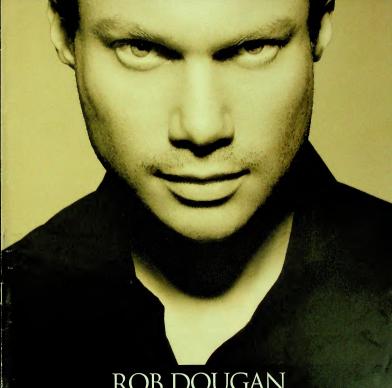
FOR EVERYONE IN THE BUSINESS OF MUSIC

24 MAY 2003 £3.80

### music week



ROB DOUGAN
THE MAN BEHIND THE MUSIC

### ROB DOUGAN The man behind the Music

NEW SINGLE - FURIOUS ANGELS - RELEASED JUNE 9
FEATURED IN
THE MATRIX RELOADED

MUSIC FROM HIS ALBUM FEATURED IN:

THE MATRIX
SKY MOVIES TV COMMERCIAL
ROYAL MAIL TV COMMERCIAL
CAFFERY S TV COMMERCIAL
AUDI TV COMMERCIAL
LAW & ORDER TV THEME
CSI TV THEME



FURIOUS ANGELS - THE ALBUM RELEASED WITH BONUS INSTRUMENTAL DISC JUNE 16





Motorola TV ad exposure for newlysigned German dance ctor PAHI VAN NYK



EWS: Velvet Underground legend OHN CALE links up with Lemon Jelly producer for new FMI album



CLASSICAL BRITS: Classical stars such as tenor RRYN TEREST Join core artists at new-look Classical Brits Eastura

ARIA IS POSTIN PR SONGUATERS

FOR EVERYONE IN THE BUSINESS OF MUSIC

### USIC

### **BPI** and MCPS head for DVD court battle

The recording and publishing indus-tries are heading for a costly legal battle, with the BPI referring MCPS's music DVD scheme to the Copyright Tribunal. The move follows the collapse of two years of talks between the two which led MCPS to roll out the DVD1 licence for DVD-Video music products earlier this month stipulating a 10% royalty rate

MCPS executive director Sandra Cox says, "We are disappointed that we have been unable to reach agreement with the BPI on the terms of the DVD1 licensing scheme and that this reference has been made to the Copyright Tribunal

"However, in laying down the DVD1 scheme on May 1, MCPS was fully aware that a tribunal reference might be a likely consequence. We are keen to get this issue resolved in order that our members should start receiving the royalties they are due

Both sides say they are not clo ing down discussions, but admit they remain far apart. The BPI argues that the DVD market is analogous to the VHS one and is in your of a royalty rate closer to the 6% of PPD (published price to deal



DVDs: BPI seeking 6% royalty rate

er) which was paid under the old VHS scheme; MCPS believes the new DVD1 licence has more in common with audio products and that a 10% rate is appropriate

BPI director general Andrew Yeates would also like to see a "pro-rate" calculation included within the new scheme if the DVD contains material other than music. Under the old VHS scheme, that may have meant paying less than He adds, "This is 10% dead, rather than 10% adjustable.

Yeates admits that going to the Copyright Tribunal could prove cost ly, but adds, "We needed to take a protective measure. From our point of view we do have concerns (about DVD1) and this is a way of making before the s into effect on May 1

Yeates says he is advising com-

MCPS about releases, but to voice their concerns. "We have to keep trying to talk about this in view of the realities of the market place." he edde

In gractice, this means that comies wanting a licence will pay 10% royalties, with refunds likely if the negotiations or the Copyright Tribunal arrive at a new - lower rate. MCPS suggests this is a "tried and tested" route

It argues new benefits under the DVD1 licence, such as a blanket scheme, justifies its rate, and believes companies should have been putting money aside for the past two years to pay royalties. It admits some royalties may be lost forever. MCPS has 28 days to make its response clear to the Copyright

