Bounce* CD and DVD/VHS when the package was exclusively offered on April 12.

In addition to airing live segments from the band's *Bounce* Tour concert in San Jose, California, that night, band members also spoke with customers live on air.

A spokeswoman for QVC says the company took the 21,000-plus orders within just two hours of air time, generating \$528,000 and more than 7,500 new customers. This ranked the Bon Jovi tour on the top 15 on QVC's Top 50 list of new customer generators in a single day. "Considering QVC airs more than 1,600 products each week, that's pretty significant," she adds.



Bon Jovi: innovative initiatives

QVC's home merchandising vice-president, John Kelly, says the company is always looking for new and interesting product.

This move continues innovative marketing initiatives to support *Bounce*, released last October. The band included a unique PIN on each album, which gave CD owners access to pre-sales for concert tickets, downloads, contests and video footage of the band.

However, a UK QVC spokeswoman says the firm has no plans to link with record companies.

● See *Big Question*, p31

## UK music portal trials weekly video stream to mobile phones

UK online music portal VideoC begins trials for its 3G mobile phone weekly video chart this week, after signing a worldwide deal with Sony Ericsson.

VideoC, owned by music sales and marketing group Diabolical Liberties, will initially send the chart to 20,000 Swiss consumers with suitable handsets. It will be extended to Germany in the summer and will come to the UK before next year if the take-up of third-generation handsets reaches a high enough level.

The VideoC chart is collated from online voting and features a top 10, with the latest rundown placing Mute act Goldtrapp's *Train* at number one.

The content is streamed and cannot be downloaded.

Major and independent labels are taking part in the trial and all parties have signed a commercial revenue share agreement.

"The data will provide a

## Move quickly to land Cads awards tickets

The last few tickets are still on sale for Music Week's Creative & Design Awards, at the Park Lane Hilton, in London, next Thursday.

The event will recognise excellence in the promo industry, including sleeve design and packaging, while also inaugurating a new award for best music DVD concept.

Nominees include Alrside, Big Active, Blue Source and Tom Hingston Studio for best design team, with promos by Abs, Busted, Kylie Minogue, Pink, Sugababes and Travis voting for best pop video.

Tickets for the awards event (priced £175 + VAT) and the after-show party are available from James Smith, on 020 7921 8308 or via james@musicweek.com.



3G video chart: in UK by end of year?

measured indicator of the take-up rates for music content on the 3G platform," says Diabolical Liberties' head of music and online, Karl Badger.

Meanwhile, Sony Ericsson has become the first mobile phone operator to use the music video e-mail service launched this month by MP3.com Europe.

A Europe-wide targeted e-mail featuring a 30-second video stream of The Cora's single Don't Think You're The First will be sent to more than 200,000 music fans aged between 25 and 40.

# Worshipers list catches Kylie fever

**KEATING CONFIRMS WALSH SPILT** Roman Keating has confirmed that he has ended his 10-year management relationship with Louis Walsh. Keating has not renewed his contract with Walsh, saying in a statement: "I am grateful for the help Louis has given over the past 10 years and wish him all the best for the future." Keating will be managed exclusively by Mark Plunkett of UK Music Services. Plunkett first worked with Keating in his role as tour manager for Boyzone.

**A&R INTEREST GROWS ON FICTION** Production team Fiction are currently the subject of major publishing interest, having secured a number of key projects. The south London team are co-writing and producing with a UK A&M signing, and are also cutting a track for a new Universal-Island group being developed by the management team behind Busted.

**WALL OF SOUND SIGNS ANALOG SET** We Love You/Wall of Sound have made their first signing since The Bays, securing a deal with The American Analog Set. The Austin-based five-piece, whose last full-length album *Know By Heart* has sold in excess of 20,000 copies, will release their new album, *Promise of Love* through Wall of Sound via their NYC-based US label Tiger Style on June 16. A full headline UK tour to support the release at the start of June.

**R4 SPARKS DEMAND FOR DUB CD** Demand from exposure on BBC Radio 4's Today programme has prompted Hot Records to rush-release the dub reggae version of the Pink Floyd classic *Dark Side of the Moon*. Dub Side of the Moon by New York's Easy Star All Stars. The album is a song-by-song dub reworking of the original, which marks its 30th anniversary this year.

**LOVE INC BACK WITH NEW SINGLE** Canadian producer Chris Sheppard is set to return to the UK chart with a new track via his Love Inc project, which has already scored one of the biggest dance hits of the year to date with *You're A Superstar*, which sold more than 200,000 copies in the UK. The new single, *Broken Bones*, will be released at the end of May. Sheppard, who has released more than 30 records under an array of names, has previously worked with Britney Spears and Backstreet Boys.

## THIS WEEK'S BPI AWARDS

**ALBUMS:** The Dubliners Spirit of the Irish — The Ultimate Collection (silver) Mi-Tea Eye Candy (gold) Madonna American Life (gold) Lighthouse Family The Best of The Lighthouse Family (gold) Boyzone Ballads — The Love Songs Collection (gold) Various Clubland X-Treme (gold) Various The Very Best of Cold Feet (platinum) 50 Cent Get Rich or Die Tryin' (platinum) R. Kelly Stewart The Story So Far (two times platinum) Daniel Bedingfield Getta Get Thru This (two times platinum)

© 2004 BPI. Sales figures correct as at the end of the week to Thursday 12th April 2004

by Paul Williams

The strength of songwriting encompassed by Kylie Minogue's *Fever* album is being further highlighted as it chases more nor Novelties glory at this year's event.

A year after the album's introductory single *Can't Get Out Of My Head* won a rare hat-trick of four Newel Awards for songwriters Cathy Dennis and Rod Davis, two more songs featured on the same album are shortlisted as PRS most-performed work.

This year's shortlist was announced last week. And in Your Eyes, penned by Minogue, Richard Stannard, Julian Gallagher and Ashley Howells, and *Love At First Sight*, written by the same team plus Martin Harrington, are up in the category against the Liberty X hit *Just A Little* — the only song this year to win multiple nominations.

Just A Little, which is also shortlisted as best-selling UK single, is one of an unbeatable 15 nominations in which EMI Music Publishing claims a credit. The publisher's nearest challenger is Universal, which has seven nominations, with Warner/Chappell on four and BMG and Sony/ATV receiving three apiece for the British Academy of Composers and Songwriters award. EMI Music Publishing chairman/

**Ocean Colour Scene (pictured) are currently in the final stages of recording at London's Townhouse Studios for their sixth studio album, their first since splitting from Universal and signing to Sanctuary. The album is expected to be completed in time for a late June release. "The band have an incredibly busy following and a massive fanbase," says Sanctuary product manager Chris Hendrie, who is putting together the campaign for the as-yet-untitled album, which is being produced by the band themselves.**

"We are also finding that a lot of young fans are getting introduced to the band by their older brothers or sisters that have grown up with their earlier material." Ocean Colour Scene remain a big draw on the live circuit and will embark on a high-profile UK tour in support of the album.

Most writers and producers can remember precisely the moment their careers began to take off. And, for fast-rising UK name Steve Robson, the big break came when he secured a cut on a six-track album for Mercury Records back in the mid-Nineties. "I thought that was it. I had made it," says Robson.

It was a good start and one that opened doors which led to a classically-trained Robson working with acts including Westlife, Atomic Kitten, Blue and, eventually, Busted, the project which has seen his profile taken to a new level.

Robson co-wrote and produced all three of Busted's hit singles, *What I Go To School For*, *Year 3000* and *You Said No*, along with the eponymous parent album which is now platinum in the UK. "It's definitely one of my favourite projects I have ever worked on," says Robson.

But Robson, who is published by Rondor Music, is not restricted to



## IVORS NOMINATIONS



**BEST SONG MUSICALLY & LYRICALLY:** *Strangely And Beautifully* by Hales, Oliver (Warner/Chappell); *The Other Side By Gray* (Chrysalis); *Stop Crying Your Heart Out* by Gallagher (Sony/ATV). **BEST CONTEMPORARY SONG:** *It Takes More* by Ms Dynamite, Punch (EMI); *Weak* by Becomes

Heroes by Skinner (Pure Groove); *My In Place* by Berryman, Backland, Champlin, Martin (EMI); **BEST ORIGINAL MUSIC FOR TELEVISION:** *Fathom* (Sings by Francis, Armitage (Stage 1000); *Goodbye Mr Chips* by Towns (EMI); *Danger In Tiger Paradise* by Mitcham. **THE IVORS DANCE AWARD:** *Shake UR Body* by Williams, Joseph (Universal); *Lazy by Beebe*, House, Rock, Byrne (Chrysalis, BMG, Warner/Chappell); *It's Just What I Do* by Liven, Orono (EMI/Universal); **BEST ORIGINAL FILM SCORE:** *Die Another Day* by Arnold (Universal); *The Quiet American* by Armstrong (EMI); *Rabbit Proof Fence* by Gabriel (Real World); **THE IVORS CLASSICAL MUSIC AWARD:** *David Mach* by Barry (Oxford University Press); *Sophie's Choice* by Max (Faber); *Books Of Love* by Holt (Cherish); **PRS MOST PERFORMED WORK:** *Love At First Sight* by Minogue, Stannard, Gallagher, Howells, Harrington (EMI), The International Music Network, Universal, Sony/ATV; *International Hit of the Year:* *Electrical Storm* by Clayton, Evans, Hewson, Mullen (Blue Mountain); *Complicated* by Laurens, Alspach, Edwards, Laingie (Rondor, Warner/Chappell); *Feet by Williams, Chambers* (BMG, EMI); **BEST SELLING UK SINGLE:** *Here by Barry, Iglesias, Taylor* (EMI); *Five Droite*, co-publisher (b); *Anything Is Possible* by Dennis, Braide (EMI, Warner/Chappell); *Just A Little* by Escoffery, Hammond Hagun, G Hammond Hagun (EMI, Big Life Music)

CEO Peter Reichardt says, "What I always like to see and look for is a good spread and that's exactly what we've got. It's not concentrated on a particular songwriter, but nicely spread right across the board."

EMI writer Cathy Dennis follows her three wins last year with a nomination for the Will Young hit

*Anything Is Possible*, penned with Warner/Chappell's UK single *Brave*, for best-selling UK single. The song faces competition in the category from EMI and Big Life's *Just A Little*, as well as EMI and Real Droite's *Enrique Iglesias* hit song *Hero*. Several key new British performer/songwriters receive their

first Ivors nomination ahead of the May 22 ceremony at London's Grosvenor House Hotel. Among them, Pure Groove Music's Mike Skinner and EMI Music's Ms Dynamite are competing for best contemporary song, where they face opposition from BMG's Coldplay.

Universal Music's managing director and executive vice-president Europe Paul Connolly, whose company handles Pure Groove Music, is particularly delighted to see *The Streets* nominated. "The fact that, on one hand, the Ivors can hand out an award to Bjorn and Benny and on the other give a nomination to someone like *The Streets* says a lot about the awards show itself," he says.

Two previous winners, Chrysalis Music's David Gray and Sony/ATV's Noel Gallagher, are pitched against one another for best song music & lyrically alongside Warner/Chappell's Aquilino writers Matthew Heales and Kim Oliver. Meanwhile, the same category's 2002 winners, Blue Mountain-signed U2, are this year vying for international hit of the year with Electrical Storm. They face competition here from BMG and EMI's Robbie Williams hit song *Feel* and the Rondor and Warner/Chappell-published Avril Lavigne debut hit *Complicated*.



# Robson adds country co-writes to pop portfolio



Robson: classical training

working with pure pop acts. In parallel with his rise as a writer and producer on the UK pop market, he has made regular visits to Nashville to write with some of country music's biggest names.

"I first was introduced to Steve [Robson] through Scott Gentry at Rondor Nashville and was immediately drawn into his songs due to his fresh and accessible musical sensibilities," says Darrell Franklin, director of A&R of Dan Huff Productions in Nashville.

"One of the first songs that I heard was *It's Only Love*, co-written with Wayne Hector, which

One new act Robson is currently working with is Speedway, the Scottish act currently in development with Innocent Records.

"Steve is one of the most consistent writers of quality songs in the UK," says Innocent managing director Hugh Goldsmith.

"Musically, he writes timeless songs that leave a lasting impression. In the few years, Steve will become one of the best songwriters to come out of the UK and we will see his songs all over the world. He is a major talent."

"Asked whether he thinks he is lucky to be in such demand and commanding respect of some of the best A&R people in the business, Robson says, "I don't think it's luck. I think it's about hard work."

"Songwriting is a learning process and a craft that you need to develop," he says. "It's about quality control and only letting the very best of what you do out of the studio."

Busted: Three hits for Robson

was cut by Wynonna Judd for her upcoming record. On one of his first Nashville writing trips, we cut the song *These Days* with Rascal Flatts. Also, out of the same trip, we cut the song *I Think I Will* on Faith Hill. Needless to say, I am always anxious to get the opportunity to hear Steve Robson songs," says Frank.

Robson thinks his pop and country writing styles go hand-in-hand. "Country is all pop music basically," he says. But he has no ambition to digress far from his chosen path into new genres. "I'm sticking to what I'm good at," he says.

Robson has three hits for Busted: *What I Go To School For*, *Year 3000* and *You Said No*.

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# Discounting policy used increasingly to break acts

By Paul Williams

A cut-price policy for breaking new acts which six months ago was promoting concern from parts of the US record industry, has become an accepted part of the retail landscape.

At the start of the month, Robbie Williams became one of the latest artists to figure in the strategy with his *Escapology* album going out at a suggested retail price of \$9.99 but selling in some stores as cheaply as \$5.88. The price discount helped him to his highest albums chart position yet in the US.

"It has proven itself with Norah Jones and Avril Lavigne, who came through via development prices," says Virgin Entertainment Group's US president and CEO Glen Ward. "It allows consumers to dabble."

The Jones album, *Come Away With Me*, was one of the most successful earliest examples of the policy, which in the past year has also helped to

push albums by acts including Sony's Good Charlotte, Universal's Queens of the Stone Age and tAa, and Capitol's The Vines. Among the UK acts featured have been Sony signings The Coral and The Music, signed directly to Capitol in the States.

Capitol/EMI jazz and classics product manager Zach Hochkeppel says the label decided to have an initial \$9.99 suggested retail price for the Norah Jones album to develop word of mouth, because it knew early radio and TV support would be unlikely.

"If people read about the record, they aren't going to go out and spend \$15 or \$16 on it, so we put it out at a lower price. What we heard anecdotally was that when people saw the lower price they were buying two or even three copies. People were willing to take a chance," he says.

Within a month of running the album, Hochkeppel says the label was doing so well the label decided to



Ward: discounting proven to work

raise the price to a regular level but gave retailers a two-week window to order extra copies at the lower price. "In the following two weeks, people ordered a lot more than they normally would have and they were taking success with it, so that allowed us to have quarter of a million records on the street," he adds.

The potential success of introducing new acts to customers through initial lower pricing was brought home to Ward when he heard the story of an independent store closing down

on the campus in Chicago because the proprietor said he could not compete with students buying "armfuls of CDs and the occasional new artist".

"As an industry we are having to find ways of getting music to people. We're competing with everything else and in the youth market, not only with games but extreme sports and clothing," he says.

With the singles market in the US rapidly vanishing, Ward - whose company launched a campaign to save the single at the last NAF conference - observes labels are using lower-priced albums as an alternative entry point for buyers to new artists.

The Music's co-manager Tim Vigon says initially reducing the price can be effective in the US when trying to break a band. "It's hard to get people's attention so you have to ensure it's easy for them to choose your record when they go into a store, particularly with a new artist," he says.

## US chartfile ROCK ACTS TAKE OVER THE TOP SLOT

A good week at retail sees seven debuts in the Top 20 and sales of the Top 200 albums rising by a little more than 10%. Although Linkin

Park's *Meteora* relies on just 266,000 copies on its first week, 10,000 more than its 2000 predecessor, *Awake*, which debuted and peaked at number five but then sold only 20,000 copies.

Perhaps the week's most surprising debut comes from Elvis Presley's daughter Lisa Marie Presley, whose album, *To Whom It May Concern*, arrives at number five in the wake of her airtight hit *Lights Out*, after selling 142,000 copies. Presley, 35, has embarked on a high-profile promotional tour in support of the album, which has won grudging praise from critics.

Other Top 20 entries came from *Glitter*'s senior member six), *The Best of James Taylor* (number 11), the single disc version of Jay-Z's previously released *Blueprint 2* album (number 17), Lucinda Williams' *World Without Tears* (number 18) and Scarface's *Balls And My Word* (number 20).

The amount of newcomers pushes back a large number of acts, including Britney's leading contender, *Coldplay's A Rush of Blood to the Head*, which dips 16-21 despite selling another 40,000 copies.

Meanwhile, Robbie Williams' *Escapology* earns the dubious honour of being the chart's biggest dropper, free falling from its US debut position of 43 to 104 with second week

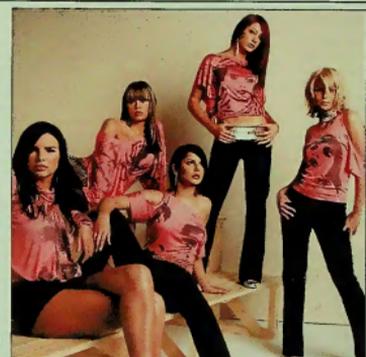
sales of just 10,300, a 51.5% decline week-on-week. With the single, if you're not The One, continuing to progress towards the Top 20, Daniel Bedingfield's *Gotta Get Thru This* album moves 115-103.

It sold more than 10,600 copies last week, a 21% gain on the previous one, and has now sold more than 250,000 copies since its autumn 2002 release.

Beyond the Top 200, M2P's *Dynamite* continues to sell around 3,000 copies a week, and improves 42-31 on the Heatseekers chart. Its cumulative sales now exceed 30,000. Another British urban star, The Streets, has fared even better with his *Original Pirate Material* album, which has sold 75,000 copies since its release six months ago, without ever making the Top 100. It is Fischer'spooner's number one album increases its sales for the third week in a row, to more than 1,600, taking its cumulative total to 14,000. The Coral's self-titled debut is up 17,000 sales after seven weeks.

Alan Jones

Polydor's *Girls Aloud* (pictured) are providing further evidence that the once negative attitude towards UK reality pop acts overseas appears to be diminishing after grabbing a Top 20 place on France's airplay chart. Two years after first Postcards series winners *Hear/Say* failed to make any impact abroad for Polydor, the programme's latest victors, *Girls Aloud*, have secured playings on French radio's *NRI* and *Fun Radio* with *Sound Of The Underground*. The single has also been a sales Top 10 hit in the Netherlands. Polydor head of International Greg Sambrook says that, unlike with *Hear/Say*, the fact that *Girls Aloud* were launched via a reality show has not really been an issue. "Maybe a year or so down the line, with so many markets having variations of this format, it's become acceptable now," he says. This week the group will perform on French TV's *Hit Machine* to coincide with the commercial release three of the single.



## Repeat of Best Of British campaign

Virgin Megastores' US operation is linking with the BPI for another Best of British campaign after last year's promotion boosted its turnover on UK releases by \$1m.

The third such campaign will run throughout June in Virgin's key Stateside stores in Boston, Chicago, Los Angeles, New York City and San Francisco, providing UK titles featuring with prominent in-store racking, advertising support and editorial coverage on Virgin's website.

Virgin Entertainment Group's US president and CEO Glen Ward says: "There's a strong association with the UK with the Virgin brand in the US and we're looking at a campaign to build both established and development UK artists. We've done particularly well over the years with breaking bands such as *Elbow* and *Coldplay*."