The BPI and MCPS clashed at the Copyright Tribunal in 1991, when the recording industry trade body referred MCPS over an attempt to aise the CD rate to 9,5% of PPD. After the tribunal imposed a rate of 8.5% - midway between MCPS's proposed rate and the BPI's pitch for a 20% reduction - record labels won a £12m windfall from overpay-



The Darkness (pictured) became the first signing to East West following The Darkmess (pictured) became the first signing to Last West tollowing list bakeover of Misshroom Records last week. The band were signed by Korda Marshall, who takes over as managing director of East West as part of the Mushroom acquisition. The band's dobut album Permission To Land will be issued on July 7 In conjunction with independent tabel Must Destroy and will be distributed through Smy, Villa. The set will include live favourities such as Love On The Rocks With No Ion, Love Is Include live favourities such as Love On The Rocks With No Ice, Love Is Only A Feeling, I Believe In A Tring Called Love and forthcoming single Growing On Me. The signing of The Darkness came as Marshall also secured the signatures of Weish rock act Funeral For A Friend, who featured on Music Week's Weish Talent CD two months ago.

### ments collected by MCPS during the 'Bad news, but not the worst': piracy fuels Q1 album sales drop

highlighting the impact of rapidly-rising levels of domestic-piracy, after newly-unveiled BPI figures how album sales tumbled by nearly

5% in the first quarter of the year.

Just 44.3m albums were shipped between the start of 2003 and the end of March, worth only £199.7m m 9.4%), while the singles market provided even more depress ing news. In quarter one, only.8.6m units were shipped, down 42.2% on 12 months ago, with the value of

singles sales dropping 42.5%.
The figures run counter to Official
Charts Company over-the-counter statistics for the same period, which show sales volumes grew by 7%. But new piracy figures released the BPI at the same time as the trade delivery figures last week

### THE STATE OF THE MARKET

Singles units 8.6m 14.9m-42.2% Singles value £16.2m £28.1m-42.5% Albums units 44.3m 46.6m 4.8% Albums value£199.7m £220.6m -9.4% Total value £248.7m £215.9m-13.2% Table shows unit and volue figures for

suggest commercial music piracy has risen in the UK by 81% in just a

year.
WEA London managing directo John Reld believes the figures are "bad news, but not the worst" and suggests imports and retailers "giving them away" explain why over-the-counter album sales are rising but shipments falling. "There
is always a shipment issue in the



first quarter," he says. But Reid believes the online

itiatives of recent weeks, such as Apple's iTunes Music Store, will eventually turn the situation around. eventually turn the situation around.
"It is not a panacea, but it is a start
and there is a chink of light at the
end of the tunnel," he says.
Beggars Group chairman Martin
Mills does not think the figures are

d". He adds, "Given the fact

there were not any major albums apart from our own [Elephant by The White Stripes], I don't think they are that bad. It is the end of the CD replacement cycle and there are other ways of consuming music.

DVDs are more attractive."

HMV product director Steve Gallant calls for more strategic

thinking about albums campaigns and pricing and supports pricing initiatives for new acts, such as those offered on Avril Lavigne and Yeah Yeah Yeahs; both acts' albums were sold to trade at a dealer price enabling them to retail at £9.99. enabling them to retail at £9,99.
Gallant adds, "I'd rather see these
things thought through and the
dealer price amended rather than
being fuelled by short-term

discounting." He also suggests that the way forward for singles is the two-track £2.99 route. "A lot of the problem for record companies is the cost of marketing as opposed to the cost of manufacture or selling," he says. Part of the solution is in the record companies' own hands in terms of how to market singles as profitably

as it remains for the free of industry needs to be more proactive in introducing protection devices and implements ng new subscrip services. Martin has been han budget increase to fight

### newsfile

### RERTELSMANN AND AOL IN MERGER SPECULATION

smann and AOL Time Warner have become the latest major record company owners to be the subject of speculation over a possible merger of their music operations. The Wall Street Journal last week reported the two companies were in talks about a 50-50 set-up. excluding their respective music publishing businesses. The companies have both previously been the subject of separate merger discussions

APPLE'S ITUNES SALES BREACH 2M MARK WITHIN 16 DAYS

APPLE 3 TUNES SALES BEEALD AP RARK WITHIN I DUAIS Apple confirmed last Thursday that 2 m songs had been bought as downloads in the first 146 days of its Tunes Music Store being in business. More than half the downloads came in the form of album with Apple adding 4,300 new songs to tis catalogue, including five Doors albums, as well as new albums from Cold, Lizz Wright and the

### RADIVED DICKS HID TUDES MOMINATIONS AT DRC 1477 AWADDS

for the BBC Jazz Awards 2003, in the instrumentalist, band and album categories. Other multiple nominees include Clare Teal, who is wing for the rising star award alongside Jamie Cullum and Seb Rochford, and for the best vocalist award. The awards take place at London's Queen Elizabeth Hall on July 29 and will be broadcast on Radio Two on August 4 at 7pm and Radio Three or August 2 at 4nm

CAPITAL PREDICTS SLOW ADVERTISING TAKE-UP

Capital Radio is forecasting the advertising market will remain under pressure for the rest of its financial year after last Thursday unveiling a decline in group revenue by 5.2% year-on-year to £56.9m for the six months to March 31, 2003. Underlying profit before tax and goodwill slipped by 15.4% to £12.0m, as basic profit before tax went from

### IMPALA AND GESAC CALL FOR CULTURE TO BE ON AGENDA IN EU TREATY

among seven pan-European organisations calling for culture to be not on the agenda in the future EU Treaty. In a joint letter, the orga highlight that the European cultural sector is now largely regulated by the EU and deserves special treatment. The letter says the promotion of cultural diversity should be enshrined into the Treaty and culture should be taken into account in all other EU policies

### REDDING FIGHT FOR HENDRIX ROYALTIES CONTINUES

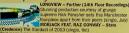


Noel Redding's manager vowed to continue to fight to limit Hendrix (pictured) estate for royalties which the bass player said he was due, despite his tragic death last week. Track Records' lan Grant, who has managed Redding's affairs for the past two years, says he will continue to press Redding's case for 25% of which the Jimi Hendrix Experience earned post 1973.

### MINISTRY AND CONDE NAST GO TO BED FOR MAGAZINE LAUNCH

finistry Of Sound is teaming up with Glamour. Tatler and Vogue ublisher Condé Nast to launch a lifestyle magazine. Bi-monthly Trash, which will debut on July 4, will cover popular culture, music and fashion and will be targeted at ABC1 20- to 35-year-olds. Former Dazed & Confused editor Rachel Newsome has been pointed editor-in-chief white the magazine will be backed by a £1.5m launch campaign

### m w playlist



THE DARKNESS - Friday Night (Must Destroy/Mushroom) Our money is on their Permission To Land album being platinum Christmas and this monster radio hit will be a killer part of the um, July 7)

RICHARD X FEAT, KELIS - Finest Dreams (Virgin) Soundclash king returns with another class production to add to his growing collection

- Walting For The Moon (Beggars Banquet)

Welcome return of the masters of melancholy. As ever, this is emotive work with its heart firmly on its sleeve (album, June 9) ELECTRIC SIX – Fire (XL Recordings) First the High Voltage, then it was down to the Gay Bar. E6 are relentless in packing in the surprise punches again and again (album, June 30) BOO KOO MOVEMENT - Beep Beep (Rocket Science) First

appearing on the playlist last summer, this band are building a strong buzz thanks to some great live shows (single, out this week) KEANE - Everybody's Changing (Fierce Panda) Watch this band emerge as the media's favourite new act in the coming weeks -AIDAN SMITH - At Home With Aiden Smith Vol. 2 (Twisted Nerve) Second instalment of ramshackle pop. Fans will be pleased to hea that it matches the first, a rictous mix of low-root keyboards and concept lyricism (EP, June 16)