## Lenner takes on new Sony Music US role

Don Lenner has been confirmed in the newly-created role of president Sony Music US.

Long-standing speculation about Lenner's elevation was confirmed last Monday by Sony Music Entertainment chairman and CEO Andrew Lack.

Lenner will move up from his role as chairman of Columbia Records US, overseeing the operations of all Sony labels in the US, including the Columbia, Epic, Classical, Nashville, Soundtrax, Wonder and Legacy imprints.

Observers consider that Lenner's elevation is the single most important appointment Lack will make in his attempt to rebuild Sony's US record company.

Lenner, who will report to Lack, served as the Columbia chairman for nine years.

He will be replaced at the Columbia helm by his former protégé Will Botwin, who will report to him, as will Epic president Polly Anthony.

## Apple prepared for Universal bid despite scepticism from analysts

Analysts continued to pour cold water on talk of an Apple bid for Universal last week, despite confirmation from a senior Vivendi executive that the computer giant was preparing a \$360 offer.

Vivendi Director Claude Bebear said last Wednesday - in a statement that was later withdrawn - that Apple would "probably make an offer for the music business, for about \$60m" adding that NBC parent General Electric, Viacom and John Malone, chairman of Liberty Media Corp, had all voiced interest in buying parts of Vivendi's entertainment rights.

In announcing quarterly profit down 60% later the same day, Apple chairman Steve Jobs also dismissed Bebear's comments as "untrue", but did not rule out a bid.

Shares in Vivendi and EMI Group both rose on the speculation, from \$13.50 and £1.03 at the start of business last Thursday, to \$13.90



iPod: market-leading MP3 player

and £1.16 respectively by the end of the day.

News had emerged a week earlier that Apple was talking to Universal about a possible takeover, with any formal bid likely to be made before Vivendi's board meeting next Tuesday (April 29). Observers suggested that such a move would provide a good fit with Apple's strength in the portable MP3 player market, where the iPod

is a market-leader. Apple is also said to be trialling a download service ready for launch within weeks.

Sources indicate that Apple will need investment from outside backers to be able to afford such a deal. Henry Snell, an analyst with UBS Warburg, says, "if we were talking about this three years ago, then fine, because convergence was the conventional wisdom. But I don't see what benefit Apple would gain from buying Universal." She thinks Bebear's comments could be part of an effort to flush out further interest in the music operation.

One analyst indicated that Apple is only using for UMG would be to give away music to drive sales of its iPod or download services.

Microsoft joined Apple as a possible suitor for Universal Music Group last week. Reports indicated that Microsoft is among the firms expressing interest in the music operation.

Job  
Gavin

# 'Pirate radio ethic' sparks success

The emergence of *Somethin' Else* as the fastest-growing independent radio production house in the UK industry is a salutary lesson that a fresh start can lead to better things.

Newly established as the biggest contributor of independently-produced radio programming to the BBC and the most-nominated indie in next month's Sony Radio Awards, *Somethin' Else* was established out of adversity in 1991.

Just a year after first taking the air, Jazz FM had embarked on its controversial early overhaul, with staffers Sonia Alleyne, Jez Nelson and Jez Phillips literally thrown out onto the street. "We were sacked for playing jazz music," recalls Nelson.

"We immediately went over the road and opened a bank account at NatWest," recalls Alleyne. "We put 500 quid in each and said, 'Okay, what are we going to do?'"

Named after a Cannonball Adderley album, *Somethin' Else* – which had also been the name of Nelson's Jazz FM show – began building a reputation promoting club nights at London's Jazz Café, Soho Subterranea venue. But its true ambitions lay in radio.

"I think we wanted to take over Jazz FM, totally out of spite," says Nelson, before adding in more serious tones. "We were driven by a desire to be our own bosses and to make really good music programming. We did think, 'How do we go for our own licence?' But we began going down the production route and started growing quite quickly."

Besides beginning production of a Gilles Peterson radio show for international distribution, it also launched its RSI at Edinburgh Festival; the names hosting shows a decade ago included Mark Lamarr, Graham Norton, Jo Brand and Steve Coogan.

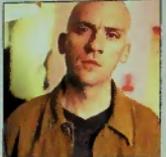
Today, 12 years later, Nelson and Alleyne –

## THE SOMETHIN' ELSE MANAGEMENT TEAM



**Directors:** Sonia Alleyne (left), Jez Nelson (right), Paul Brennan, Steve Ackerman

**Key executives:** Matt Hall – head of radio  
Bruce Hepton – head of TV  
Grant Michaels – head of talent



Phillips left in 1992 for a career as a broadcaster – sit in the boardroom of the company's labyrinthine head office just off Bethnal Green Road, in east London. It is an operation which whose turnover has risen three-fold to £3m in the past four years, through operations ranging from radio to TV production, international syndication, online programming and a talent operation.

When the Sonys take place on Thursday May 8, the company will be competing in as many as six categories. Besides nominations for *BFBS* (The Selector music programming award – single programmes), Radio Three's *Mr Gones* (The Wayne Shorter Story music special) and *RS's* *Jazz On Three* (specialist music), the presenters represented by *Somethin' Else* Talent will see Key 103's JK & Jo's (best music broadcasters), BBC Asian Network's The Sonia Deloche Programme (interaction award) and Ben Jones for Virgin Radio's *Virgin Superstars* (music programming) also in line for gongs.

For a company which has only previously won two Sonys – Radio One's Gilles Peterson Worldwide (2000) and *We Got The Funk*

(1999) shows – with its only nominations, it is some achievement.

While the company's senior management show no signs of arrogance, they hold a clear confidence that they have got where they are through merit. The management team talk openly of the "pirate radio ethic" which inspires their operations – and which draw their roots to the pirate service K Jazz, which Nelson formed in the mid-Eighties with Gilles Peterson – and are already bubbling with their current success.

"We have always been outsiders," says Nelson, also the host of one of the group's best known shows, *Jazz On Three*. "We have managed to do this thing of maintaining our credibility at the same time that we have grown and expanded."

"We have pretty much had to fight to get where we are and nothing has really been handed to us on a plate."

There is no tendency to stand still either. The most recent addition to the *Somethin' Else* portfolio is the Talent division, launched last summer and headed by Grant Michaels. Just as elsewhere within the group, organic

development is the watchword.

"Our strategy has not been to sign a Terry Wogan," he says, "but about developing people who are at a stage in the career where they have clear potential. It is about trying to sign talent for the long haul."

Meanwhile, the radio side of the business continues to grow. Besides its growing list of BBC productions and, of course, those Sony nominations, it also syndicates shows by DJ Spooky, Gilles Peterson and Roger Sanchez overseas and is halfway through a two-year deal to handle the overseas sales of the British, in addition, its British Council-funded showcase for British music. The Selector, is broadcast to more than 30 nations worldwide.

While the *Somethin' Else* team are determined not to take their eye of the ball as far as radio is concerned, they clearly recognise that they are fast approaching a calling in terms of further expanding that side of their business. As they look to the future, the television operation offers the greatest opportunity for development, perhaps.

"Even though we have a small TV production company, our productions are starting to punch above their weight," says Nelson. Indeed, currently in production is *Black Like Beckham*, the Channel Four commission which has already attracted attention well ahead of state.

The company currently generates some 1,400 hours of radio a year, says Alleyne. "If we do a 10th of that on TV, that will make us a pretty big company."

"Pushed to highlight their "fey-er" plan, Alleyne talks of confidence in selecting the company as one of the major independent TV production companies. Only a fool, or a eternal pessimist, would bet against them.

Martin Talbot

# Reggae veteran still winning respect

For most people, a 25th anniversary is an opportunity to look back and reminisce – but not David Rodigan. Last weekend found him onstage in front of a sell-out crowd at the Queen's Hall in east London, competing with four of the top reggae soundsystems in the world in a bid to win the UK Cup Clash 2003. It may be a quarter of a century since the veteran reggae broadcaster first took to the air on Radio London back in the spring of 1978, but Rodigan has certainly not slowed down the pace.

As it turned out, the radio veteran was not able to pull a victory out of the bag this time with Tony "Mentally III" Matheron taking the cup back to New York, yet the fact that Rodigan – arguably the only UK seer still operating on this kind of level – was doing it at all spoke volumes.

As a Mobo-winning radio presenter, who has spawned both specialist shows and mainstream daytime, Rodigan has few equals. "He's in my top three all-time broadcasters," says presenter and author Charlie Gillett. "It's a major achievement to be such a fanatic and keep a place in mainstream radio. Without changing himself, he's still recognisable as the guy who first started out. He has this special combination of consummate professionalism and passion for music."

Radio One music policy editor Alex Jones-Doreilly, who worked alongside Rodigan at Kiss 100, describes him as "the constant voice of reggae broadcasting in the UK and the globe over the past 25 years – his crystal clear tone simply demands respect from listeners and artists alike."

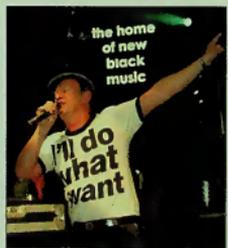
But Rodigan's sphere of activity extends well beyond his weekly shows on Kiss (which he joined in 1990) and the British Forces Broadcasting Service (where he reaches a potential audience of 22m including soldiers currently serving in Iraq). He still hosts his

own weekly London club night after 24 years and regular tours elsewhere in the UK, continental Europe, America and the Caribbean. Meanwhile, he is helping to organise the first International Soundsystem Festival in 20th anniversary compilation double CD. A highly personal yet deliberately mainstream selection, the album is the first to be released on Empag's own in-house label and is currently being promoted heavily across all the media company's brands.

It is rare enough in this era of radio consolidation and central playlisting that a purist music champion such as Rodigan should still be broadcasting at all. After all, despite the old crossover hit such as Sean Paul's *Gimme the Light*, reggae sadly remains as far on the fringes of the mainstream as at almost any time since his first exploded in the Sixties. But then Rodigan, who also spent 11 "golden years" at Capital before joining Kiss, where he has hosted everything from breakfast and drivetime shows to his current specialist late night slot, has survived because he is the true professional.

Ultimately, he says, the single reason why he still keeps going is the very same reason that he first started DJing in youth clubs as a 15-year-old in 1968 and then entered radio: "passion for music."

"I have always enjoyed listening to presenters who care about their music. It



Rodigan: still passionate after 25 years

doesn't be something I know about – even better if I don't. It's all about sharing. The passion for the music is everything and audiences can feel that," he says.

"Radio has become homogenised. Now people listen to stations rather than presenters, but with station formats you can still create appointments to listen."

He has a deep love of radio, citing Capital Radio legend

Roger Scott as his mentor and name-checking other music radio legends such as Peter Young, Dave Cash, Robbie Vincent and Charlie Gillett as inspirations. And, over the years, Rodigan has helped break initial chart hits by artists as diverse as Errol Dunkley (UK FRED), Shaggy (Oh Good Thing) and Bonnie Man (Who Am I) by securing them mainstream playlist support.

On air, Rodigan clearly loves nothing more than sharing new and classic artists with his dedicated listeners, but live he adopts an approach that is different not only to that of mainstream club DJs, but also most reggae records a spoken build-up into a great reggae tradition.

"You must put the song on a pedestal," he says. "Great songs and magnificent recordings need to get that attention. When the picture is revealed by playing it, hopefully it has more impact."

But, as befits someone who trained at drama school and has a string of stage and screen appearances to his credit (among them cult film *The Warp Reaction*), there is also a more theatrical element that has seen him come on stage in soundchecks disguised as a race jockey or skin tax collector and then there are the exclusive one-off dubplates and skits recorded by top artists that are essential to any soundhead – Rodigan even enlisted Chris Tarrant to record a *Who Wants To Be A Millionaire* spoof which showed up the hypocrisy of the competing so-called.

Incongruous as it may seem, all this has meant that over the years Rodigan has built up deep respect among grassroots fans without ever compromising or pretending to be something he is not. "The respect I have been given by the black community in England, Jamaica and America has touched me deeply. For people to come up to you and shake your hand and thank you for playing the music means a lot," he says, with genuine humility. "It doesn't come easy. The public are not easily fooled. If you're just riding a bandwagon, they will find you out."

And that respect extends outside the Jamaican diaspora. Rodigan has latterly assumed a greater statesman role in continental Europe, and nowhere more so than in Germany, where his *BFBS* show helped inspire a whole generation of musicslackers.

In the age of superstar DJs, there can only be a handful of UK music industry figures who can genuinely make such a claim. At a time when UK radio is losing some of its most distinctive voices, Rodigan is something of an overlooked national treasure deserving wider recognition. It seems a pity so long as he is given airtime, he has many more years of service to the music and the fans he holds so dear in him.

Alex Scott

CLASSICAL news

**HARMONIA MUNDI INKS LINN DEAL**

Harmonia Mundi has added the important Linn Records catalogue to its list of labels for UK distribution, an arrangement likely to boost the profile of one of the UK's most attractive small independent producers of classical and jazz titles. Stock of all titles will roll out from HM's warehouse in London's East End from April 22, aided in future by the publication of a complete Linn catalogue.

The Edinburgh-based label grew out of its parent company's HiFi business. Linn Records had cut several discs for other labels and decided to venture into the A&R business itself in the early Nineties. Early Linn Records releases set the tone for future activity, with the emphasis placed on young British jazz and classical performers, Carol Kidd, Tommy Smith and the Palladian Ensemble prominent among them.

Linn's catalogue now numbers more than 180 recordings, increased on May 6 with the release of a new SACD hybrid recording of Mozart's Requiem from the Scottish Chamber Orchestra (pictured) and Sir Charles Mackerras and the completion of a 2-CD project to record the complete songs of Robert Burns.

Scottish roots run deep in Linn's output, reflected in its choice of many artists from north of the border and recordings of groups such as Capercaille, The Corries, Runrig and the Battlefield Band. The new Linn titles will be advertised in *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*, with the Mackerras also receiving additional marketing support in the national press.

Audio quality has also been part of Linn's philosophy, leading to a collaboration with Sony in the development of SACD technology. The label now boasts more than 15 multichannel hybrid titles, while all new

releases are issued in HDCD format as standard.

Linn recently forged a partnership with the Scottish Chamber Orchestra. Both companies are investing in the project with profits shared between the two organisations and the musicians who perform on the recording. The May 6 release of the SCO/Linn Mozart Requiem looks set to raise the project's profile, not least thanks to veteran conductor Mackerras's involvement and the use of Robert Levin's new performing edition of Mozart's final work.

**KRONOS QUARTET LINK UP WITH TIGER LILIES**  
Leftfield cabaret band The Tiger Lillies have joined forces with the Kronos Quartet to create a new song-cycle based on the macabre poetry and prose of US artist and illustrator Edward Gorey.

The Gorey End, which receives its world premiere run at the Lync Theatre in London's Hammersmith on May 15-17,

comprises a suite of 13 songs tailored to fit the unmistakable talents of castrato-like male alto Martyn Jacques and fellow Tiger Lillies drummer Adrian Hudge and bassist Adrian Stout. An album of The Gorey End is set for release on EMI Classics on May 12, dedicated to the memory of Gorey, who sent his unpublished texts to Jacques shortly before his death in April 2000.

"Such a strange thing, that I first saw his face in his *New York Times* obituary," says Jacques, who adds that "all the money due his estate from the new record will go to a bat preservation fund."

The Gorey End was recorded in San Francisco towards the end of last year.

Andrew Stewart  
(AndrewStewart1@aompuserve.com)

**ALBUM of the week**

**PROKOFIEV: Scythian Suite; Alexander Nevsky, Borodina, Kirov Orchestra/ Gergiev (Philips 473 600-2).** Fans of Gladiators should love the *Scythian Suite*, a strikingly exotic score for huge orchestra that beats Hans Zimmer's best-selling movie soundtrack hands



down with its demonic energy. Valery Gergiev and his Kirov Orchestra are on top form in this new Philips recording, especially in the work's Stravinsky-like final movement. They also deliver a full-blooded, passionately Slavic account of Prokofiev's suite created from his music for Eisenstein's 1932 film *Alexander Nevsky*, crowned by an awesome vision of the battle on the ice and mezzo-soprano Olga Borodina's spine-chilling description of the field of the dead. Universal Classics is backing this title with colour ads in the specialist classical press.



**REVIEWS**

for records released up to 5 May 2003

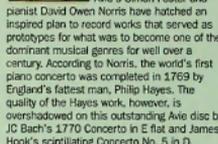


**HOLST: The Planets.** London Symphony Orchestra/Davis (LSO Live LSO LSO0029). Sir Colin Davis's Indian summer with the LSO continues to deliver some outstanding additions to his discography, helped here by the budget LSO Live label's incandescent recording of Holst's *Planets Suite*. Although the orchestra has been associated with Holst's best-known work since giving its first complete public performance in 1920, thanks to Davis there is no sense of the routine about this interpretation.

**BACH: Christ lag in Todesbanden; WERBEN: Five Pieces Op.5, Ricercar, String Quartet, Hilliard Ensemble; Munich CO/Poppen (ECM New Series 461912-2).** Christoph Poppen and the Hilliard Ensemble scored an unlikely classical hit last year with *Motrium*, an ECM New Series exploration of the so-called "hidden" chorales in JS Bach's works for solo

violin. Their follow-up album features the world premiere recording of Poppen's chamber orchestra arrangement of Anton Webern's String Quartet of 1905, in company with Webern's arrangement of the Ricercar from Bach's *The Musical Offering* and a compelling reading of the Easter cantata Christ lag in Todesbanden.

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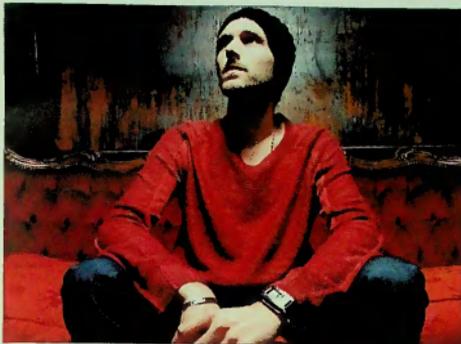
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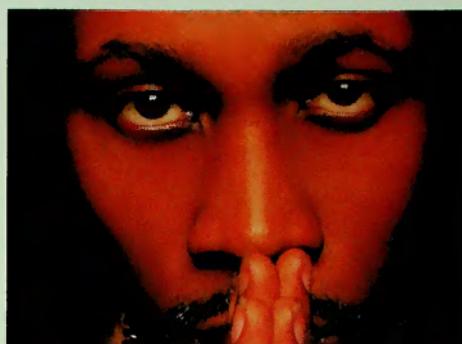


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Cam: winner of best European act at the UK Hip Hop Awards 2002



RZA: Wu Tang producer turning his attention to European hip hop

# WORLDWIDE HIP-HOP ARTISTS FIND THEIR OWN VOICES

After years of following the US's lead, European hip-hop artists are coming to the fore with their own way of doing things. With artists such as France's IAM and Saïan Supa Crew, Holland's Cilvaringz and Norway's Diaz, the future looks bright. Adam Webb reports

The release of *The World According To RZA* through Virgin on June 2 will mark an important event in the world of hip hop — with the emphasis on “world”. Compiled by the Wu-Tang Clan’s producer, now living in Germany, the album draws together the cream of talent from France, Sweden, Norway and the UK, as well as his adopted homeland. Indeed, to its architect, the album represents the genre’s coming of age as a truly global music.

“With this album, I travelled throughout the European countries,” he has said. “Cause in Europe, many countries are living the same struggle that we’re living in one form or another. So when I got there I took some of the most prominent artists, gave them some fat beats and they kicked some banging joints on it. So, for the first time you could hear hip hop in many languages, like Turkish — who thought that somebody would ever rap in Turkish and be on beat?”