SERAFIN - Day By Day (Taste Media) Following their recent chart debut, this remix of the MTV2 derlings' best song to date will take things to the next level (single, July 14)

### Radio Two to dedicate evening to Great British Music debate

Radio Two is to stage one of the most extensive debates yet on the state of UK music, dedicating an entire evening's broadcasting to the

Key artists and executives from the business are being lines up to take part in The Great British fusic Debate, which will air for five hours on July 2 and take in a live debate and documentaries. EMI Recorded Music chairman/

CEO Tony Wadsworth is among the first names secured for the evening which will cover topics such as piraas well as incorporating a live show case of up-and-coming acts. The documentary pieces will examine the current role of A&R, why UK artists often fail to break the US, what effect globalisation is having on record companies, CD pricing and key factors to breaking new



Moir: excited about debate

Radio Two controller Jim Molr opportunity we have to give an external airing to the internal debate that rages about the viability of singles, the role of albums in the fut the issues surrounding piracy, A&R

Meanwhile, Twisted Nerve/XL's Badly Drawn Boy will this Wednesday become the first act to play a regular live session Ken Bruce's Radio Two 9.30am to 12 noon programme. He will perform two tracks live from the BBC's

### Music on agenda at new Wembley National Stadium.

Cunnah, has re-confirmed his commitment to music as part of the new stadium's remit The venue could stage rock concerts, operas or

feetivals says Cunnah He adds that, although planning is at a very early stage, he is working hard towards plans for the music and entertainment side, after unveiling details of cor-

porate boxes in the new stadi last week "We are talking it out with promoters about the possibility of the likes of The Rolling Stones or other artists coming back, as well as accommodating music festivals such as those currently staged in Hyde Park," says Cunnah,

Cunnah says the National Stadium will start pulling together schedules in early 2005, ahead of the stadium's planned 2006

### **Rock lobby unleashes West Mids licence bids**

Ozzy Osbourne is to take on Robert Plant as five rival radio groups pitch rackled services for the third West nds regional licence

The bids have been put together by Absolute Radio, Emap, GWR, Virgin Radio and West Midlands Music Radio, which all agree the area desperately needs a station playing rock to operate alongside the existing two FM regional services targeting adult and over-50s audie

The chances of a rock radio station being awarded a licence have never been stronger," says GWR group cornent director Gregory Watson. "The five bids underline that rock is a format which is not being

GWR's The Storm application, which has been put together with Channelfly and Mean Fiddler has won the hack ing of legendary rock names Roger trey and Robert Plant and promises a mix of modern rock musir Virgin Radio has enlisted the sup

port of one of West Midlands' most famous rock sons, with Osbourne adding his weight to an application for the licence serving WEST MIDS FM CONTENDERS 105.2 Jump FM (rock/rhythmic/comedy) Kerrangi Radio (rock) Newstalk 105.2FM (speech) (rock) (Asian) (country) (rock) FM 105.2 The S

Virgin 105.2 WBC 105.2 WMMR

around 2.3m adults. "Our application does what it says on the tin," says Virgin Radio development director Bobby Hain. "We're a straightforward rock music station covering all genres of rock, from current styles all the way back to rock's beginnings.

Emap's Kerrang! bid proposes 40 hours a week of specialist rock music covering genres such as nu-metal, goth and ska-punk, Kerrangi Radio West Midlands managing director Lynne Wood says, "All of our research says there should be a rock station and if, God forbid, we don't get the Midlands Music Radio's

WMMR is the licence's other pure rock bid, while Absolute Radio's Jump FM offering has a 60% rock output but will also incorporate urban music not heard elsewhere in the region, as well as comedy

Absolute's programme and opera tions director Clive Dickens points to the fact that Radio One currently has more listeners in the West Midlands than London, despite half the popula tion size as evidence that commor cial radio is under-serving the youth market. However, its research sug gests people in the region did not want a station just playing rock, says