Recognition from such a high-profile US artist follows news that fellow Wu-Tang Clan members Cappadonna and Remyz plan to tour Israel in May. “No one thinks that a Hebrew-speaking country has anything to do with hip hop, but hip hop is alive in Israel and we are going there to foster the new generations’ way of communicating,” said Cappadonna to *Launch* magazine in March. Given the international favour to much recent US hip hop, from the bhangra-

inspired beats behind Missy Elliott and Truth Hurts to the eclecticism of Common, whose *Electric Circus* album even featured a guest spot from Stereolab’s Lætitia Sadler, maybe it is time that the spotlight recognised the strength of worldwide, and particularly European, homegrown scenes. Even the UK Hip Hop Awards had an award for best European act in 2002 (it was won by Cam, from France). Perhaps hip hop, like jazz and rock’n’roll, has finally transcended

## Est’elle: turning up the heat

Already having featured in the likes of *Da Funk*, *Da Funk* and *The Face*, Est’elle is both a star in waiting and the UK hip-hop artist most likely to challenge the mainstream in 2003. Coming to prominence after live shows at the Lyrical Lounge, The Hop, Scratch and Subterania, and guesting on Skitz’s seminal *Countryman* album, her style attracted wider attention in 2002 following an appearance on *Blak Twang’s* *Tristar*. Collaborating with the likes of 57th Dynasty, and even by band *SS1*, a single, *Excuse Me/Just Because*, was released last year. Still unsigned, she is currently finishing her debut album and has set up her own company, called Stellar Productions.

“Stellar Productions has been set up to put out mix tapes and white labels,” she says. “The Heat: Part One (a mix tape containing *Excuse Me*, her version of *Uptown Top Ranking* with German DJ *Dynamite Deluxe*, and freestyles from the likes of *Skrizmo* and *Big P*) is out right now and it’s gone pretty well. And I’ve also got a white label out that is a version of *In Da*



Club and a track called *Do You Like* featuring *Kele Le Roc*. The Est’elle album will come out when I get signed — it’s not ready right now, we’re just working on a lot more tracks.”

Despite the high-profile coverage outside of the hip-hop press, Est’elle remains committed to growth within the UK scene and plays dates at *Exeter University* on April 30, *Bashy* at *London’s* 93 Feet East on May 10 and the *Elephant & Castle Coronet* on May 17. “The style magazine features are cool, but if the music doesn’t come from the streets then it’s not really worth it — it’s a fad,” she says. “You have to have patience with the whole industry because you could get signed tomorrow and nothing could come out until two years later. To me, the bottom line of the whole thing is patience.”

Of the UK scene she says: “It’s bubbling and I’m the most optimistic I’ve been for a while. Things are looking up. People are getting proper management and people are taking some kind of ideas and some kind of positive steps to actually making it work and making it mainstream.”

## Ty: taking hip hop worldwide

“I think it will probably be the biggest so-called hip-hop record from a UK artist this year in terms of coverage and excitement,” says Big Dada label manager Will Ashon of the forthcoming album from Ty, due in September. Preceded by the single *We Don’t Care* (currently sitting at number three in the *1Xtra* hip hop top 10) the new material highlights the diversity of UK hip hop — a genre tag that the rapper himself believes is falling to encapsulate the music.

“The album is hip hop and hip-hop music, if that makes sense,” says Ty. “It’s a hip-hop-inspired production that’s not afraid to have samba or bossanova or afrobeat or broken beats as well as straightforward hip hop.” Ty’s previous work with ex-Fela Kuti drummer Tony Allen, along with artists from across the globe, has had a major influence on both his sound and outlook. “Being able to travel via the music and work with all types of musicians — I’m on a dub record in Israel, I’m on an afrobeat record, I’m on a Brazilian hip hop record, I’m on a Norwegian jazz



record, I’m on a French record — has inspired what I want to do and I’m not really trapped in this whole UK hip-hop template. I’m just a hip-hop artist from the UK. Music is worldwide and you can do something here that people are feeling in Vancouver. That’s my inspiration.”

The album will include contributions from the likes of Michelle Escoffery, Jean Philippe Dary, Hill St Soul, Bembe Segue and Shortman. This internationalist and eclectic outlook will form part of the promotion when Ty tours the album — once with turntables and one time with a full live band.

“I was flown over to Norway by a group called *Oslo Fluid*, who are part of a collective called *City Connections*,” he says, remarking on the opportunities offered abroad. “They just won a Norwegian Grammy the day before and the next day they were playing behind me in a band. The day after that, they were playing with a 50-piece orchestra live on television. I can’t do that in this country, but they can. “It’s about freedom. That’s the kind of spirit that I’m trying to take.”

## 57th Dynasty: building DIY ethic

"Hip hop culture is a very organic one," says Charlie Parker, founder member of Brixton's 57th Dynasty. "It's not, for instance, a culture that can be helped to grow by a corporation getting



involved and throwing a lot of money at it." Now a veteran of the UK hip-hop scene, Parker has long identified the need for improved business practices before the music can succeed at a higher level.

Honing his entrepreneurial skills through the development of Units Distribution (distributors of Canadian label Battleaxe) and as executive producer on the forthcoming film Paperchase, he has already seen the fruits of this approach pay dividends with an exclusive HMV deal to promote the 2002 album, *Boro 6 Vol II: A Dynasty Truly Like No Other*.

"From a business point of view it was interesting," he says. "We did this thing with HMV where we put it out as a budget-priced CD to try and boost the number that HMV are taking, because there is an issue with British hip hop in the shops and how well it gets represented. They had it on a listening post around Christmas and it's sold a good number of units."

Such success has provided a foundation

for 2003 with 57th Dynasty attending Midem, touring Belgium and, most significantly, becoming the first UK act to be given a full-page feature in *The Source*. A new album titled *Ethic* is to be released later in the year

and they support GZA when he plays Brixton's Mass club on May 3.

For Parker, a combination of poor distribution, lack of media awareness and poor communication has left the UK scene over-reliant on its committed fanbase and with its product failing to reach the shelves. The resulting *Catch 22* situation (where nothing can move forward without finance, but no finance is forthcoming to move the business forward) means UK hip hop must address its problems internally before it can approach major labels and mainstream media on its own terms.

"There needs to be a similar thing in the UK to the Rap Coalition in the US," he says. "When hip hop was growing, they created some unity with the shops to guarantee a certain amount of products in the racks. The Rap Coalition came together and helped protect hip hop's space in the stores. We need something like that in the UK - which is what I'm working towards building."



TTC: French act signed to UK's Big Dada its roots to become a definitive world music. "There's obviously a hunger for hip hop in people's own language in Europe," says Will Ashon, label manager of Big Dada, which signed French act TTC in 2000. "If you want hip hop in your own language in the UK, you'd buy US hip hop - it's as simple as that. I think it works at a deeper level than that - even in Britain, however Americanised we are, there is still slang and ways of thinking about things that are unique to the UK. You saw that in the response to Roots Manuva and the way that people responded to him in a way that they weren't doing with Jay-Z, for instance. It's true of the rap end of the garage market as well; that they're speaking in a way that 16-year-old London kids can relate to directly."

But even if there is a UK audience for UK-centric subject matter, it is nothing compared with the demand for local hip hop in European territories. The language barrier, which was once considered an obstacle to European hip hop, actually works to its advantage, consolidating significant local market sales. The complaint of UK artists that their efforts are not given a fair hearing, while US hip hop dominates, is simply not an issue in mainland Europe. Linguistic constraints ensure that hip hop has become a template for local issues. The ubiquitous hooded tops might look American, but the skills and the sound, are all native.



Saïan Supa Crew: Virgin International artists

"When it started 15 years ago, the French were really influenced by the Americans, and it was a copy and paste thing," admits Laurence Muller of Virgin International in France, home to two of the country's biggest hip-hop acts, IAM and Saïan Supa Crew. "But since then they grew up with their own identity and, in terms of production and in terms of flow, it's quite different and not complying with American rap. It has its own identity."

IAM, in particular, have achieved phenomenal success, selling more than 1m copies of their 1999 album, *L'Ecole Du Micro D'Argent*, in France alone, and going platinum in Belgium and Sweden. All this has been achieved with an uncompromised hip hop blueprint. Their forthcoming album, to be released in September, will include contributions from Beyoncé Knowles, Method Man and Redman.

"I think that the French particularly have their own sort of sound," says Ricardo Fernandez of Sony Music Europe, based in London, who cites NTFM from France and Fantastichien Vier from Germany as the company's most successful European acts. "If you look at people such as MC Solaar, he was sampling Serge Gainsbourg and adding his own local flavour to things, instead of sampling the classic soul records from the US. They end up localising it all with tracks that are meaningful to them." While Saïan Supa Crew have found

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popularity with their high-octane live performances, Muller sees the success of IAM as running even deeper. "They are actually doing some TV shows that you would not expect rappers to do," she says. "From prime-time news shows on national TV. They are perceived as spokesmen for youth so they are invited on many cultural shows. They are getting a lot of press too, and not just in the black urban magazines, but also in the dailies such as *Liberation* and even *Le Monde*." It is certainly a far cry from the respect afforded to the scene by the likes of the British government's culture minister Kim Howells.

Other significant acts in France only highlight the diversity of the hip hop scene. Cam (Columbia) straddles jazz, electronica and the French vogue for Eighties funk – his latest album, *Soushine*, features vocals from Cameo's Larry Blackmon on the track Love Junkie. Other guest appearances come from DJ Premier and Guru in his guise as Baldhead Slick, resulting in an overall sound not unlike the latter's *Jazzmatazz Vol 1* from 1993, on which the original French rapper, Mok Solaar, appeared.

The likes of Clotaire K (Nocturne) and Orishas (EMI) demonstrate a rootier sound, the former being a product of Lebanese/Egyptian parents, the latter the son of natives of Cuba, based in France. K's album, *Lebanese*, is a conscious mix of the traditional and the modern, with guests including Natasha Atlas, while Orishas, who has already played London's Royal Festival Hall, are more akin to US-based Latino rappers Ozomatli. Meanwhile, Stupëlip (BMG) are a surrealist punk trio along the same lines as Insane Clown Posse.

The scene is certainly no less diverse elsewhere in Europe, with the likes of Kool Savaz (Germany), Peter (Sweden), Diaz (Norway) and Clivaringz (Holland) all achieving significant sales in regions where their languages are spoken. Clivaringz was originally backed by RZA in 2001 and

produced the album *Deja Wu* for Wu-Tang International. Although few of these acts have made major inroads in the UK, it could be significant that BMG have recently signed Danish trio Outlandish (originating from Morocco, Pakistan and Honduras) whose forthcoming single, *Guantanamo*, has been Record Of The Week for both Radio 1 and Mark & Lard and the *Xim* Breakfast show.

However, the two main UK hip hop labels to actively pick up acts from overseas have been Big Dada and Jazz Fudge. For Simon Rose, label manager at Jazz Fudge, which has released records by the likes of Germany's Dark Circle and Spain's Solo Les Solo and 7Notas 7Colores, this has proved important in breaking what would be otherwise be unresponsive markets. For Will Ashon at Big Dada, the decision to sign TTC was even simpler. "It wasn't about making a bridgehead into the French market or anything, it was very much that we liked them and they were doing something different," he says.

Forthcoming highlights from the two labels include Dark Circle's album *Civilians*; DJ Vadim's compilation *Stereo Pictures Collection*; and 7Notas 7Colores' 12-inch paean to new footwear *Nikes Nuevas*. On Big Dada there will be seven-inch releases for Lo Tek Hi Fi with Ram Daneshdell and Infinite Livez with Ponzone Gii in addition to King Geedorah's LP *Take Me To Your Leader* – brainchild of the legendary MF Doom and using similar comic-book dramatics to Dr Octopus. Another Ninja Tunis-related project is *The Process*, a collaboration between Johnny Cuba, engineer No Sleep Nigel, and female rapper Ev'On.

Home-grown artists are also making their mark in the UK too. Certainly, from the likes of OutDaVille and Joe Budhia in Nottingham, to Moorish Delta 7 and Wolfcomm Committee in the Midlands, to The Aspects in Bristol, to Funky Fresh Few and Grand Central in Manchester, to Scotland



Slitz: doing the rounds of the UK's hip hop venues

Yard in Edinburgh, talent is thriving around the country. Significant albums already released this year include DJ Format's old school music *For The Mature B-Boy* (Genuine), which includes Jurassic 5's Chali 2NA and Aali on the guests; Life's *Everyday Life* on Brighton's Zebra Traffic; and Skully's *Champion Sounds* compilation (DMC), which offers an overview of the underground UK hip hop scene, with guests including Estelle, Tommy Evans, and Lewis Parker.

Albums to look forward to include Rodney P's *The Future* (Riddim Kill), the debut from Jehst (Lowlife), a Mickle-produced compilation from Titan Sounds with contributions from Skeme, Big P, Xtremists and Fallacy, plus albums from Est'elle, 57th Dynasty and Ty (see breakouts). Also of interest are P\*Nut, a UK producer to be

released on Cheeky, featuring Shells (J Records) and Brett (Epic).

In short, the UK scene remains defined by both its diversity and by regional scenes, which, according to Titan Sounds producer and Xtra DJ Slitz, are continually growing stronger. "We're out of London every weekend," he says, referring to himself and sparring partner Rodney P. "Last weekend we were in Nottingham and Reading and there's hardly any British town we haven't played in. There's a hip hop scene wherever you go. Now even in a small town like Newquay, or somewhere like that, there's a scene and a next generation coming through. We make it part of our show to bring through MCs and we do a freestyle set where we invite people to come up and represent the local talent. There are always five or six MCs dying to get up on stage."

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# SINGLES COMMENTARY

by ALAN JONES

Denying Madonna the opportunity of raising her number one hit ratio to 20% – American Life would have been her 11th chart-topper from 55 singles – Make LuV by Room 5 featuring Ulrik Cheatham unexpectedly extends its stay at number one for four weeks. Now the third biggest-selling single of the year, having topped the 250,000 sales mark on Saturday, Make LuV moves into a runaway tie for most weeks at number one in the past four years. The last single to spend more than four weeks on top was Cher's Believe in 1998.

Former Blur guitarist Graham Coxon judged the band's new album Thank You "underdeveloped and techy". Despite his reservations, Out Of Time – the first single from the album – debuts this week at number five, providing the group with their highest-charting single since Tender reached number two in 1999. Selling 23,000 copies last week, Out Of Time is Blur's 13th Top 10 hit, and their 24th hit in all. Think Tank is Blur's

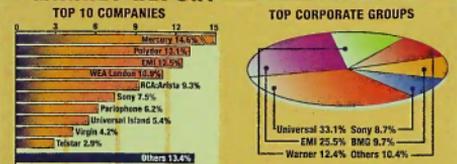


## SINGLES FACITILE

Widespread expectations that Madonna would register her 11th number one with American Life were confounded at the weekend when Room 5 refused to cede right of way to the Material Girl. Their Make LuV single sold a further 32,500 to register a fourth week at number one, leaving Madonna to settle for the ninth number two single of her career. Although it was released in two CD formats and its arrival coincided with

school holidays and Easter – three reasons for it to prosper – American Life sold some 30,000 copies last week. That is a very modest total, compared not only with the 115,000 which her last number one – Music – sold when it debuted in pole position in September 2001 but also the 52,500 sales which earned her last single Die Another Day only a number three perch last November.

## MARKET REPORT



Figures show the 10 companies by % of total sales of the Top 75, and corporate groups shown by % of total sales of the Top 75



Like Come Undone, it is the second single from Williams' latest album Escapology, following Think, which reached number four last

## INDEPENDENT SINGLES

This Week	Artist	Label (previous)
1	WEEKEND	Sheffield Tunes/Ed UK (17/15/17) (W)
2	NEPTUNE	Isone Music For Nations CDDK0701 (P)
3	DIAMONDS AND GUNS	The Transplants Helicat 11382 (P)
4	BUCCO BAG	Andrea Doris Southern Fried ECR383CDS (V)
5	FRIED MY LITTLE BRAINS	The Kills Demino RUM514CDS (V)
6	SOUNDING	Ian McCulloch Cooking Vinyl FRY0314X (P)
7	CRY ME A RIVER	Justin Timberlake Epic Z55632 (P)
8	SAID HELLO TO THE ANGELS	Interpol Matador 016522 (W)
9	INTA OTRA	DJ Sav & DJ Patis V Recordings W018 (SRD)
10	CALLING YOUR NAME	Jan Johnson Flatpigs PLAT102X (3MV/P)
11	DON'T GIVE UP	Katy Brown Defected DT008R (V)
12	FLASH	Queen & Vanguard Nebula NEC8001 (ADD)
13	CALLING FOR YOU/EMOTION	Pasch Lee Tidy Two TIDY70120 (ADD)
14	STUCK IN AMERICAN ACTION	Sugarcat Epigone 10542 (P)
15	NEW FUNK THEORY	H-Accidental Some SOM822 (P)
16	MEATJAE	Brandon Benson V2 VV5521701 (3MV/P)
17	REVOLUTION	BK Nukleuz NUK67947 (ADD)
18	SIDEWINDER/THE END	Special Forces Flip! PPR675 (SRD)
19	DUPLICATE SESSIONS 2	Miguel Migs NIK Sound Division NIK075 (V)
20	SAVE A PRAYER	50K feat. Bejays Kontor K016465KCD (V)

All charts © The Official UK Charts Company 2003

## hit 40 UK

This Week	Artist	Label	Weeks On Chart	Peak
1	MAKE LUV Room 5 feat. Ulrik Cheatham	Parlophone	21	1
2	AMERICAN LIFE Madonna	Maverick	22	1
3	IN DA CLUB S-D	Intercept/Playboy	23	1
4	MOVE YOUR FEET Jason Brown	Maverick	24	1
5	COME UNDONE Ashley Tisdale	Columbia	25	1
6	SCANDALOUS Ms-K	Tonart	26	1
7	CRY Me-Kim	Intercept/Playboy	27	1
8	ALL I HAVE (feat. Jay-Z)	Epic	28	1
9	OUT OF TIME Blur	Parlophone	29	1
10	BEING HONEST Richard & The Liberty X	Windsor	30	1
11	REATHRILL Ophelia Avon	WCA	31	1
12	IM WITH YOU Avril Lavigne	Arctic	32	1
13	CLOCKS Colby	Parlophone	33	1
14	I CAN'T READ YOU David Bridgford	Intercept	34	1
15	HOW MY WARRIA Boy	Avoca	35	1
16	SPRIT IN THE SKY Fourth Chapter & The Runners	Epic	36	1
17	SPEECHLESS 3-Dee	Epic	37	1
18	SUNRISE Simply Red	Simplex/Conan	38	1
19	DAMAGED Pomeroy	SeaWorthy/Conan	39	1
20	I BEGIN TO WONDER Sonja Morgan	London	40	1

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## ADVERTISEMENT

### MUSIC INSIDER

No 17 in Shazam's Tag chart **Dino Leny & The Housemarries** Change The World (Free2Air) Release date 21 April 03  
Cast your mind back and you may remember an era when Fabio Sany was known by everyone as Norman and he played a real instrument in a rather prominent role in the band called the Housemarries. Thanks to Canada's strict recycling policies, one of their many hits has been reinvented at the hands of kooky house producer Dino Leny. A penchant for swivling samples from 7" from the

past, the likes of which everyone is guilty of buying at Woolies at some point, Leny has managed to create a potential dance classic. The single immediately won the blessing of Housemarries' front man Paul Hanson who offered to provide new lyrics. With approvals from UK's dance music elite (including a Buzz Chart record of holding the top spot for three weeks!) Dino Leny is firmly placed on the music map for making some sweet house beats, as lush as his velvet trawlcut.

No 6 in Shazam's Tag chart **The White Stripes** Seven Nation Army (XL Recordings). Detroit sound ambassadors and current media darlings' stunning first number from the top-selling album 'Elephant'

### Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Week	Title	Artist	Label
1	JUST LONELINESS	Ronny Carr	Capitol
2	IGNITION	R. Kelly feat. Busta Rhymes	A&M
3	ROCK YOUR BODY	Justin Timberlake	Jive
4	DESTINATION	OTB & Roannee Wilde	FFRR
5	HUSAN	Kelly Rowland	Columbia
6	FAVOURITE THINGS	Sting feat. Kelly Rowland vs. Hazzan	Epic
7	SEVEN NATION ARMY	The White Stripes	XL Recordings
8	JUST BE CUB TO ME	Enid	Multiply
9	RISE & FALL	Cozzy King feat. B. Sting	Wildcat

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if it sounds good, tag it!



### ALBUMS COMMENTARY

by ALAN JONES



With radio support for his upcoming single *Rock Your Body* expanding rapidly and school holidays providing his core fanbase with ample opportunity to purchase, Justin Timberlake's debut solo album *Justified* prospered last week. Its sales shot-up week-on-week by 61.3% (compared with a market increase of little more than 16%) and it scuttles 7-3 as a result. Already number one on two separate

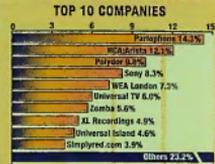
### ALBUMS FACTFILE

occasions, it could be heading for the top for a third time – a scenario which seemed unlikely when it dipped from the debut position of six to number 60 within five weeks of release last autumn. But 'N Sync star Timberlake's subsequent success with *First Like I Love You*, then *Cry Me A River* and *Imminently Rock Your Body* have helped it to turn *Justified* into a resounding success, with 739,000 sales thus far.

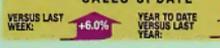
After eight weeks in US hands, thanks to number ones by Justin Timberlake, Norah Jones, Linkin Park and The White Stripes, the album chart is under home rule again this week, with the return to pole position of Coldplay's *A Rush Of Blood To The Head*. The album – which has sold 1,650,000 copies to date, including more than 59,000 last week – topped the chart for two weeks on its debut last September and returns to the top after an absence of 32 weeks.

A resurgent album taking its cue from exposure for an upcoming single is *Busted's* self-titled debut. After the number three success of *What I Go To School For* and the number two follow-up *Year 3000*, *Busted* are now getting major airplay support for *You Said No*, which vaults 45-33 on the airplay chart this week, and helps their album to a third consecutive leap, returning it to the Top 10 after an absence of 10 weeks. *Busted* peaked at number two in February, has moved 25-20-14-7 in the past three weeks,

### MARKET REPORT

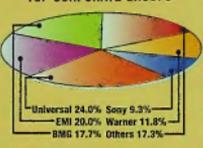


### SALES UPDATE



and has now sold more than 355,000 copies. Five years after a previous retrospective – Together Forever: Greatest Hits 1983-1998 –

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART

UK: 62.8% US: 45.3% Other: 2.7%

peaked at number 31, Run-DMC's new Greatest Hits set debuts at number 16. The week's highest new entry is a rather subdued

Easter week, it sold more than 47,000 copies, and is the highest charting Run-DMC album since *Together*. Then *Leather* peaked at number 23 in 1988.

Anglo-German techno band *Scoter* landed their fourth straight Top 20 hit single earlier this month with *Weekend* despite getting little airplay, and their new album *The Stadium Techno Experiences* follows suit this week, debuting at number 20 after selling 14,000 copies. The album is their first since their greatest hits set *Push The Beat For This Jam*, which reached number six last August and has thus far sold 175,000 copies.

Although her West End engagement in *Tell Me On A Sunday* is – initially at least – pegged to a mere three months, Denise Van Outen's has recorded an album of recordings of songs from the musical which debut at number 34 this week. Van Outen has now won two reviews for her stage performance, and the album includes five new songs penned for her by Andrew Lloyd Webber and Don Black.

### COMPILATIONS

The first two Clubland collaborations between All Around The World and Universal Music TV topped the compilation chart, but the third – *Clubland X-Treme* – was always going to come off second best this week, having had the misfortune to hit the shops at the same time as *Now That's What I Call Music! 54*.

Needless to say, the *Now!* album takes the chart title, selling 185,000 copies, while *Clubland X-Treme* debuts at number two with a respectable 56,000 sales. Although it therefore beats its nearest challenger by a margin of more than three to one, *Now! 54*'s start is disappointing. Last year's spring *Now!* album – *Now! 51* – sold 224,000 copies on its first week, while *Now! 48* (spring 2001), *Now! 45* (spring 2000) and *Now! 42* (spring 1999) had first week sales of 300,000, 200,000 and 213,000 respectively. The only

compilation for *Now! 54* – which features 42 recent and current hits including number one hits such as *All The Things She Said* (ATU), *If You're Not The One* (Daniel Bedingfield) and *Sound of the Underground* (Girls Aloud) – is that it sold considerably more copies last week than the *Now!* Hits 55 has thus far sold in three weeks on release. Its 55 discs – 1-4 on the chart, with 30,000 sales in the week raising its overall sales to 114,500.

Completing a trio of new entries at the top of the chart, the latest Ministry of Sound set, *Back To The Old Skool: Club Classics* makes its maiden appearance at number three. Featuring hits such as *U Sure Do by Strike*, *The Real Thing by Toni Di Bart* and *Keep Warm by Jinx*, it provides the Ministry of Sound with its third number three compilation in a matter of weeks, emulating *The Annual Spring 2002* and *Trance Nation Future*.

### MARKET REPORT



### SALES UPDATE



### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 70.8%  
 Compilations: 29.2%

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label/Inscribed
1	1	ELEPHANT	The White Stripes	XL XL0162 (V)
2	2	JUSTIFIED	Justin Timberlake	Jive 522472 (P)
3	3	CHOCOLATE FACTORY	R Kelly	Jive 522582 (P)
4	NEW	THE STADIUM TECHNO EXPERIENCE	Scoter	Shedfield Tunes/Ed XL ST0004112CD (V)
5	5	MELODY AM	Royksopp	Wall Of Sound WALL0207 (V)
6	4	DANIEL IN BLUE JEANS	Daniel O'Donnell	DMG TV 09671001 (DX)
7	12	THINKING IT OVER	Liamy X	V2 V2UR172 (2M/P)
8	8	THE TRANSPARENTS	The Transparent	Helicat 0492 (P)
9	10	COMFORT IN SOUND	Feeder	Echo ECH043 (P)
10	9	IS THIS IT	The Strokes	Rough Trade RTRO4CD CD3 (P)
11	18	HAVE YOU FED THE FISH?	Buddy Dream Boy	XL TXLX01036 (V)
12	NEW	JUST ENOUGH EDUCATION TO PERFORM	Stereoantics	V2 VVA 101568 (3M/P)
13	6	DO IT FOR LOVE	Danyl Hall & John Deane	Sanctuary SANCD046 (P)
14	17	GREATEST HITS OVER	Bob Marley	Jive 522582 (P)
15	14	LIVELY UP YOURSELF	Emporio EMPTX016 (DX)	
16	19	SONGBIRD	Eve Cassidy	Blix Street/HIT 021905 (HOT)
17	11	STATUES	Moloko	Echo ECH044 (P)
18	NEW	THE OPTIMIST	Turin Brakes	Sources Sound SCD02 (V)
19	NEW	WHITE BLOOD CELLS	The White Stripes	XL Recordings XL02 151 (V)
20	NEW	DAMNATION	Opeth	Musical Fire Nations COMFN024 (P)

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

TW	1W	Title	Artist	Label
1	1	SPIRIT IN THE SKY	GARETH GILES FEAT. THE KUMARAS	S
2	2	ALL THE THINGS SHE SAID	TATU	INTERSCOPE
3	12	MAKE LIV	ROOM'S FEAT. OLIVER CHEATHAM	POSITIVE
4	4	STOP LIVING THE LIFE	DAVID SENNOD	MERCURY
5	11	MOVE YOUR FEET	JUNIOR JONKER	MERCURY
6	4	ROUND OF THE UNDERGROUND	GIRLS ALLOUD	POLYDOR
7	5	BEAUTIFUL	CHRISTINA AGUILERA	BMG
8	5	LOSE YOURSELF	JUSTIN TIMBERLAKE	INTERSCOPE
9	8	CRY ME A RIVER	KELLY ROWLAND	INTERSCOPE
10	7	STOLE	BUSTED	COLUMBIA
11	5	YEAR 3000	DANIEL BEDINGFIELD	POLYDOR
12	18	IF YOU'RE NOT THE ONE	50 CENT	INTERSCOPE
13	18	IN DA CLUB	JENIFER LOPEZ FEAT. LL COOL J	EPIC
14	15	ALL I HAVE	MIYU	TELETAR
15	16	SCANDALOUS	DELTA GOODREM	EPIC
16	18	BORN TO TRY	DJ SAMMY	DATAMAX
17	14	THE BOYS OF SUMMER	JAK-Z FEAT. BEYONCE KNOWLES	ROCKAFALLA
18	13	OH BONNIE & CLYDE	RICHARD X VS LIBERTY X	VERGIN
19	16	BEING NOBODY	CHERRY GILLS	MULTIPLY
20	18	CHICKY SONG (TOUCH MY BUM)		

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# OFFICIAL CHARTS 26/04/2003

music week

## SINGLES

- 1 MAKE LUV**  
*Room 5 feat. Oliver Cheatham*  
Positive
- 2 AMERICAN LIFE** Madonna  
Maverick/Warner Bros
- 3 IN DA CLUB** 50 Cent  
Interscope/Polydor
- 4 COME UNDONE** Robbie Williams  
Chrislie
- 5 OUT OF TIME** Blur  
Parlophone
- 6 MOVE YOUR FEET** Junior Senior  
Mercury
- 7 GRV Kym Marsh  
Island/Un-Island**
- 8 SPIRIT IN THE SKY** Gareth Gates feat. The Kumars  
S
- 9 SPEECHLESS** D-Side  
WEA
- 10 ALL I HAVE** Jennifer Lopez feat. LL Cool J  
Epic
- 11 SCANDALOUS** Mis-Teeq  
Telstar
- 12 DAMAGED** Plummet  
Serious/Mercy
- 13 I CAN'T READ YOU** Daniel Bedingfield  
Polydor
- 14 BORN TO TRY** Delta Goodrem  
Epic
- 15 I'M WITH YOU** Avril Lavigne  
Arista
- 16 DATE WITH THE NIGHT** Yeah Yeah Yeahs/Stress Up/Polydor
- 17 EXCUSE ME MISS** Jay-Z  
Roc-a-fella/Mercury
- 18 SUNRISE** Simply Red  
Simplex/son
- 19 TO LOVE A WOMAN** Lionel Richie feat. Enrique Iglesias  
Mercury
- 20 TONIGHT/MISS YOU NIGHTS** Westlife  
S



BBC RADIO 1  
97-99FM



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## “A f\*\*king massive hit” (Joe Public)

Love Inc.  
**Broken Bones**  
19 May 2003  
NuLife.

The follow-up to the massive hit  
“You’re A Superstar”  
Taken from the album “Love Inc.”  
Out now!

www.nulife.co.uk

## ALBUMS

- 1 A RUSH OF BLOOD TO THE HEAD**  
*Colony*  
Parlophone
- 2 EEPHANT** The White Stripes  
XL
- 3 COME JUSTIFY** Justin Timberlake  
Jive
- 4 SOME AWAY WITH ME** Norah Jones  
Parlophone
- 5 LET GO** Avril Lavigne  
Arista
- 6 HOME** Simply Red  
Simplex/son
- 7 BUSTED** Busted  
Universal
- 8 METEORA** Linkin Park  
Warner Bros
- 9 GOTTA GET THRU THIS** Daniel Bedingfield  
Polydor
- 10 BY THE WAY** Red Hot Chili Peppers  
Warner Bros
- 11 GET RICH OR DIE TRYIN'** 50 Cent  
Interscope/Polydor
- 12 THE VERY BEST OF** Lighthouse Family  
Vivid Card/Polydor
- 13 STRIPPED** Christina Aguilera  
RCA
- 14 DANIEL IN BLUE JEANS** Daniel O'Donnell  
DMG TV
- 15 A NEW DAY AT MIDNIGHT** David Gray  
East West
- 16 GREATEST HITS** Run-DMC  
Arista
- 17 BACK IN THE WORLD** Paul McCartney  
Parlophone
- 18 BALLADS - THE LOVE SONG COLLECTION** Boyzone  
Universal TV
- 19 EYE CANDY** Mis-Teeq  
Telstar
- 20 THE STADIUM TECHNO EXPERIENCE** Scooter  
Shed 2/Int'l DeL'UK



# music week

# CLUB CHARTS 26/04/2003

## COMMERCIAL POP TOP 30

Pos	Artist	Track	Label
1	26	CANT MAKE UP MY MIND (SINGLES)	Sirius
2	18	JUST DIED IN YOUR ARMS (REISSUE)	Sirius
3	12	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
4	3	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
5	1	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
6	10	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
7	11	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
8	13	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
9	14	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
10	15	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
11	16	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
12	17	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
13	18	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
14	19	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
15	20	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
16	21	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
17	22	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
18	23	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
19	24	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
20	25	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
21	26	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
22	27	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
23	28	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
24	29	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
25	30	EVERYBODY GETS TO FEEL (SINGLES)	Sirius

## UPFRONT CLUB CHART TOP 40

Pos	Artist	Track	Label
1	15	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
2	16	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
3	17	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
4	18	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
5	19	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
6	20	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
7	21	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
8	22	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
9	23	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
10	24	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
11	25	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
12	26	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
13	27	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
14	28	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
15	29	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
16	30	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
17	31	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
18	32	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
19	33	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
20	34	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
21	35	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
22	36	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
23	37	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
24	38	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
25	39	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
26	40	EVERYBODY GETS TO FEEL (SINGLES)	Sirius

## URBAN TOP 30

Pos	Artist	Track	Label
1	1	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
2	2	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
3	3	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
4	4	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
5	5	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
6	6	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
7	7	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
8	8	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
9	9	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
10	10	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
11	11	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
12	12	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
13	13	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
14	14	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
15	15	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
16	16	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
17	17	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
18	18	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
19	19	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
20	20	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
21	21	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
22	22	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
23	23	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
24	24	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
25	25	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
26	26	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
27	27	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
28	28	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
29	29	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
30	30	EVERYBODY GETS TO FEEL (SINGLES)	Sirius

## PRE-RELEASE AIRPLAY TOP 20

Pos	Artist	Track	Label
1	1	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
2	2	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
3	3	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
4	4	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
5	5	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
6	6	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
7	7	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
8	8	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
9	9	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
10	10	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
11	11	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
12	12	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
13	13	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
14	14	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
15	15	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
16	16	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
17	17	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
18	18	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
19	19	EVERYBODY GETS TO FEEL (SINGLES)	Sirius
20	20	EVERYBODY GETS TO FEEL (SINGLES)	Sirius

## CHART COMMENTARY

Compiled from pre-release airplay of dance records on Capital FM, the Guyton Network, Kiss FM, Radio One and The Vibe.

## COOL CUTS CHART

Chart commentary text, partially obscured by the 'Sign up to the Friday Dance' banner.

## Sign up to the Friday Dance

Sign up to the Friday Dance text, partially obscured by the 'COOL CUTS CHART' banner.

# COOL CUTS CHART

as featured in the new library right from the 10c to 10p CD track

- 1 **BRUNY WITH WIFE SHAKEDOWN**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 2 **BEATLESS** (10c CD with music from Kiss and Strive... Company)
- 3 **HOW DO YOU KNOW? DREAMT**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 4 **YOU GOT FUNKY! Big Boy Theory (feat. Dena Carter)**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 5 **AMERICAN LIFE MANTRA**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 6 **CATCH UP TO MY STEP JUNK**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 7 **BROTHER BONES Live**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 8 **THINGS WE DO STRAY THE KIDS & THE**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 9 **THE KIDS & THE**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 10 **CANT TAKE UP MY MIND SONGS**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 11 **THE KIDS & THE**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 12 **DAVY DART QUAKER**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 13 **OVERLOAD Yonkers & Searns**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 14 **EVERYTHING WITH YOU DIZAZ**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 15 **UNITE TIME MASS**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 16 **ALRIGHT MANK**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 17 **EVERYTHING WITH YOU DIZAZ**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 18 **EVERYTHING WITH YOU DIZAZ**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 19 **EVERYTHING WITH YOU DIZAZ**  
(from the new 10c CD with music from Kiss and Strive... Company)
- 20 **EVERYTHING WITH YOU DIZAZ**  
(from the new 10c CD with music from Kiss and Strive... Company)

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# Charts email service providing extended information three days before it appears in print.

For more information on the upfront dance charts contact Scott Green on 020 7921 8365 or [scott@musicweek.com](mailto:scott@musicweek.com)

- ### TOP 10 BREAKERS
- 1 **SAY YES Bob & Marcell**
  - 2 **NO GOOD AVOLLE (DOUBLE UP/WORKAZONE MIXES) Girls Aloud**
  - 3 **EMOTIONAL ROLLERCOASTER (ORIGINAL, SAUNDER, MASQUEZ MIXES) Vixen Green, Columbia**
  - 4 **INSTANT MOMENTS (KILLER, FIRE & ICE MIXES) R.O.S.**
  - 5 **I GO BACK Heavy "Coco Choo" Rancore feat. Robert Dewts**
  - 6 **CLOSE YOUR EYES Beah Newlin**
  - 7 **LOVE UP THE LAMP (PROLONGATION/COOL MIXES) Opticore**
  - 8 **CLUBDOWN - 2 - FUDGE (LP SAMPLE) Vansha**
  - 9 **CANT STOP Steady Rover**
  - 10 **SOUL, SOUL (MOTELLO) (FRESH) (DUB) (KID) (MUSIC) (BONES) (Pentester)**

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### EURO SOLUTION - HOME OF THE BIGGEST POP ACTS

2003 has already seen Eurosolution promoting and delivering the best possible results on all the biggest acts around

Artemis Kitten	Artemis Kitten
Westlife	Westlife
YATU	YATU
Divine Inspiration	Daniel Badgfield
Erasure	Erasure
Les Scit-Lave	Les Scit-Lave
Apollon	Apollon
Run DMC	Run DMC
Billy Crawford	Billy Crawford
Chucky Girls	Chucky Girls

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# CHART COMMENTARY

by ALAN JONES

Returning to the club chart after an absence of more than two years, dance diva Sonique makes a comeback with the commercial Pop crown by landing the top spot. On the Upfront Chart, her upcoming single 'Can't Make Up My Mind' overtook Mr. Brattley, the introductory single of Sam O'Neil, to be certified vocals for one of 2002's biggest club hits. It just won't Do by Tim Deluxe. Newly signed to East West and about to release her debut album, Stiffy, Ohmni is getting major specialist radio support from Mr. Brattley, which is also, perhaps surprisingly, getting support from Radio Two's Alex Lester.

The highest new entry to the Upfront Chart, at number 10, is Who's Crying Now by DJ Chrome on Perfecto. A remake of Journey's AOR classic, it was previously a modest last summer, and topped the club chart but subsequently failed to appear commercially. Perfecto has obviously decided it is worth pursuing after all, and the track appears in remixed by Tersachow and Funk Freaks as well as the original and superior trance mix by DJ Chrome.