Six other groups are also compet ing for the licence, with Capital Radio's Capital Disney focusing or children, Chrysalis Radio, WBC Radio and The Wireless Group submitting speech bids, The Guardian Media Group offering another Jazz FM service, Sunrise Radio an Asian station and 3C country music. The

Radio Authority is set to make a deci-

New venture storms into publishing arena industry and the new avenues for

move, Steve Lewis is back in the music industry - starting his third publishing venture from scratch. publishing venture from scratch. Lewis, who quit as head of music at Chrysalis two years ago, is set-ting up Stage Three Music from a base in Notting Hill. The 49-year-

old, who put the publishing arms of both Virgin and Chrysalls on the map, has linked with investment company Ingenious Media, which will provide capital and strategic advice in exchange for a stake in the new venture. Having access to cash means

Lewis can immediately buy repertoire and he says he is already in negotiations to buy catalogues "The business plan is two-fold,"



Lewis: Stage Three Music launch he says. "This will be creatively-dri-

ven and give the highest possible service for songwriters. We will also be buying catalogue. There is catalogue out there if you know where to look." Lewis says Stage Three will

cover all types of music and adds that it is ideally placed to benefit from the rapidly-changing music

selling music such as the internet. Because of the way distribution

is changing and because of technol-ogy, the basic business model is no longer relevant," he says. "The balance of power is moving away from the record companies towards other areas, such as publishing." He has already hired forme

EMI:Chrysalis executive Alan Pell as head of A&R and Mary Ann Slim as head of exploitation specialising in selling music into TV and films. Silm will be assisted by a specialist who will concentrate on exploiting music in advertising-Simon Lowry is joining as finan director, with Alan Kading as head

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of administration.

### Marshall builds for future as **East West absorbs Mushroom**

Korda Marshall is vowing to commit

to long-term artist development in East West Warner Music finally completed

Mushroom Records UK last Monday, a deal which sees Marshall taking over as head this week. The deal - under stood to be worth around \$15m (£9.2m) - will see East West absorb the functions and roster of Mushroom, which closed last week as a separate entity

Marshall says that the drawn-out nature of the negotiations - the deal has been 22 months in the making has allowed Warner and broom to keep redundancies to a minimum through natural wastage, it is understood that around five Mushroom staff are los-

Mushroom head of A&R Max

Positive is aiming to widen its recently-signed artist Paul Van Dyk's (pictured) appeal beyond his traditional dance fanbase, with Motorola agreeing to use one of his tracks in a TV ad. Motorola is using the piece, simply titled currently as "track four" from his forthcoming album Reflections, for the worldwide campaign in which Van Dyk also features. Launched in the UK last week, it is being tied in with Motorola's sponsorship of the ITV Movie, which will cover 90 films and run throughout the summer. Positiva director Jason Ellis says, "Paul is really well known in the dance community, a bit of a hero to many, but we're hoping to broaden him out to a wider audience." Van Dyk's debut Positiva single Nothing But You, nich has already topped the Cool with album Reflections out in

role at East West, along with A&R executives Hugo Bedford and Joel De'ath. While Richard Hinkley will remain as East West head of mar keting with Damlen Christian as head of promotions, Marshall says he is looking to appoint a general

manager and head of press Marshall has been attempting to extricate Mushroom UK from the News International family since summer 2001, with negotiations

crystallising around six months ago Marshall says, "It is sad because the end of 10 years at Mushroom Records and I am really proud of everything we built up. But it is great to be keeping the roster her and bringing it forward.