As mentioned above, Sonique is just two points ahead on the Commercial Pop chart, where the unlikely Roseanne is in runners-up position with a new slant on the old Cutting Crew hit (I Just Died in Your Arms).

Meanwhile, after a record nine weeks at number one on the Urban chart, 50 Cent's In Da Club slips to number two, reluctantly giving up its throne to the pairing of Busta Rhymes and Mariah Carey. Their tenure at the top may be short, however, as the artist 50 Cent dethroned - Kelly Rowland - is back with a bang, debuting at number three with her new single 'Can't Nobody'.

It is of four new entries to the 10 in an unusually lively Craig David's 'Rise & Fall' collaboration with Sting. The arrival of all this new color precipitates some unusually hefty falls in the usually steady chart, of which the biggest by far is poetry's hedge-like collapse from number one to number 31 with 'The One I Gotta Take a Pledge' during 14-05 with Thin Line/A Day at The Races.

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# COMPILATIONS



- 15 21 WEEKEND Scooter Sheffield/Tunes/Real UK
- 22 DON'T KNOW WHAT TO TELL YA Aaliyah Independent
- 23 TRAIN Goldfrapp Mute
- 24 LOVE DOESN'T HAVE TO HURT Atomic Kitten Innocent
- 25 U MAKE ME VANILLA Blue Innocent
- 26 BEING NOBODY Richard X Vs Liberty X Virgin
- 27 BUMP BUMP BUMP B2K feat. P Diddy Epic
- 28 BEAUTIFUL Christina Aguilera RCA
- 29 GOSSIP FOLKS Missy Elliott feat. Ludacris Elektra
- 30 MESSMERCE Ja Rule feat. Ashanti Murder Inc./Mercury
- 31 COULDN'T HAVE SAID IT BETTER Meat Loaf Mercury
- 32 IT'S TRICKY 2003 Run-DMC feat. Jackknife Lee Arista
- 33 CLOCKS Coltrane Polygram
- 34 ALL THE THINGS SHE SAID Yatu Interscope/Polydor
- 35 SOMEWHERE I BELONG Linkin Park Warner Bros
- 36 WHO SAID STUCK IN THE UK Planet Funk Illustrations/Fusion Loss
- 37 THE BOYS OF SUMMER DJ Sammy Dana/Ministry of Sound
- 38 JUST A FRIEND Mario J
- 39 BEAUTIFUL Simpson Dogg Capitol
- 40 LONG LONG WAY TO GO Def Leppard Bluejean

## KEY UPCOMING RELEASES

- CHRISTINA AGUILERA: *Fighter* (RCA) June 9
- THE CHERRY GIRLS: *Take Your Shoes Off* (Mulpip) May 5
- GIRLS ALLOUD: *No Good Advice* (Polydor) May 12
- JUNIOR SENIOR: *the* (Mercury) June 9
- ONE TRUE VOICE: *Shakespeare's Way With Words* (EauDeVie) May 26
- RICHARD X FEAT. KELLS: *Finess Dreams* (Virgin) June 23
- KELLY ROWLAND: *Can't Nobody* (Columbia) April 28
- DAVID SWENDON: *Don't Let Go* (Mercury) April 21
- TATU: *Not Gonna Get Us* (Interscope/Polydor) May 19
- JUSTIN TIMBERLAKE: *Rock Your Body* (Live) May 19

## 1 NOW THAT'S WHAT I CALL MUSIC '03

- 2 CUBANLID X-TREME U2/Virgin
- 3 BACK TO THE OLD SCHOOL CLUB CLASSICS Ministry of Sound
- 4 HITS 85
- 5 THE VERY BEST OF THE B&B - SUMMER '00
- 6 LET'S GROOVE
- 7 CAPITAL GOLD BRITISH LEGENDS
- 8 THE VERY BEST OF GOLD FEET
- 9 THE ANNUAL SPRING 2003
- 10 SUPER '03
- 11 THE VERY BEST OF BEATING CLASSICS
- 12 DIVAS OF JAZZ
- 13 THE VERY BEST OF RHYTHM FLAVORS '00
- 14 THE VERY BEST OF MTV UNPLUGGED 2
- 15 WHITE LABEL EUPHORIA - LEVEL 2
- 16 THE VERY BEST OF ALL WOMAN '003
- 17 NEW WOMAN 2003
- 18 THE XLIST
- 19 THE ULTIMATE SMOOTHY ALBUM



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## KEY UPCOMING RELEASES

- BUBB: *Think Tank* (Parlophone) May 5
- GIRLS ALLOUD: *Girls Aloud* (Polydor) May 26
- ANNIE LENNON X: *Bare* (RCA) June 9
- LUMP BEKKE: *Bi-Polar* (Interscope/Polydor) June 16
- MADONNA: *American Life* (Maverick) April 21
- MARILYN MAASOON: *The Golden Age Of Gintresque* (Interscope/Polydor) May 12
- RADIOHEAD: *Hail To The Thee* (Parlophone) June 9
- DAVID SWENDON: *Seven Years - Ten Weeks* (Mercury) April 28
- STEREOBONICS: *You Gotta Go There to Come Back* (V2) June 2
- VEAH YEAR YEARS: *Fever* to Fall (B-Unitary/Polydor) April 28



- 21 THE YOUNG AND THE HOPELESS Good Charlotte Epic
- 22 THIS IS ME... THEN Jennifer Lopez Epic
- 23 GREATEST HITS Tom Jones Universal TV
- 24 ESCAPOLOGY Robbie Williams EMI
- 25 UPI Shania Twain Mercury
- 26 SIMPLY DEEP Kelly Rowland Columbia
- 27 VERY BEST OF - EARLY DAYS & LATTER DAYS Led Zepplin Atlantic
- 28 ANGELS WITH DIRTY FACES Sugababes/Interscope/Universal
- 29 THINKING IT OVER Liberty X V2
- 30 ONE HEART Celine Dion Columbia
- 31 DESTINATION Roman Keating Polydor
- 32 THE ENIMEM SHOW Enimem Interscope/Polydor
- 33 THE DARK SIDE OF THE MOON Pink Floyd EMI
- 34 TELL ME ON A SUNDAY Denise Van Quen Really Useful/Polydor
- 35 GOLDIE Elia Fitzgerald Verve
- 36 ONE LOVE Blue Innocent
- 37 SLEEPING WITH GHOSTS Placebo Hur/Virgin
- 38 UNDER CONSTRUCTION Missy Elliott Elektra
- 39 VEHICLES & ANIMALS Athlete Parlophone
- 40 MISSINDOAZTOD Pink Arista

26 APRIL 2003

Rank	Title	Artist (Producer)	Label/CD (Distributor)	Case/Vinyl/MD
1	<b>A RUSH OF BLOOD TO THE HEAD</b> ★5	Coldplay (Neilson/Coldplay/Phu)	Parlophone 580262 (E)	599954/45/40/CD
2	<b>11 ELEPHANT</b> ★	The White Stripes (White)	XL XLCD 182 (V)	—/ALP12
3	<b>JUSTIFIED</b> ★1	Janet Turner (Walker/Sybil/The Underdogs) (E)	Capitol 482820	—/ALP12
4	<b>COME AWAY WITH ME</b> ★4	Parlophone 538262 (E)	—/ALP12	
5	<b>LET GO</b> ★4	Arista 74321948312 (BMG)	—/ALP12	
6	<b>HOME</b> ★	Simply Red/SRA001CD (BMV/TE)	—/ALP12	
7	<b>BUSTED</b> ★	Universal MCD69084 (U)	—/ALP12	
8	<b>METEORA</b> ★	Warner Bros 936244612 (E)	—/ALP12	
9	<b>GOTTA GET THRU THIS</b> ★	Polydor 651752 (U)	—/ALP12	
10	<b>BY THE WAY</b> ★	Warner Bros 6362441402 (E)	—/ALP12	
11	<b>GET RICH OR DIE TRYIN'</b> ★	Warner Bros 6362441402 (E)	—/ALP12	
12	<b>THE VERY BEST OF</b> ★	Wiz Card/Polydor 091862 (U)	—/ALP12	
13	<b>STRIPPED</b> ★	RCA 7432196125 (BMG)	—/ALP12	
14	<b>CHRISTINA IN BLUE JEANS</b> ★	DMG TV DMGT001 (U)	—/ALP12	
15	<b>NEW DAY AT MIDNIGHT</b> ★3	East West 569616562 (E)	—/ALP12	
16	<b>GREATEST HITS</b> ★	Arista 7432196002 (BMG)	—/ALP12	
17	<b>BACK IN THE WORLD</b> ★	Parlophone 5630052 (E)	—/ALP12	
18	<b>BALLADS - THE LOVE SONG COLLECTION</b> ★	Universal TV 03941 (U)	—/ALP12	
19	<b>EYE CANDY</b> ★	Telstar TC0304 (BMG)	—/ALP12	
20	<b>THE STAINLESS TEGINO EXPERIENCE</b> ★	Definitive Tunes/Definitive Tunes (U)	—/ALP12	
21	<b>THE YOUNG AND THE HOPELESS</b> ★	Epic 5904888 (E)	—/ALP12	
22	<b>THIS IS ME... THEN</b> ★	Epic 5101282 (E)	—/ALP12	
23	<b>GREATEST HITS</b> ★	Universal TV 8828362 (U)	—/ALP12	
24	<b>ESCAPOLOGY</b> ★6	EMI 5439942 (E)	—/ALP12	
25	<b>UPI</b> ★1	Mercury 1703642 (U)	—/ALP12	
26	<b>SIMPLY DEEP</b> ★	Columbia 5269604 (E)	—/ALP12	
27	<b>VERY BEST OF - EARLY DAYS &amp; LATTER DAYS</b> ★	Atco 1260335760 (E)	—/ALP12	
28	<b>ANGELS WITH DIRTY FAÇES</b> ★2	Island/Decca 001212 (E)	—/ALP12	
29	<b>THINKING IT OVER</b> ★2	V2 VV1017782 (BMV/P)	—/ALP12	
30	<b>ONE HEART</b> ★	Columbia 5103772 (E)	—/ALP12	
31	<b>DESTINATION</b> ★2	Polydor 5812982 (U)	—/ALP12	
32	<b>THE EMINEM SHOW</b> ★4	Intercept/Polydor 483220 (U)	—/ALP12	
33	<b>THE DARK SIDE OF THE MOON</b> ★7	EMI CEMO 1064 (E)	—/ALP12	
34	<b>TELL ME ON A SUNDAY</b> ★	Really Useful/Polydor 091742 (U)	—/ALP12	
35	<b>GOLD</b> ★	Epic 658462 (U)	—/ALP12	
36	<b>ONE LOVE</b> ★4	Innocent CD0911 (E)	—/ALP12	
37	<b>SLEEPING WITH GHOSTS</b> ★	Hut/Virgin CD1591 (E)	—/ALP12	
38	<b>UNDER CONSTRUCTION</b> ★	Elektra 759862182 (E)	—/ALP12	
39	<b>VEHICLES &amp; ANIMALS</b> ★	Parlophone 5842112 (E)	—/ALP12	
40	<b>MISUNDERSTOOD</b> ★5	Arista 0782341782 (BMG)	—/ALP12	
41	<b>GREATEST HITS - HISTORY VOL 1</b> ★	Mercury 0918692 (E)	—/ALP12	
42	<b>THE CHOCOLATE FACTORY</b> ★	Jive 5225082 (P)	—/ALP12	
43	<b>GREATEST HITS</b> ★	EMI 502212 (E)	—/ALP12	
44	<b>THE GREATEST HITS 1978-2002</b> ★2	Mercury 0639942 (U)	—/ALP12	
45	<b>HOME</b> ★	Epic 5696632 (E)	—/ALP12	
46	<b>NO FLOW</b> ★	Epic 5699402 (E)	—/ALP12	
47	<b>MALACHI</b> ★	Mercury/Universal TV 072822 (U)	—/ALP12	
48	<b>NEON NIGHTS</b> ★	Dance 256600032 (E)	—/ALP12	
49	<b>THE MARSHELL MATHERS LP</b> ★6	Mercury/Polydor 060202 (U)	—/ALP12	
50	<b>UNDEFEATED - THE GREATEST HITS VOL 1</b> ★4	Mercury 0639942 (U)	—/ALP12	
51	<b>MELODY AM</b> ★	Wall of Sound/Wall2Wall (E)	—/ALP12	
52	<b>I CARE 4 U</b> ★	Independent/Background (E)	—/ALP12	
53	<b>PANDEMONIUM</b> ★	Epic 5103628 (E)	—/ALP12	
54	<b>ETHER SONS</b> ★	Case CD050054 (E)	—/ALP12	
55	<b>NEW LIVE METAL</b> ★	RCA 028765242 (BMG)	—/ALP12	
56	<b>THE VERY BEST OF</b> ★	Elektra 759629028 (E)	—/ALP12	
57	<b>PARACHUTES</b> ★5	Parlophone 577022 (E)	—/ALP12	
58	<b>CALIFORNICATION</b> ★4	Warner Bros 596243822 (E)	—/ALP12	
59	<b>FEELS SO GOOD</b> ★2	Innocent CD0910 (E)	—/ALP12	
60	<b>GREATEST HITS II &amp; III</b> ★3	Parlophone 528862 (E)	—/ALP12	
61	<b>ONE BY ONE</b> ★	RCA 7432173482 (BMG)	—/ALP12	
62	<b>ADIOS LOUVE</b> ★	Epic/Intercept 510130 (E)	—/ALP12	
63	<b>SUCKER THAN YOUR AVERAGE</b> ★4	Wilder DMW1402 (BMG)	—/ALP12	
64	<b>THE IMMOCULATE COLLECTION</b> ★12	Sire 75982442 (E)	—/ALP12	
65	<b>GOD'S SON</b> ★	Columbia 59811 (E)	—/ALP12	
66	<b>COMFORT IN SOUND</b> ★	Etho EDC063 (E)	—/ALP12	
67	<b>THRILLER</b> ★1	Epic CD06368 (E)	—/ALP12	
68	<b>SONGS IN A MINOR</b> ★3	Jive 808120022 (BMG)	—/ALP12	
69	<b>ELVIS - 30 HITS</b> ★2	RCA 0786360792 (BMG)	—/ALP12	
70	<b>ENCORE</b> ★	Mercury 0632482 (U)	—/ALP12	
71	<b>THE SLIM SHADY LP</b> ★2	Intercept/Polydor INC 9023 (U)	—/ALP12	
72	<b>THE MAN WHO</b> ★5	Independent/ISCM 3025 (E)	—/ALP12	
73	<b>TUBULAR BELLS</b> ★7	Virgin CD00116 (U)	—/ALP12	
74	<b>FEVER</b> ★5	Parlophone 528862 (E)	—/ALP12	
75	<b>SGT PEPPER'S ONEY HITS CLUB BAND</b> ★	CIP 7494427/CD75 707PES 1227 (E)	—/ALP12	

NEW Highest new entry   
 HIG Highest overall   
 S Sales increase   
 S Sales increase 50% or more

\* If an album has been certified Gold, Silver, Platinum or Multi-Platinum, the chart position will be shown in brackets.   
 † If an album has been certified Gold, Silver, Platinum or Multi-Platinum, the chart position will be shown in brackets.   
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## TOP COMPILATIONS

Rank	Title	Artist (Producer)	Label/CD (Distributor)
1	<b>NOW THAT'S WHAT I CALL MUSIC 54</b> ★	EMI/Virgin/Universal (E)	—/ALP12
2	<b>CLUBLAND X-TREME</b> ★	UMTV/A&T 0362442 (U)	—/ALP12
3	<b>BACK TO THE OLD SKOOL CLUB CLASSICS</b> ★	Ministry Of Sound/MSCD62 (E)	—/ALP12
4	<b>HITS 55</b> ★	BMG/Sony/Telstar/WSM HITS0555 (U)	—/ALP12
5	<b>THE VERY BEST OF PURE R&amp;B - SUMMER 2003</b> ★	Telstar TV8BMG TV103325 (E)	—/ALP12
6	<b>LET'S GROOVE</b> ★	DMD TV/Sony TV DMD TV0025 (U)	—/ALP12
7	<b>CAPITAL GOLD BRITISH LEGENDS</b> ★	Virgin/EMI VTC02519 (U)	—/ALP12
8	<b>THE VERY BEST OF COOL FEET</b> ★	Universal TV 968022 (U)	—/ALP12
9	<b>THE ANNUAL SPRING 2003</b> ★	Ministry Of Sound/MSCD63 (U)	—/ALP12

10	<b>SUPER 70'S</b> ★	Virgin/EMI VTC02513 (U)
11	<b>NOW DANCE 2003 PT 2</b> ★	Virgin/EMI VTC02515 (U)
12	<b>THE VERY BEST OF RELAXING CLASSICS</b> ★	Decca 47882241 (U)
13	<b>DIVAS OF JAZZ</b> ★	Verve 036422 (U)
14	<b>TWICE AS NICE PRESENTS URBAN FLAVAS 2003</b> ★	Urban Expositions/WSM WSM02012 (U)
15	<b>THE VERY BEST OF MTV UNPLUGGED 2</b> ★	Mercury/Sony 50682382 (E)
16	<b>WHITE LABEL EUPHORIA - LEVEL 2</b> ★	Telstar TV8BMG TV103327 (U)
17	<b>THE VERY BEST OF ALL WOMAN 2003</b> ★	Telstar TV8BMG TV103326 (U)
18	<b>NEW WOMAN 2003</b> ★	Virgin/EMI VTC02514 (U)
19	<b>THE X LIST</b> ★	Virgin/EMI VTC02520 (U)
20	<b>THE ULTIMATE SMOOCHY ALBUM</b> ★	WSM WSM02130 (U)

## ARTISTS A-Z

Artist	Rank	Title	Label/CD (Distributor)
AC/DC	11	BLACK	—/ALP12
ADAM	12	ADAM	—/ALP12
ADRIANO PANTELON	13	ADRIANO PANTELON	—/ALP12
ADRIANO PANTELON	14	ADRIANO PANTELON	—/ALP12
ADRIANO PANTELON	15	ADRIANO PANTELON	—/ALP12
ADRIANO PANTELON	16	ADRIANO PANTELON	—/ALP12
ADRIANO PANTELON	17	ADRIANO PANTELON	—/ALP12
ADRIANO PANTELON	18	ADRIANO PANTELON	—/ALP12
ADRIANO PANTELON	19	ADRIANO PANTELON	—/ALP12
ADRIANO PANTELON	20	ADRIANO PANTELON	—/ALP12

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## CLASSICAL ARTISTS

This Week	Last Week	Title	Artist	Label (Distributor)	Chart Position
1	1	<b>RUTHER: REQUIEM</b>	Choir Of Clare College/Brown	Nonesuch 8057130 (S)	1
2	2	<b>GILBERT &amp; SULLIVAN - THE GOLD COLLECTION</b>	D'Oyly Carte Opera Co	Decca 4666102 (E)	2
3	3	<b>SCHEINSTEIN</b>	Andreas Bejolin	Philips 4241912 (U)	3
4	5	<b>PIETRO PASILLO</b>	Tomas Pirringius/Pits	Nones 8555940 (S)	4
5	6	<b>REPRISE</b>	Russell Watson	Decca 4219012 (E)	5
6	4	<b>BETHOVEN/COMPLETE SYMPHONIES</b>	Parral/VPO	EMI Classics 575662 (E)	6
7	7	<b>BACH: ST JOHN PASSION</b>	New College Oxford Choir/Miglinhorn	Nones 8557267 (S)	7
8	8	<b>JS BACH/ST MATTHEW PASSION</b>	Gibellini Players/McCreesh	Deutsche Grammophon 4740302 (U)	8
9	9	<b>ALED</b>	Aled Jones	UCJ 8647012 (U)	9
10	9	<b>KASHIF: THE QUEEN SYMPHONY</b>	Royal Philharmonic Orch/Kashif	EMI Classics 587592 (E)	10
11	14	<b>THE ARMED MAN - A MASS FOR PEACE</b>	Karl Jenkins	Venture CDV2556 (E)	11
12	10	<b>THE COLLECTION</b>	Jourj Rutter	UCJ 4762212 (U)	12
13	10	<b>FAMOUS GUITAR WORKS</b>	Sergiu	The 50s THE501 (US/CA)	13
14	16	<b>HOLST: THE PLANETS/MISTR: TRUMPETER</b>	Rutter/RCND/Lloyd-Jones	Nones 8557781 (S)	14
15	11	<b>RAVSTORFONE: PIANO CONCERTOS</b>	Dorabella/Later Orch/Vasa	Nones 8555910 (S)	15
16	16	<b>PUCCINI/MADAME BUTTERFLY</b>	Sara Cecilia D'Arch/Erdos/Isidori	The 50s THE502 (US/CA)	16
17	13	<b>I GIORNI</b>	Ludovico Einaudi	Arista 742219462 (BMG)	17
18	13	<b>THE GOLD COLLECTION</b>	Lesley Garrett	Decca/DCC 471008 (UK)	18
19	15	<b>MOZART/LE NOZZE DI FIGARO</b>	Karajan/Steinberg/Kunze	The 50s THE503 (US/CA)	19
20	15	<b>PIANO</b>	Soren Mullen	Sony Classical SK3776 (TEN)	20

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## JAZZ & BLUES

This Week	Last Week	Title	Artist	Label (Distributor)	Chart Position
1	1	<b>COME AWAY WITH ME</b>	Norah Jones	Parlophone 5386002 (E)	1
2	2	<b>GOLD</b>	Ella Fitzgerald	Verve 458482 (U)	2
3	NEW	<b>DIVAS OF JAZZ</b>	Vera Evans	Verve 0394222 (U)	3
4	NEW	<b>SAX AND THE CITY</b>	WSM WSM02311 (TEN)	WSM WSM02311 (TEN)	4
5	3	<b>SMOOTH JAZZ</b>	Various	UCJ 8646112 (U)	5
6	4	<b>KIND OF BLUE</b>	Miles Davis	Columbia CK 9633 (TEN)	6
7	5	<b>TOURIST</b>	St Germain	Blue Note 5282612 (E)	7
8	6	<b>TANTO TEMPO</b>	Bebel Gilberto	East West 09274162 (TEN)	8
9	7	<b>MAMBO SINUENDO</b>	Pip Coode & Manuel Gabsorn	Nonesuch 735878912 (TEN)	9
10	8	<b>THE BEST OF PETER GREEN'S</b>	Fleetwood Mac	Columbia 5101932 (TEN)	10

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## R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)	Chart Position
1	1	<b>IN DA CLUB</b>	50 Cent	Interscope/Polydor 4978742 (U)	1
2	2	<b>SCANDALOUS</b>	Mi5-Teq	Telstar/COS/AS/18 (BMG)	2
3	NEW	<b>EXCUSE ME MISS</b>	Jay-Z	Roc-A-Fella 0719121 (U)	3
4	NEW	<b>ALL I HAVE</b>	Jennifer Lopez feat. LL Cool J	Interscope 0738761 (TEN)	4
5	NEW	<b>DON'T KNOW WHAT TO TELL YA</b>	Alyyah	Independent/ISO 10111 (TEN)	5
6	4	<b>BUMP BUMP BUMP</b>	B2K feat. P Diddy	Interscope 0738452 (TEN)	6
7	8	<b>BEAUTIFUL</b>	Sonja Dugg	Capitol CD31842 (E)	7
8	6	<b>H-KAFE ME WANNA</b>	Missy Elliott feat. Ludacris	Elektra SINC0244 (E)	8
9	5	<b>GOSHP FOLKS</b>	Blizz	Imco 0728002 (TEN)	9
10	7	<b>MESMERIZE</b>	Ju Raia feat. Ashanti	Murder Inc/Mercury 0738582 (U)	10
11	5	<b>SATISFACTION</b>	Eve	Interscope/Polydor 4978762 (U)	11
12	11	<b>I CAN</b>	Nas	Columbia 0737385 (TEN)	12
13	9	<b>JUST A FRIEND</b>	Marko	J 6261650031 (BMG)	13
14	13	<b>SING FOR THE MOMENT</b>	Eniah	Interscope/Polydor 4978761 (U)	14
15	12	<b>BOY (I NEED YOU)</b>	Mariah Carey feat. Cam'ron	Def Jam 0737582 (U)	15
16	15	<b>CRY ME A RIVER</b>	Justin Timberlake	Interscope 0738582 (U)	16
17	NEW	<b>FLEETIC</b>	Rhly P/Justin Timberlake	DreamWorks/Polydor 4527851 (U)	17
18	16	<b>WORK IT</b>	Nelly P/Justin Timberlake	Universal/MCA 021012 (U)	18
19	17	<b>LOSE YOURSELF</b>	Eniah	Interscope/Polydor 4978762 (U)	19
20	14	<b>THE SEED (24)</b>	Foxx P/Coody Chesnut	MCA/Int-Island/MCA 021012 (U)	20
21	20	<b>STOLE</b>	Kyle Rowland	Columbia 0731182 (TEN)	21
22	18	<b>PROVIDER/LA BOMBINE</b>	Nero	Virgin VJSC0262 (E)	22
23	22	<b>GIMME THE LIGHT</b>	Sean Paul	Atlantic A7014602 (TEN)	23
24	23	<b>'03 BONNIE &amp; CLYDE</b>	Jay-Z feat. Beyonce Knowles	Roc-A-Fella/Mercury 0717012 (U)	24
25	19	<b>LOVE 12</b>	Erick Sermon	J 6261650031 (BMG)	25
26	21	<b>MIDNIGHT</b>	Un-Cut	WEA WEA34402 (TEN)	26
27	24	<b>HEY MA</b>	Cam'ron feat. Justin Sanzani	Roc-A-Fella/Mercury 0637842 (U)	27
28	25	<b>MUNDIAN TO BACH KE</b>	Panjabi MC	Showbiz/Instant Karma KARMA31CD (P)	28
29	20	<b>DILEMMA</b>	Nelly feat. Kelly Rowland	Universal/MCA 021012 (U)	29
30	31	<b>STREET LIFE</b>	Beetsie Man	Virgin VJ57261 (E)	30

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## CLASSICAL COMPILATIONS

This Week	Last Week	Title	Artist	Label (Distributor)	Chart Position
1	1	<b>THE VERY BEST OF RELAXING CLASSICS</b>	Various	Decca 473622 (U)	1
2	3	<b>CLASSIC FM HALL OF FAME - GOLD</b>	Various	Classic FM CFMCD305 (BMG)	2
3	2	<b>THE VERY BEST OF CLASSICAL CHILDT</b>	Various	Virgin/EMI VDC0354 (TEN)	3
4	4	<b>CLASSICAL CHILDT GOLD</b>	Various	Classic FM CFMCD302 (BMG)	4
5	5	<b>RELAX MORE</b>	Various	EMI Gold 574822 (E)	5
6	10	<b>RELAXING CLASSICS</b>	Various	Emporio EMTK2301 (DISC)	6
7	14	<b>PAWART/STODOLNIO/CARRERAS</b>	Various	Castle Music MSC02517 (P)	7
8	10	<b>101 POPULAR CLASSICS</b>	Various	Classic FM CFMCD307 (BMG)	8
9	7	<b>CLASSICAL AMBIENCE</b>	Various	Classic FM CFMCD305 (P)	9
10	6	<b>CLASSIC FM - SMOOTH CLASSICS</b>	Various	Classic FM CFMCD306 (P)	10
11	16	<b>100 RELAXING CLASSICS</b>	Various	Classic FM CFMCD303 (P)	11
12	8	<b>THE CLASSICAL LOVE ALBUM</b>	Various	Classic FM CFMCD308 (E)	12
13	11	<b>RELAXING CLASSICS</b>	Various	Classic FM CFMCD304 (P)	13
14	13	<b>ONLY CLASSICAL ALBUM YOU'LL EVER NEED</b>	Various	Conifer Classics 7569551332 (BMG)	14
15	10	<b>101 POPULAR CLASSICS - VOLUME TWO</b>	Various	Castle Music PBC02055 (BMG)	15
16	NEW	<b>UPLIFTING CLASSICS</b>	Various	Emporio EMTK2015 (DISC)	16
17	19	<b>EUPHONIC CLASSICS - A CLASSIC HIGH</b>	Various	Virgin/EMI VDC0296 (E)	17
18	NEW	<b>CLASSIC ADS</b>	Various	Classic FM CFMCD309 (E)	18
19	NEW	<b>ROMANTIC CLASSICS</b>	Various	Classic FM CFMCD308 (E)	19
20	NEW	<b>CLASSICS 2002</b>	Various	Classic FM CFMCD302 (U)	20

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## BUDGET

This Week	Last Week	Title	Artist	Label (Distributor)	Chart Position
1	4	<b>MEAT LOAF &amp; FRIENDS</b>	Meat Loaf	Epic 5060792 (TEN)	1
2	5	<b>THE ALTERNATIVE ALBUM</b>	Choir Of Clare College/Brown	EMI Gold 581492 (E)	2
3	2	<b>RUTHER REQUIEM</b>	Choir Of Clare College/Brown	Nones 8557781 (S)	3
4	3	<b>GOOD MORNING VIETNAM</b>	Various	Conifer Classics 0213 (EUC)	4
5	6	<b>PREGGY WOMAN - THE BEST OF</b>	Roy Orbison	Columbia 4633262 (TEN)	5
6	NEW	<b>HIT WOMAN FROM THE WAR OF THE WORLDS</b>	Ray Wylie Taylor	Columbia CD 32356 (TEN)	6
7	7	<b>BLACK MAGIC WOMAN - BEST OF</b>	Santana	Columbia 4966782 (TEN)	7
8	NEW	<b>AIR GUITAR HEAVEN</b>	Various	Columbia 5063562 (TEN)	8
9	10	<b>100 YEAR YEARS FEAT</b>	Yeah Yeah Yeahs	Wichita WE030012 (E)	9
10	NEW	<b>CALLING YOUR NAME - THE BEST OF</b>	Meat Loaf	EMI Gold 542622 (U)	10

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## DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)	Chart Position
1	NEW	<b>WHO SAID (STUCK IN THE UK)</b>	Planet Funk	Illustrous/Bestin L 12LX015 (TEN)	1
2	NEW	<b>AMERICAN LIFE</b>	Madonna	Maverick/Warner Bros W0321 (TEN)	2
3	1	<b>MAKE LUV</b>	Ronan feat. Oliver Cheatham	Positiva 127V187 (E)	3
4	NEW	<b>DAMAGED</b>	Pharmen	Sony/WSM 55568612 (U)	4
5	2	<b>BRICK BY BRICK</b>	Andra Doria	2002: South Fed 02E28R (U)	5
6	NEW	<b>INTA DUTA</b>	DJ Sav & D. Paffie	V Recordings V041R (SRD)	6
7	NEW	<b>DON'T GIVE UP</b>	Kathy Brown	Defected/D0088R (U)	7
8	4	<b>MOVE YOUR FEET</b>	Junior Senior	Mercury 018191 (U)	8
9	NEW	<b>NEW FUNK THEORY</b>	H-Movement	Soma S0MA129 (U)	9
10	5	<b>LOVING YOU TO</b>	Marc E. Cardone	Positiva 127V187 (E)	10
11	NEW	<b>CALLING YOUR NAME</b>	Jan Johnston	Planet P PLAT021 (SRD)	11
12	NEW	<b>SHINEWIDE/AT THE END</b>	Special Forces	Planet P PPR075 (SRD)	12
13	NEW	<b>CALLING FOR YOU/EMOTION</b>	Paash Lee	Tidy Two TIDY01210 (ADD)	13
14	NEW	<b>DUBLATE SESSIONS 2</b>	Miguel Migs	NRK Sound Division NRK079 (U)	14
15	3	<b>SPRAGE</b>	Siphalet	Concept 12C0N1 (AMV/U)	15
16	2	<b>IT'S FRICKY 2003</b>	Ron Dae feat. Jackie Lee	Arista 02074512711 (TEN)	16
17	NEW	<b>GOD MUSIC</b>	Junior Senior	Bullet Proof BPO0212 (ALP/BRM)	17
18	NEW	<b>SUNSHINE</b>	Intec	Intec INT0216 (PMA)	18
19	18	<b>PAYBACK TIME</b>	Dysfunctional/Psychedelic	Sony Music 6732628 (TEN)	19
20	NEW	<b>DAY OF MINE (LUDICROUS IDIOTS)</b>	Tomaz	Code Blue BLU0321 (TEN)	20

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## DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)	Chart Position
1	NEW	<b>CLUBLAND X-TREME</b>	UMTY/ACTV - (U)	UMTY/ACTV - (U)	1
2	NEW	<b>BACK TO THE OLD SKOOL CLUB CLASSICS VARIOUS</b>	Various	Ministry Of Sound - (DMV)/TEN	2
3	NEW	<b>DISCO HEAVEN 02 03</b>	Various	Head Kndz - (DMV)/TEN	3
4	2	<b>BLOODY AM</b>	Rockysp	Wall Of Sound WALLP027 (U)	4
5	9	<b>BAD</b>	Michael Jackson	EMI 0520301/4520309 (BMG)	5
6	7	<b>GOD GET THRU THIS</b>	Daniel Bedingfield	Polydor 0612126 (U)	6
7	NEW	<b>D DON'T DONT STOP THE BEAT</b>	Junior Senior	Mercury 0633010 (U)	7
8	5	<b>STATUES</b>	Manolo	Echo ECH4/PLAHEM4 (P)	8
9	4	<b>THE ANNUAL SPRING 2003</b>	Various	Ministry Of Sound - (MOSCD)3 (DMV)/TEN	9
10	NEW	<b>LET'S GROOVE</b>	Various	DMG TV/Sony TV - (J)TEN	10

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## SPECIAL MULTIPLES

TW	Chart Position	Title	Label Cat. No.
1	1	<b>GARETH GATES: Live</b>	Warner Music Wose 559589113
2	2	<b>WILL YOU YOUNG</b>	Warner Music Wose 559589123
3	3	<b>THE BEATLES: The Beatles Anthology - Box Set</b>	Capitol 07558 (E)
4	4	<b>PAUL McCARTNEY: Back In The US - Concert Film</b>	EMI 034023 (E)
5	5	<b>ROBBIE WILLIAMS: The Robbie Williams Show</b>	S 030790282
6	6	<b>GARETH GATES FEAT. THE KOMARS: Spirit In The Sky</b>	Interscope SINC04 (E)
7	7	<b>BLUE: One Love Live Tour</b>	EMI 410126 (E)
8	8	<b>DAVID BOWIE: Best Of Bowie</b>	Warner Brothers 231126 (E)
9	9	<b>LEZ POPPIN': Song Remains The Same</b>	EMI 410230 (E)
10	10	<b>DAVID BOWIE: Ziggy Stardust And The Spiders From Mars</b>	EMI 410230 (E)

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TW	Chart Position	Title	Label Cat. No.
11	NEW	<b>PETER GABRIEL: Secret World Live</b>	PAU 1046410210
12	12	<b>NORAH JONES: Live In New Orleans</b>	Blue Note 495279 (E)
13	11	<b>THE POLICE: Every Breath You Take</b>	Polydor 608719 (E)
14	16	<b>THE 12: The Definitive Collection</b>	Polydor 074158 (E)
15	15	<b>DAVID BOWIE: An Evening With...</b>	Roche RT2000 (E)
16	14	<b>QUEEN: Greatest Hits Vol. 1</b>	Parlophone 073346 (E)
17	18	<b>VARIOUS: The Last Waltz</b>	MGM 07335 (E)
18	19	<b>DAVID GRAY: Live</b>	Warner Music Wose 857350 (E)
19	24	<b>ROBBIE WILLIAMS: Live At The Albert</b>	Chrysalis 020253 (E)
20	27	<b>The Best Of - 1990-2000</b>	Island/Us-Island 05523 (E)

## STORE OF THE WEEK

## SISTER RAY

## STORE DETAILS

Sister Ray opened in 1989 and is sited on one of London's most famous streets for record shopping. The store boasts a stock of more than 20,000 items, including new releases, rarities, used CDs, videos and merchandise. Its customers include Marc Almond, Martin Gore from Depeche Mode and Tindersticks.

Store size: 70 sq m

Music stocked: Many forms of alternative – ambient, exotic, punk and big beat to name a few

Areas of specialisation: Whatever is stocked

Local competition: Music & Video Exchange, Mister CD, Selectadisc, HMV, Virgin

Sister Ray's Top 10 rare records (which aren't even in the shop):

1. Paul Gardner – Stormtrooper In Drag (promo 12-inch)
2. L'Arc – Electric Warrior (test pressing with Marc Bolan's notes on sleeve)
3. Madonna – Erotica (12-inch picture disc)
4. The Tights – Bad Hearts (seven-inch)
5. Pete Shelley – Sky Ven (album)
6. Neil Young – On The Beach (album)
7. Gang Of Four – Songs Of The Fish (album)
8. Anything By The Apostles (punk)
9. Apex Twin – Analogue Bubblebath 5 (withdrawn 12-inch)
10. New Kingdom (first album)

## NEIL BROWNE, OWNER

"We haven't suffered from the 10 or so other record shops down this street, because we've been around longer and people know what they'll find here. Our customers are reluctant to go to other shops because we offer something different.

A few of the other shops sell cheap second-hand music. We do too, but we are a lot more selective and only stock second-hand goods that are rare or limited edition. Our prices are still very competitive.

Our staff have lots of musical knowledge. If you go into the Virgin or HMV up the road you're served by someone who just tosses names and titles into the computer. I doubt they can give the information or advice that our staff can. The only trouble comes when one of the two big stores has a sale and all their CDs drop to around £5. It's very hard for any independent record store to compete with that for very long.

We stock a lot of vinyl. We recently brought in some vinyl and CD listening discs. I don't think any of the other shops on the street has also started stocking DVDs. Last Christmas we installed a huge plasma screen to play them on. The only DVDs we stock are music DVDs and we try to stock something a bit more unusual and alternative than, say, a Madonna DVD. Our Cabaret Voltaire and Birthday Party DVDs have been selling very well.

We stock DVD singles but I don't believe they're about to take the market by storm. If they do become more popular, we may give them their own section.



Sister Ray: wide range of alternative music

The White Stripes album has been selling phenomenally. There's been a big call for electronics as well, particularly Autecore and other acts on the Warp label. Indie groups who've had recent releases, such as Yo La Tengo, have been quite popular, too.

Our mail-order service has been running for the past nine or 10 years and provides us with about 50% of our business.

We've also started spending money on our website. We hope to relaunch it in conjunction with our distributors, so we can display our whole content. Users will be able to place pre-orders, play music, access reviews and e-mail their own opinions and reviews. Each of our distributors will be able to see their own page. If a customer buys a CD through our website, they will be sent an automatic e-mail when that artist or someone similar releases something new."