\*Our focus is going to be long term artist development, very much in the way that we took a company rom £5,000 turnover to £23m over 10 years. It is a very good fit - the



artists we are bringing comple

new Darkness, Funeral For A Friend which both signed last week - and Freeform Five, Mushroom will bring its entire roster to East West including Timo Maas, Magnet and Paul Oakenfold, Alongside The Darkness's debut album, the next 12 months will also see sets from Zero 7 (August), Muse (September), autumn) and Garbage

to go through Pinnacle until the company's current deal with the distributor expires in two into the Sony/Warner Joint venture distribution operation Ten. Warner Music chairman Nick

Phillips says, "Effectively, this is the best of both worlds for both sides We have someone running the com pany who is very talented. We have mpany which can move forward

and we have the repertoire. Phillins says he is pleased to resolve the situation regarding man agement of East West, almost months after Christian Tattersfield's departure from the label was

Marshall's arrival at East West brings him back into a major record company for the first time since he left his role as head of A&R for RCA in the early Nineties.

### Vital set to roll out new CWNN charts

Vital is preparing to press the laun button next week on its new-look Chain With No Name Indie singles and albums charts.

The Top 20 countdowns will be compiled fortnightly by the Official

Charts Company from sales through the chain's 100-plus stores. Vital marketing director Richard Willis says eligibility for the charts will be based on label ownership status rather than distribution, although

full details of the qualification rul are still being finalised by Vital and the OCC ahead of the first charts, which will appear on June 4 running in addition to

the current OCC Indie countdowns, will appear in CWNN stores, on a new website (www.cwwn.org) and

### mwcomment **EXPLAINING THE** SALES PARADOX



t has been clear to everyone that - barring the such as Mother's

tough year for UK music sales.
All the evidence has pointed in this direction, including HMV's this direction, including HMV's recent quarterly figures, the increasing use of the £9.99 price point and surveys highlighting the growth of downloading in the UK. The only contradictory indicators

have come in the form of OCC data showing albums sales up as much as 9%. But, with singles sales down more than one-third, there has been a convenient explanation even for this. With the

price differential between singles and albums narrowing all the time, consumers are clearly opting to spend their music money on cut-But, for all this evidence, the BPI's latest trade delivery figures

come as some surprise, with the value of the market down 13% year-on-year in the first quarter. If such a dip continues throughout the year, that will be a loss to the UK recording industry of £150m. Why such a huge decline?

Because singles are down a massive 42%, while albums : down - not up, as the OCC stats indicate - 4.8% Clearly something strange is

the state of the albums market are so contradictory But the differences between the

OCC figures (which reflect sales over the counter) and the BPI figures (which reflect deliveries to trade) suggest two things. One is that retailers are using their own surplus stocks, from over-ordering hree-for-£20" promotions.

The other, more likely, explanation is that the sourcing of product from cheaper overseas markets has become endemic. There is little other way of

explaining an over-the counter sales increase of 9%, turning into a 5% decline in deliveries

And, of course, there is nothing illegal about such a practice. For all the labels' protestations, it is a perfectly legitimate exercise for any retailer to source product from the most cost efficient source

It isn't perhaps in the spirit of the game we are all in; it is easy to understand why UK labels spending marketing money in this market feel unhappy when they are promoting sales of units

olled by an overseas affiliate But, just as the once-vilified supermarkets are here to stay, so are "parallel imports". For the record industry, it is vital that

n times of such difficulties, am I sight of two sides of the industry -publishing and records - throwing themselves into a Copyright Tribunal battle?

Someone needs to bang some heads together, What an absurdity that it will cost many millions of nds before a judge does just Martin Talbo martin@musicweek.com

### **HMV** to continue growth with 20 store openings

extension to its campaign of store openings, with a further 20 new outlets set to open across the UK and reland during the chain's new fina The retailer has onened a record

24 stores over the past 12 months to take its total in the UK and Ireland to 164 and bring its total trading space across the two territo in a whisker of 1m sq ft for the first time. And HMV Europe managing director Steve Knott says there is etill planty of potential for further ondary locations

"We have a model where we can go and give smaller towns an offer they don't have," he says. "Woolles and Smiths have over 500 cutlets ach, whereas we have around 165. I rest my case.

The retailer confirmed the contin uing roll-out of its stores at its annu al conference which was held last way in Dublin - the first such event



since Knott replaced David Pryde earlier this year.