Address: 34 Berwick Street, Soho, London W1V 3PP  
Tel/Fax: 020 7287 8385/020 7287 1087  
E-mail: sales@sisterray.co.uk  
Website: www.sisterray.co.uk

## NEW RELEASE COUNTDOWN

## ALBUMS

## This week

Sarah Connor Unbelievable (Epic); Madonna American Life (Maverick); Kym Marsh Standing Tall (Mercury); Meatloaf Couldn't Have Said It Better (Mercury); MJ Cole Cut To The Chase (Talkin' Loud); Various Hope (WEA)

## April 28

Fleetwood Mac Say You Will (Reprise); Goldfrapp Black Cherry (Mute); Macy Gray The Trouble With Being Myself (Epic); David Sneddon Seven Years – Ten Weeks (Mercury); Yeah Yeah Yeahs Fever To Tell (B1Unique)

## May 5

Blur Thank You (Parlophone); Four Tet Records (Domino); Dana Gore Testimony (Polydor); Grand No! Football Club Shampoo Victims (Arista)

## May 12

The Bluetones Luxembourg (Superior Quality); Inspiral Carpets Cool As (Mute); Marilyn Manson The Golden Age Of Grottesco (Interscope); Robert Palmer Drive (Universal)

## May 19

The Twenty One Pilgrims Welcome To The Monkey House (Capitol); The Deftones The Deftones (WEA); Chris Matthews Cookahoo (clancy y negro); The Pretenders Loose Screw (Eagle)

## May 26

Genesic Orchestra Man With The Movie Camera (Ninja Tune); Fallacy Blackmarket Boy (Virgin); Girls Aloud Girls Aloud (Polydor); Gorillaz Z (Kitty يو); Shed Seven Where Have You Been Tonight (Taste)

## June 2

Audio Bullys Ego War (Source); Eels Shoutanonymy (DreamWorks/Polydor); Ginuwine The Senior (Epic); Skin Freshwounds (EMI); Stereophonics You Gotta Go There To Come Back (V2)

## SINGLES

## This week

Bady Drawn Boy All Possibilities (Twisted Nerve/LX); Busted You Said No (Universal); Dixie X Gen (Virgin); Ya Da (Jaz Jany); Mercury; Macy Gray When I Saw You (Epic); David Sneddon Don't Let Go (Mercury); The White Stripes Seven Nation Army (XL)

## April 28

Craig David feat. Sting Rise & Fall (Wildstar); Ronan Keating The Long Goodbye (Polydor); Killer Mike ADIDAS (Epic); Lil' Kim The Jump Off (EastWest); Kelly Rowland Can't Nobody (Columbia); Tomcraft Loneliness (Datsi)

## May 5

Bhanga Knights Vs Husan Husan (Positive); The Cheeky Girls Take Your Shoes Off (MultiPLY); The Dandy Warhols We Used To Be Friends (Capitol); Feeder Forget The Facts (Epic); Good Charlotte Boys & Girls (Columbia)

## May 12

Big Brovaz Favourite Things (Epic); Bon Jovi All About Lovin' You (Mercury); Girls Aloud No Good Advice (Polydor); Sean Paul Get Busy (EastWest); Staind Price To Pay (EastWest); Supergrrr Rush Hour Soul (Parlophone)

## May 19

Love Inc Broken Bones (Arista); Sonique the (Sonique); Mores (ATU) Not Gonna Get Us (Interscope/Polydor); Justin Timberlake Rock Your Body (Jive)

## May 26

Asa Stop Signs (S); Deniro the (Mercury); One True Voice Shakespeare's (Way With) Words (Ebu/Jive); Radiohead There There (Parlophone); S Club 5 (Polydor); Stereophonics Madame Hallelujah (V2)

## June 3

Electric Six Gay Bar (XL); Unkin Park From the Inside (Warner Bros); Jennifer Lopez I'm Glad (Epic); Marilyn Manson Mobsence (Interscope/Polydor); Melanie C On The Horizon (Virgin)

## IN-STORE NEXT WEEK: FROM 28/4/03



Press ads – Robbie Williams, Kid Creole, Atomic Kitten, Avo Part – Oliver Lappage-Dean; In-store – Kid Creole, V Birds, Robbie Williams, Now 54, Joel Harrison, Athlete, Pink Floyd, Atomic Kitten, The Burn, Richard X vs Liberty X, NERD, David Bowie, Celine Dion, Placebo, Room 5, Bach, Whitesnake, Ok Go, Paul McCartney, Placebo, Mel C, UK Rap, News three for £18 campaign, three for £12 video campaign; Windows – Now 54, Placebo



Windows – Craig David, Prinslene, Ronan Keating; In-store – Revelation, News; Press ads – Kelly Rowland; TV ads – Evancensense



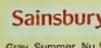
Main promotion – two CDs for £15 or 5 for £30; Listening Windows – MC Cole, Yeah Yeah Yeahs, Fleetwood Mac; Windows – Madonna; In-store – Goldfrapp; Press ads – Fleetwood Mac



Selecta listening posts – Ian McCulloch, Belisha, Zakk Wyde's Black Label Society, The Yardbirds, Bridge & Tunnel; Mojo recommended retailers – Gallifrey, Midnight Choir, Vic Chestnut, Robin Guthrie



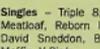
Albums – The White Stripes, Meatloaf, Reborn in the USA, Hope, Madonna



In-store – Goldfrapp, Bruce Springsteen, Evancensense, Macy Gray, Summer, Nu Soul, Tony Hadley



Albums – Reborn in the USA, Madonna, Meatloaf, Classic FM Hall of Fame;



In-store – Trojan campaign, Proper based sets; Windows – The White Stripes, "When it's gone it's gone" campaign



Press ads – Yeah Yeah Yeahs, Blur, Matrix, Reloaded, Dan Letts, Daniel Lanois, Ian McCulloch, Fleetwood Mac, Martin L Gore, Capercailnie; Windows – Yeah Yeah Yeahs, Goldfrapp; In-store – Yeah Yeah Yeahs, Goldfrapp



Singles – Triple 8, Busted; Album – David Sneddon; In-store – Madonna, Justin Timberlake, Now 54, Pure R&B, Now Dance 2003



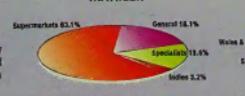
Albums – Williams, Busted, Reborn in the USA, Aaliyah; Goldfrapp; In-store – Macy Gray, David Sneddon, Tomcraft; In-store – Reborn in the USA, Aaliyah, Lisa Maffia, David Sneddon, Triple 8, Busted, V Birds, Tomcraft

## SALES WATCH: LIGHTHOUSE FAMILY

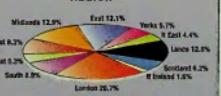
## LIGHTHOUSE FAMILY: THE VERY BEST OF (WILDCARD/POLYDOR)

By chart position: 9. Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of April 2003. Source: Official Charts Company.

## RETAILER



## REGION



# SINGLE of the week

**BHANGRA KNIGHTS VS HUSAN:** Husan (Positiva TIV18BCD), Positiva repeats the TV-ad single formula used to such winning effect with the deodorant-



advertising Room 5 single, this time with the song originally featured on the Peugeot 206 campaign. Husan's specially-commissioned track has been treated to a clubland makeover by Julia Spinks and Jack Berry, aka Bhanga Knights. Although unlikely to repeat Room 5's chart-topping success, this Radio One A-listed grower is certain to continue the label's high strike rate.

## SINGLE reviews



**FEEDER:** Forget About Tomorrow (Echo RADC135). The third single from Feeder's debut album, Comfort In Sound, is a breezy, summer offering, with bright guitars and warm vocals complementing a swelling string section. With moving lyrics which are especially poignant in light of drummer Jon Lee's suicide, this is set to be a crowd favourite when the band plays this year's Glastonbury, Move, T In The Park and V2003, and has been A-listed at Radio One and O1isted at Radio Two.

**GROOVE ARMADA:** Easy (Pepper 9230712). Easy finds Groove Armada eschewing the breezy charm and ruff-edged pop nous of previous singles in favour of a shimmering disco number fronted by Sunshine Anderson. A quality production, this single lacks the idiosyncrasies that got the duo noticed in the first place.

**THE ANDROIDS:** Do It With Madonna (Universal MCS7D140321). Nimble jumping on the Madonna bandwagon at the very

instant that everyone else jumps off, The Androids have already taken this to number four on the Australian chart and it clearly aspires to Teenage Dirtbag appeal, but it isn't half as fun as it thinks it is. Busted do the same kind of thing with far more verve. **DEAD OR ALIVE:** You Spin Me Round (Epic 67357825). For all its cheesiness, that camp old Eighties disco offering does have a certain timeless pop appeal, so you wouldn't bet against it making a summer hit. This new Graham Stack remix sees it largely stripped of its SAW accessories, while further remakes come from Princess Julia and former S'Express Mark Moore. **THE VESSELS:** Don't Waste Your Time (Gravity/BMG 74321940142). The kind of band that hopeful critics usually suggest are retro without being derivative, The Vessels have mastered the tuneful jangle in much the same way as so many other bands have done before. Waste Your Time is easy to like for its sheer good-heartedness, but it is hard not to be reminded of a lot of other songs. **HIM:** Buried Alive By Love (RCA 82876523162). Finland's finest goth rockers return with the first single from their fourth full-length album, Love Metal. An abrasive guitar line drives the song, supporting funous drum patterns and Valo's



**BIG BROVAZ:** Favourite Things (Epic 673807362). Perhaps the ultimate ode to a life of Britpop, this third single from Big Brovaz is a diamond nugget of a pop single, based on the tune from The Sound Of Music — not the most obvious musical reference points when it comes to Britpop's finest — Favourite Things has been B-listed on Radio One and is sure to give the crew their third Top 10 hit.

angsty vocals. However, the chorus is bland and the song relies heavily on one guitar riff. It is not as gripping as Him's trademark roman-rock, but a feisty number to spearhead attempts to break the UK rock scene.

**CALEXICO:** Quattro (World Drifts In) (City Slang/Labels UK 202152). This is accomplished fare from Calexico, whose appeal seems to be reaching beyond the alt-country cul de sac. It is radio-friendly and can only further their cause.

**GOOD CHARLOTTE:** Girls & Boys (Epic 673877-2). The second single from this band's sparkling debut, The Young And The Hopeless, already has a following at Radio One and B-listing at Xfm, which will help to ensure that all the right people will hear this wry look at inter-sex relationships. The Charlottes are a refreshing change to the run-of-the-mill fodder that dominates much of our charts. **CHEEKY GIRLS:** Take Your Shoes Off (Multiply CDM1011). Sounding a bit like Whigfield, only not as good, this follow-up to The Cheeky Song (Touch My Bum) has also been panned by the massive talent

that is their mother Margaret. Perhaps its most distinguishing feature is that this time the hotpants have been exchanged for revealing mini-kits.

**HELL IS FOR HEROES:** Retreat (EMI CDMS 513). After the initial promise of their first recordings, EMI allowed this promising band to go to LA to record their first album, for three months. This is the latest offering from that album and offers far less than we have come to expect from them.

**THE DANDY WARHOLS:** We Used To Be Friends (Capitol CDC1843). The Warhols return in fine form with this radio-friendly single, which, with its catchy chorus replete with handclaps, deserves to go Top 10. It is the first to be lifted from the band's fourth album, Welcome To The Monkey House, which features Duran Duran's Nick Rhodes on some production duties and Simon Le Bon on some guest vocals.

**BROADCAST:** Pendulum (Warp WAP162CD). After a three-year hiatus, this six-track EP spells a new bout of creative activity in the Broadcast camp, including a new album and a string of UK dates. There are no radical departures here: vintage equipment helps to fashion Sixties-sounding filmic pop, while other tracks are given over entirely to sound experiments.

# HIM



THE ALBUM

## LOVE METAL OUT NOW

LIMITED EDITION DELUXE DIGIPACK WITH  
BONUS TRACK - THE HEART OF DARKNESS



THE SINGLE

## 'BURIED ALIVE BY LOVE' OUT MONDAY MAY 5TH INCLUDES BONUS TRACKS

LONDON ASTORIA SATURDAY **SOLD OUT** MAY 2003

"HIM IS MY FAVOURITE BAND...I LIKE 'EM SO MUCH I PUT 'EM IN THE F\*\*\*IN VIDEO!" Bam Margera, Jackass



**R.KELLY: Ignition - Remix (Jive 9254972).** Despite — or perhaps because of — those much-publicised legal problems, Kelly's latest album contains some of his strongest material in years. The Ignition remix is huge on the street and is now crossing over thanks to broader support such as a *Crashin' at Radio One*.

**TERRI WALKER: Ching Ching (Def Soul 9900075).** Hard work building support on the street has started to pay off for Terri Walker, as her critically-acclaimed debut album starts to build broader support. This single, which has gained backing from *Radios One* and *Two*, is her strongest yet.

**WICKED P\*NUIT FEAT. BRETT: Ain't Missin' U (Cheeky).** Faithless cohort P\*Nuit (who also wrote a track for Santana, alongside Dido and Rollo) emerges in his own right with this atmospheric rap track. Dubby production is topped by a defiant vocal that for once sounds unapologetic for its Englishness. Hopefully it is a sign of great things to come.

**BOOM BIP: From Left To Right (Lex LEX014).** Boom Bip's recent debut pricked up the ears of electronics fans and ad execs alike, with his music currently being used as bedding for Lloyds' TV ad campaign. Here his dreamy atmospherics

**ROUNDUP FOUR TET: Rounds (Domino WIGCD 126).** This is the magical third album from Kieran Hebden, whose ability to conjure deep emotions from electronics remains unsurpassed. His trademark acoustic guitar and dizzying beats remain, but *Rounds* is far from complacent. Currently busy working on Beth Orton's new material, Hebden continues to dazzle at every turn.

are reinterpreted lovingly by likeminded souls, including Boards of Canada.

**SNAP: Rhythm Is A Dancer (Data DATA4CD5).** The German dance titans reissue this single 11 years after they originally took it to number one. Also featured on their May 12-released *Greatest Hits* Compilation, the driving original version is backed by new mixes from CJ Stone, Friday Night Possee and Magik Muzik.

## ALBUM reviews

**HINT: Portakabin Fever (Hombre/Ninja Tune MEXDCD036).** A run of alluring singles hinted at how good Hint's debut album could be and thankfully the promise is realised in *Portakabin Fever*. Like Lemon Jelly without the irony, this album is a breezy romp through the outer edges of hip hop, electronic, jazz and funk which is guaranteed to enhance the summer.

**FUTURE BIBLE HEROES: Eternal Youth (Cirrus FYL013).** Anyone waiting for a follow-up to *The Magnetic Fields'* 69 *Love Songs* could do worse than taking this as a

## ALBUM of the week

**BLUR: Think Tank (Parlophone 5829972).** Blur's seventh album is something of a blend of Damon



Albarn's previous

three projects — *Blur's 13*, the *Gorillaz* album and *Mell Music*. It sounds like a recipe for disaster, but the trio have concocted a genuinely exciting, innovative and addictive collection. They've retained their knack for melody and structure and filled the void left by Graham Coxon with a heady mixture of exotic instrumentation and an earthy, serene atmosphere.

holding open, given that the songs are once again the work of Isacmic lo-fi hero Steph Merritt, this time with the more electronically-minded Christopher Ewen lending musical support and Magnetic Fields collaborator (and Merritt manager) Claudia Gonson on vocals. Musically, *Eternal Youth*, the Heroes' second album, gives vent to Merritt's Eighties synth-pop infatuation, and the lyrics are as witily unsettling as we have come to expect.

**PREFUSE 73: One Word Extinguisher (Warp WARPCD 205).** This is the second album from the US producer, who rustles up an effective mix of cutting-edge electronics and hip-hop sensibilities. Roping in MCs for the album has bolstered the sound, but it is the mind-bending electronics that impress most.

**ROYAL CITY: Alone At The Microphone (Rough Trade RTWAPDCD089).** This four-piece outfit serve up further evidence that much of the talent in the North American continent resides in Canada. Alt.country with a strange left turn, they have already established themselves as major indie players in their home country. The



**VARIOUS: Indica Brasileira (Outcaste CASTE110).** This is another classy compilation from Outcaste. Not being one

to miss an opportunity the original version of a Minha Menina by Os Mutantes (the song from the car ad) is here in all its twisted surf glory. There is a tenuous attempt to link India and Brazilian beats, but it doesn't really matter because every track is a winner.

This week's reviewers: Dugald Baird, Antony Barton, Phil Brooks, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco and Simon Ward.

### UNITED STATES DISTRICT COURT CENTRAL DISTRICT OF CALIFORNIA, WESTERN DIVISION

FRED STEINER, et al., on behalf of themselves and all others  
similarly situated,

Plaintiffs,

v.

ABC, INC., et al.,

Defendants.

Case No. CV-00-5798-FMC(AJX)

CLASS ACTION

SUMMARY NOTICE

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS EMBODIED IN AN EPISODE OF AN ORIGINAL TELEVISION BROADCAST OF GENERAL HOSPITAL, ONE LIFE TO LIVE, OR ALL MY CHILDREN;

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION OR SOUND RECORDING THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION OR AN ENTITY AFFILIATED OR RELATED TO A DEFENDANT;

YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court.

A hearing will be held before the Honorable Florence-Marie Cooper at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012, on June 20, 2003, at 2:30 p.m. The purpose of the hearing is to determine: (1) whether the proposed settlement of the claims in this class action litigation (the "Action") as contained in the Stipulation of Settlement on file with the Court ("Stipulation") should be approved as fair, just, reasonable and adequate; and (2) whether the Judgment dismissing the Action with prejudice should be entered.

If you are (a) a current legal owner of a musical composition or sound recording, or portion thereof, that was embodied in an episode of the original domestic United States broadcast of the daytime television series *General Hospital*, *One Life To Live*, or *All My Children*, and that, without license or authorization, was copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast, syndicated, exhibited, transmitted, disseminated, distributed or otherwise used as part of one of those television series in connection with its foreign distribution or foreign syndication by Defendants; or (b) a current holder of any monetary or royalty interest in any such musical composition or sound recording that is legally owned by a Defendant in this action or a related or affiliated entity, your rights may be affected by the settlement of the litigation. Defendants include ABC Inc., American Broadcasting Companies, Inc., Worldvision Enterprises, Inc., Image Edit, Inc., Spelling Satellite Networks, Inc., Video Services Corporation, and Audio Plus Video International, Inc. Entities affiliated or related to Defendants include, but are not limited to Walt Disney Music Company, Wonderland Music Company, Inc., Buena Vista Music Co., Famous Music, Ensign Music, Brin Music, Addax Music, Paramount Music, Mad Dog Winston, and Para-Sac Music. A complete list of these entities is located in the detailed notice available at: <http://www.gilardi.com/steinersettlement>.