During the two-day event, Knott and his team emphasised th strategy of offering added value to customers across HMV's music, DVD and games range to protect the in's position on a High Street rav aged by intense price-cutting from supermarkets and other retailers The company is also set to unveil

a plan to convert all of its in-store lis ng posts to hi-tech kiosks enabling customers to browse through clips of all chart titles and thousands of catalogue items

### with consumer-focused chain in-store music offering within

Carbon targets lapsed buyers

clothes retailer Urban Outfitters is attempting to pull in lapsed music buyers with a £1m expansion plan and a promise to offer a genuinely new format of infocused record store A two-storey, 250 sq m flagship

store off London's Carnaby Street opens for business on June 12, with product grouped according to mood and customers encouraged to sample as much music as they like, as they are in Carbon's three existing Urban Outfitters

Listening posts, point-of-sale and In-store playlists will be selected by the company's own buying team, instead of being

Carbon will also be expanding into two new Urban Outfitters shops over the next eight months, the company is negotiating to take over the music



concession in another leading High Street retailer's stores Brand and business development director Jon Lee expects to create a chain of 16 outlets within two

"We are aiming at people who love music but are not knowledgeable," says Lee. "Maybe when they were younger they were enthusiastic buyers, but now they are in their 20s and 30s they have lost touch with what is happening out there. They are the people the music industry is always trying to target but can't."

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### newsfile INVSIGNED RANDS WANTED

As part of its role as the official ne partner for the Glastonbury Festival, Playfouder will be offering the chance for two unsigned bands to play at this year's event, which takes place on June 27, 28 and 29. Bands are invited to submit demos to Playlouder, with the six considered to be the best will then decide which two bands win a slot on the New Tent at the festival, which has in previous years seen performances from the likes of Coldplay, Badly Drawn Boy

### RYDER COMPLETES SOLO ALBUM Former Happy Mondays and Black Grape frontman Shaun Ryder has

and Flaming Lips.

completed work on a new album for release through Play It Again Sam. Recorded in Australia, the new set is titled Amateur Night In The Big Ton and is set for a summer

### **ELVISS HEADLINE STUDENT TOUR** Rising UK punk rock outfit Elviss this week embark on the National

Student Music Awards tour, which takes in eight key universitie John Peel favourites The Vault who are currently recording at London's Toerag studios, are also featured on the tour. Fach of the dates will feature a number of unsigned student bands playing alongside the headliners, the best of which will win two days recording time in London's

### EMI EXTENDS FOX DEAL

extended a sub-publishing arrangement with Fox Mu Publishing to now handle Fox repertoire in Japan, Latin America and South Africa. EMI already represents Fox in Benelux. France, Germany, Scandinavia

### JALAPENO UPS PACE ON IKON

North London Independent Jalapeno is set to build on tastemaker interest in its act Ikon - which features Alison Limerick and Opus 3 singer Kirsty Hawkshaw in its line-up - with a full single release following the se of a white label seven-Inch. The single, entitled The Dove, is released on May 26 and precedes the group's eponymous debut on June 16. Jalapeno was set up two years ago as a vehicle for the Skeewiff project. The roster also includes Kraak & Smaak, who recently performed a guest mix for Radio One.

### DEFTONES SEEK SUDDORT der Clearchannel is offering

the chance for local acts to support US band The Deftones on their forthcoming UK dates. Bands interested in applying to play should send a demo and picture to Deftones Competiti Clearchannel, 1st Floor, Regent Arcade House, 252-260 Regent

### THIS WEEK'S BPI AWARDS Albums: Various The Matrix Reloaded

silver) Marilyn Manson The Golden Age Of Grotesque (silver) R Kelly Chocolate Factory Busted Busted (2 x platinum)

### East West team migrate to 14th Floor with key artists

Former East West managing director Christian Tattersfield has urweiled full details of his new venture under

the umbrella of Warner Music UK 14th Floor Recordings will operate as an independent unit from within the main Warner building on West London's Kensington Church Street. A number of Tattersfield's former East West staff have joined him at 14th Floor, including former head of press Peter Hall, as general manag er, Ben Khan as head of A&R, Alex Gilbert as A&R manager and Stella