If you have not received a detailed Notice of Proposed Settlement of Class Action (the "Notice"), you may obtain copies by writing to the Settlement Administrator at Steiner Class Settlement, Settlement Administrator, c/o Gilardi & Co. LLC, P.O. Box 8060, San Rafael, California 94912-8060, or you may call 1-800-293-4294. An Internet website has been created for you to access additional information regarding the settlement and assist you in determining whether you are a class member. The website describes the musical compositions and sound recordings to which this settlement applies. To access that website, go to:

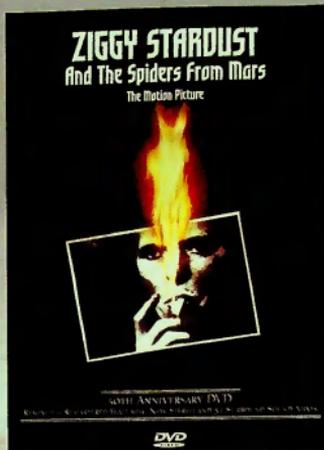
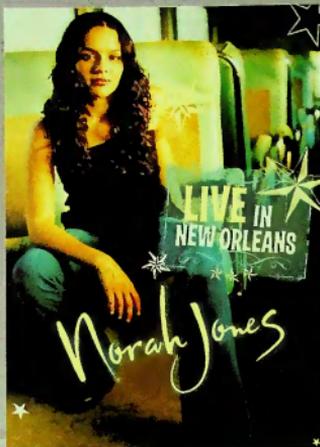
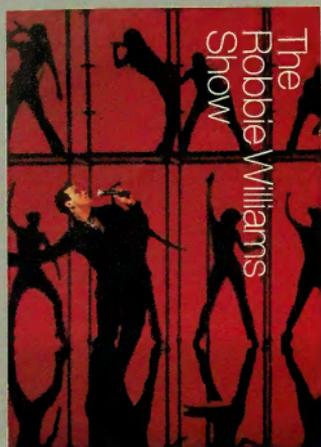
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The Notice describes the lawsuit and the procedures for submitting a claim for a share of the settlement, objecting to the settlement, or opting out of the Classes.

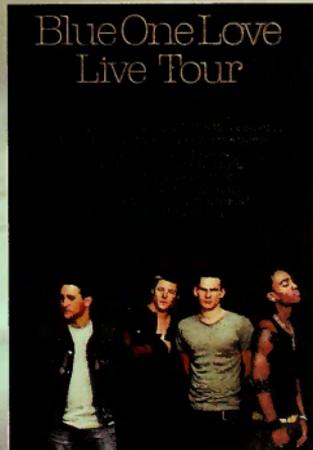
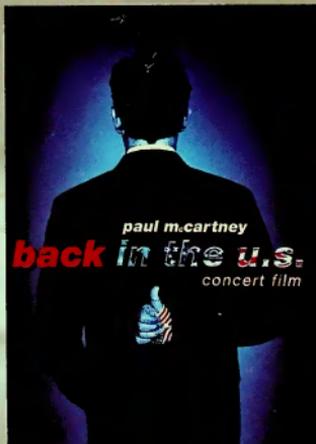
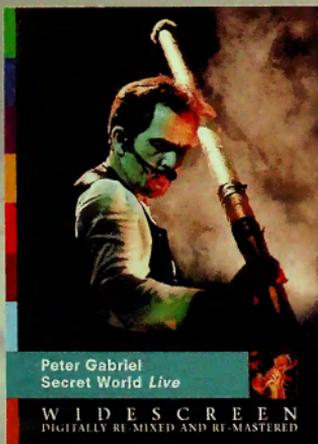
PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: February 21, 2003

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**QUEEN: The Films** (Wienerworld WNRD2178). Out now. Following the success of the *Will Rock You* musical, this is the DVD release of the short films commissioned to soundtrack Queen's final album, *Made in Heaven*.

A distinct departure from the shameless showmanship of the rest of the band's career, the group do not feature at all in these nine clips. Extras include a documentary about the making of the musical itself.

**THE MOODY BLUES: Special Edition EP** (Classic Pictures DVD7048X). Out now. This runs to 70 minutes but not much of that is Moody Blues material. Three German television appearances are featured — the R&B numbers *Eye*, *Bird* and *I Really Haven't Got The Time* and 1967's massive hit *Nights In White Satin*, giving a total of 11 minutes 2 seconds of footage. One option allows pertinent facts and figures to scroll across the screen during the numbers. As with other titles in this series, the remainder of the disc consists of tracks by other "relevant" artists, such as Emerson, Lake & Palmer with the *Curse of Baba Yaga* and Steve Marriott with *What Ya Gonna Do About It*. Previews are offered of other Special Edition EPs.

**THE EVERLY BROTHERS: Reunion Concert** (BMG B2876506759). Out now. This was filmed at the Royal Albert Hall in 1983 when Phil and Don were persuaded to get back together after 10 years apart following their public and acrimonious bust-up after a

concert in California. It is a no-frills run through 21 numbers including *Crying in the Rain*, *Wake Up Little Susie*, *Cathy's Clown* and *Eye* and *Bye Love*. The picture quality and sound are fine but, with a running time of 65 minutes, even the most ardent fan might be slightly aggrieved to go to the special features cupboard and find it bare — there's not even so much as a gallery.



**PETER GABRIEL: Secret World - Live** (Virgin DVDPP01). Out now. The DVD release of Gabriel's highly-acclaimed 1993 show has been enhanced for widescreen television. Gabriel and his excellent band perform 16 numbers, including *Solsbury Hill*, *Sledgehammer*, *In Your Eyes* and *Don't Give Up*. The extra features include a timeslip photography sequence showing the stage being built, the show itself and the stage being dismantled in little more than three minutes, a 14-minute "making of" film with behind-the-scenes footage and an interview with Gabriel, a remix of *Steam* accompanying a photograph and a brief film about the US leg of last year's *Growing Up Tour*. The European leg kicks off this month and arrives in the UK in May.

**VARIOUS: Kerrang! The DVD** (Universal 0691629). April 28. This first *Kerrang!* DVD collects 22 photos from the likes of Marilyn Manson, Queens of the Stone Age, the Bloodhound Gang, Nickelback, Slipknot and many others. A 14-minute featurette cover exclusive footage from last year's *Kerrang! Awards*. It includes interviews with stars and drunken japey of limited hilarity.

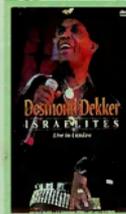
**LED ZEPPELIN: DVD** (Warner 0349701982). May 26. Weighing in at a massive five hours and 20 minutes, this double-disc set is what your DVD player has been waiting for. It features a wealth of never-before-seen or available live footage. Disc one features performances from the Royal Albert Hall in January 1970, including tracks such as *Dazed and Confused*, *White Summer*, *Whole Lotta Love* and *Communication Breakdown*.

Disc two includes numbers from Zeppelin's live-night residency at Earl's Court in May 1975 — *Bron Y Aur Stomp*, *Trampled Underfoot* and *Stairway to Heaven* among them — and numbers from the legendary August 1979 Knebworth Festival appearances — such as *Rock 'N' Roll*, *Achilles Last Stand* and *Kashmir*. Also included are songs from Madison Square Garden in 1973 that were not included in the *Song Remains the Same*, the only previously-released live Zeppelin footage. Some bootleg material has been spliced into the concert film; in an amnesty gesture, bootleggers who submitted footage are checked in the credits. In total, the package offers almost four hours of concert footage and another 90 minutes of rare TV appearances and interviews. Even the classy-looking menus feature unseen footage and unheard audio. The chronological sequencing of the disc highlights the band's musical progression from a relatively raw but exciting R&B outfit to semi-mythical rock gods. The sound and picture quality throughout are stunning and it's hats off to Dick Carruthers, director and co-producer, alongside Jimmy Page, who's hats off to Dick Carruthers, director and co-producer, alongside Jimmy Page. "It was like recreating a broken pot from thousands of pieces of pottery. I was well aware of my responsibility in presenting this material to the world," says Carruthers. "We know people are going to scrutinise this DVD frame by frame, identifying exactly when a particular shot was filmed, searching for messages from Satan or whatever."



**THE POLICE: Every Breath You Take** (Universal 4936719). Out now. This first DVD from the Eighties superstars features 14 promo videos including classics such as *Message In A Bottle*, *Invisible Sun*, *Synchronicity II* and the strollers' manifesto *Every Breath You Take*. The bonus material comprises two numbers from *The Old Grey Whistle Test* — *Can't Stand Losing You* and *Next To You* — and a 45-minute, Jools Holland-fronted documentary about the recording of the fourth album, *Ghost In The Machine*, in Montserrat. This includes performances of *Demolition Man*, *One World*, *Spirits In The Material World* and *Every Little Thing She Does Is Magic*, as well as Sting discussing the songwriting process and his dependence on state-of-the-art equipment — in this case, a tape recorder with a built-in turn machine. With a running time of 2 hour 55 minutes, this ought to fly off the shelves.

## SECRET MARKS BACK TO TROJAN PAST



It is entirely appropriate that two former owners of the legendary Trojan reggae catalogue should choose to christen their new DVD venture with the release of live sets from Desmond Dekker and Lee "Scratch" Perry. And it is consistent with the frontier spirit of the DVD market that the rest of Secret Films' initial offering should touch on such diverse musical points as *Sham 69*, *The Wonder Stuff*, *Fairport Convention* and *Hawkwind*. Secret Films was founded in February 2002 by the owners of Secret Records, Frank Lee and Colin Newman.

The pair bought the Trojan Records catalogue in 1985 and sold it to Sanctuary in 2001. One of the last Trojan recordings the pair made was Lee "Scratch" Perry's Grammy-award-winning Jamaican ET album, which was released in 2002. Perry now records with Secret Records.

According to Lee, "things had become a bit stale" with Trojan, and at one stage he and Newman contemplated quitting the music business. But they decided to carry on and take a different approach with Secret Records, which they started in 2001. And, just as Secret Records specialises in box sets of obscure and unreleased material licensed directly from artists and sold at the cost of single CD albums, Lee says Secret Films will release DVDs for overlooked music fans who want to see more coming out of their DVD players than major-label artists. "You've got your DVDs on Deep Purple, Oasis and other big groups but there are huge fan bases for music groups that have been neglected," he says.

Secret Films' first three DVD releases — *Sham 69*, *The Adventures of Sham 69*, *The Wonder Stuff: Construction For The Modern Violist*; and *Fairport Convention: The 35th Anniversary Concert* — arrive on May 29. All are recorded in 5.1 live sound and feature concert footage, interviews and a band biography.

Other releases include Desmond Dekker's *Israelites* — Live in London and Lee "Scratch" Perry in *Releases*, both planned for a June release. Jesus Jones, Hawkwind and The Selector releases are among others to follow later in the year. LA Guns were filmed two weeks ago for a DVD that will be out in 2004. Secret has also recorded another *Fairport Convention* DVD. "We saw them a few weeks ago when they played a few more gigs," said Lee. "They had a new set list and sounded great. We decided we had to film it for a release next year."

The new venture is designed to dovetail naturally with Secret Records' existing business. For instance, a forthcoming set of early Fleetwood Mac material will appear as a double album and DVD set, with the video part accounted for by an interview with original Mac guitarist Jeremy Spencer.

Typically, Lee, Newman deal directly with bands to complete unreleased material, such as new tracks, new takes, remixed and demos, from the artists' own archives. Secret Films has a similar approach. Lee and Newman spend days arranging film crews and ringing band managements to ask if they would be interested in releasing a DVD. "We used some contacts from our Trojan days for Secret Records and Films, but not many," said Lee. "There was an awful lot of building work on our part."

In terms of the specific brief of the two Secret companies, Lee believes they have no rivals. "No other company has targeted the areas we have and no other companies offer the value we do," he says.

Antony Barton



**REVIEWED** **THE CLASH:** *The Essential Clash* (Sony 2018869). Out today. A timely release following Joe Strummer's untimely death, to whose memory it is dedicated. This features virtually all of the band's videos, including White Riot, London Calling, Rock The Casbah, Should I Stay Or Should I Go? (live) and the rare Hell W10. This is effectively a home movie – a silent, black-and-white gangster film written and directed by Strummer and shot in London during the

summer of 1983. It stars band members and their friends, but only Clash fanatics will be able to resist the fast-forward button. There's also a live version of I Fought The Law – whose promo is the only one missing from the main section, apparently pulled by the band who felt that it hadn't aged well – and an interview clip from the London Weekend Show in 1976, featuring a young Janet Street-Porter and a very sullen band.

**ROGER WATERS: The Wall – Live In Berlin** (Universal 0384379) April 28.

Mother-fuckin', fascism, alienation, misery, death – you know where you are with Roger Waters. With *The Wall*, the former Pink Floyd man was at his bleakest since, well, since the previous album, *Animals*. However the 1990 performance presented here was given added poignancy by its location and timing – Potsdamer Platz, eight months after the collapse of the Berlin Wall. Special guest artists included Van Morrison, Sinead O'Connor, Bryan Adams, Cyndi Lauper and Ute Lemper. The visuals have been digitally remastered and the 5.1 surround mix produced from the concert multi-tracks by the original engineer Nick Griffiths. It looks and sounds great. The DVD also includes a new 30-minute documentary and some of Gerald Scarfe's animation footage. This is

certain to chart, alongside the Led Zepplin DVD. What year is it again?

**PATTI LABELLE: Journeys In Black** (Urban Edge/Wienertworld WRN02182). April 28.

This BET production is part of the black entertainment channel's series of films documenting the lives of iconic black stars, drawing together interviews with friends (Luther Vandross among them), fans (including Whoopi Goldberg) and various family members to trace the history of the singer, from her beginnings through to the start of her career in the Sixties right up to current days, with live performances as illustration. Extras are a then on the ground and this is likely to appeal only to truly hardcore fans.

**VARIOUS: Super Drumming Volume One** (Wienertworld WRN02183) April 28.



**RECOMMENDED** **VARIOUS: The Strange World of Northern Soul** (Wienertworld WRN02174). May 12. This exhaustive documentary runs to six discs (apparently making 24 hours of viewing), examining one of the British club scene's true phenomena through the eyes of its aficionados and stars. In scope and ambition it echoes another mammoth DVD enterprise of the

moment, *The Beatles' Anthology* collection. But any comparisons must end there. Where the Beatles set is slick, seamless, magnificently produced and evocative of the care and professionalism that has surrounded everything released through Apple since the late Sixties, this package is, in contrast, clearly been put together on a relative shoestring budget – but it is all the more glorious for it. Only one disc was available for review, but the set tells the story of the Northern Soul movement from its Sixties origins right through to the present day, through contemporary interviews with various Northern Soul scene leaders and musical stars themselves. Its most joyous element is a series of some 250-plus classic northern soul tunes, which, lacking any original promos or live performances, are illustrated using contemporary, and basic, promos, featuring the original performers as they are today, miming to their Sixties classics, such as the late Edwin Starr (pictured). A clever piece of navigation also allows the viewer to listen and watch only the music "videos", which are accessible via an alphabetical menu listing. As idiosyncratic and strange, perhaps, as the scene it reflects, this is a glorious collection, lovingly crafted by many of the key players in the scene (including the great Ian Levine). At a dealer price of £34.04 (leading to an expected retail price of £49.99), it is hard to imagine this "doing an *Anthology*". But for anyone who recalls the great old days of The Torch, the Wigan Casino and the Blackpool Mecca, it is the only collection they will ever need.

Essentially containing two concerts featuring some of the best names in the drumming world – recorded in Germany for German TV – this is pretty much what it says is. Among the legendary skinspankers featured are Cozy Powell, Bill Bruford, Pete York, Billy Cobham and, ahem, Zak Starkey, performing established numbers, including Powell's *Dance With The Devil*, and new material. Filmed without an audience, most tracks feature one or two

drummers, often staging percussive duels. Only for the aficionado.

**INSPIRAL CARPETS: Cool As (Mute DUNG300C)**, May 12. Cool As is a three-disc set comprising two CDs and a DVD. The CDs contain all the band's singles, unreleased tracks, rarities and unheard mixes. The DVD features all the promos, live tracks, a new exclusive interview and some hidden extras, such as old interviews.

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DVD



**REMEMBER THE MILES DAVIS STORY** (Sony Jazz 2014949). Out now. It wouldn't be difficult to argue that the life and 40-year

recording career of Miles Davis could easily sustain the same degree of attention and analysis the Beatles received with their 12-hours-plus Anthology boxed set, but this two-hour film, first screened by Channel Four in 2001, covers all the bases with some panache. From early days in East St Louis, when Davis, a teenage father, was "so thin that if he'd have turned sideways they would have marked him absent", according to mentor Clark Terry, right up to his last years as a rail-thin superstar playing to the biggest crowds of his career, Davis' life is briskly and thoroughly catalogued. Fellow musicians and collaborators including Dizzy Gillespie, Joe Zawinul, Herbie Hancock, Keith Jarrett and Chick Corea line up alongside Davis' original Columbia producer George Avakian and numerous wives, girlfriends and family members. Unsurprisingly, Davis' life throws up more than enough material for a consistently fascinating film and, if nothing else, the Miles Davis Story stands as a much-needed platform for virtually every associate of Davis to put on record their imitations of his incredible speaking voice. Late interview footage of Davis also crops up throughout, but his surprisingly twinkly insights are by way of atmosphere as much as anything else. Jarrett's suggestion that Davis "would rather have a bad band playing terrible music than a band that played what he had played before" is probably as definitive an observation on Miles as anyone has yet offered.

**PHIL COLLINS: A Life Less Ordinary** (Sanctuary SVE3031), May 19. This is the one-hour

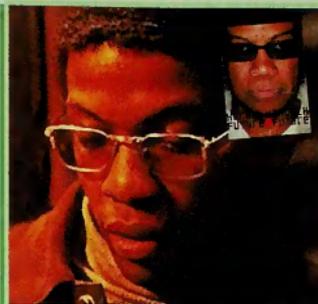
documentary broadcast by the BBC last year exploring Collins' career and personal life. DVD special features amount to 100 extra minutes and include home movie footage, clips from Live Aid, performances and interviews with Sir

Phil Collins



George Martin, Sir Bob Geldof, Bob Hoskins and Ozzy Osbourne, among others

**THE WONDER STUFF: Construction For The Modern Violin** (Secret Films SECVD102) May 19. The art of the wittily self-referential DVD title arguably reaches its pinnacle to date in this first offering from Frank Lee and Colin Newman's new Secret Films stable (see feature, p23). As for the programme itself, Construction For The Modern Violin is a textbook example of an independent DVD



**REMEMBER HERBIE HANCOCK: Future2** (Sony Jazz 2018129). Out now. It's good to see the jazz world getting into DVD technology, not least because if there is one market you could guarantee would respond well to the surround-sound capabilities of the format, this is it. Suave, progressive jazz-funker Herbie Hancock is as logical a candidate as any, although Hancock's position on the whole technology/future thing isn't entirely clear from the spoken preamble to this gig, recorded last year at the Knitting

Factory in Hollywood. "Simply put, knowledge is the past - it is technology," he says. "Wisdom is the future. It is philosophy." He can say what he likes, both because he is 63 and looks about 36, and because he has both technology and wisdom on his side. His fine 2001 album, Future2Future, supplies roughly half of this gig's songs, along with a version of Rockit, his prob-hip hop smash hit from 1983, an account of Dolfin Dance from his Sixties masterpiece Maiden Voyage and a closing rendition of Chameleon from Head Hunters, the 1973 collection which still arguably stands as his finest solo hour. It's all remarkably cool and extras include an interview with Hancock as well as the original Rockit video.

production - the band are well past their commercial prime, but their cult remains vibrant, as this footage, from three nicely-filmed concerts in 2000, 2001 and 2002, shows. It is a straightforward production, but so were the band. Their dynamic is interesting too. "With songs as good as these, who needs a new album?" chorlines Miles Hunt at the 2002 Flash, and he is met with a silent chorus of "Us!" from fans and fellow band members alike.

**S CLUB & S CLUB JUNIORS: Dance The S Club Way** (Universal 0781409), May 26. Looking to recreate those classic S Club moves on your local youth club dancefloor? Choreographer Priscilla Samuels schools the S Club Juniors in the dances that feature in the videos for Alive, Don't Stop Movin', Reach and Who Do You Think You Are? This is a slight product with a running time of only 14 minutes but the RRP is only 9.99, which is presumably within the range of most children's pocket money budgets.

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