Salmon as product manager Tattersfield, who ended his three way stint at East West in February says the new setup allows him role. "Being the MD of a compar role. "Being the MU of a company like East West meant that I didn't have time to do A&R fully," he says. Now I can concentrate on develop-

ing artists' careers. The label will utilies the beck room facilities of East West, such as finance and accounts, while press and promotions will be allocated or a project-by-project basis to out-of se agencies or to in-house staff Artists already signed include singer-songwriter Damien Rice, whose album 0 will be re-released

through the label in September in

### ttersfield: focussing on A&R

the UK. Rice, who is currently pro moting the release in the US, has already built up a strong folio through the independent release of the album "The word of mouth on Damien is incredible and we will be looking to build on the September," says Tattersfield. that in

Bands including Longview (see breakout, right) have also trans ferred to the label from East West Tattersfield will also continue a con sultancy role for East West in rela ion to David Gray, who he signed during his time running the label

Whether it be David Gray, Damien Rice or Longview - who are very different musically - the strate gy is to allow good songs to develop through well-made albums," Tattersfield adds,



Longview (pictured) signed to East West records in April 2002, no one outside the company was expecting the band to proce a monumental debut al But their recently completed long player, Mercury, which is due for release in July, is likely to surprise

Rik Parasher, a name synonymous with the Seattle rock scene of the early Ninetles (having produced Pearl Jam's debut Ten along with Alice In Chains and Blind Melon), was invited to work with the band. Despite never havin previously worked with a British act. Parasher lumped at the chance of working with them on the strength of their demos

A&R manager Alex Gilbert, who signed the hand and who also made the internal transfer to 14th Floor Recordings, says getting Parasher on board was a key move in the band's development. "He was on everyone's wish list of neo ple to work on the album, as he albums," says Gilbert. Mercury was recorded at Parasher's own



Studios, the same studio when Pearl Jam recorded Ten "Ne has hardened them up." says Gilbert

He has given the grandlose sound I always knew they could achieve. but never quite knew how to get." On a first listen, one of the album's most captivating charac teristics is the use of strings, for which the Seattle Symphony

Orchestra were called in. "The we drafted in Paul Buckmaster to re-arrange the string parts, which bring a whole new dimension to the songs," says Gilbert.

"The production is huge and will sound amazing on the radio but the fundamental thing is the band write fantastically strong songs. Longview are currently on a 46-date Lik tour.



ProTools, violas and noisy children's toys are the weapons of choice at Chicwlek's Eden Studios, where Velvet Underground legend John Cale (pictured, left) and his co-produc John Cale (pictured, lert) and his co-produce Lemon Jelly's Nick Franglen (right), are in the final mixing stages of the Velvet Underground legend's 13th solo studio albur proper. Cale credits British acts such as Radiohead, The Beta Band and The Bees for sonic inspiration on the new album. "There's a community of style in this country - a certain strangeness in the arrangements and struction of the songs," he says, He is also full of praise for his new label, EMI Records, the fourth major of his career. "I could rave about them," he says. "I have never been in this position before, where everybody is paying attention and is really helpful." The as-yet-untitled album is due out in September, while an EP, 5 Tracks, is released next Monday (May 26) and will be supported by Cale's first UK band tour since 1996, culminating in a hear appearance in Glastonbury's New Tent

### Metallica CD to target tech-savvy fans

forced Napster to freeze the accounts of 317,000 users, rock gollaths Metallica are pulling out the stops to ensure their come-back album is packed full of online and mutimedia content to appeal to a new generation of tech-savvy

band's 11th album, St Anger, will initially be packaged with a DVD which was filmed at their studio in San Francisco and features performances of all the tracks. The package will retail for the standard price of a CD album.

In the second week of release, the CD audio album and DVD will be issued separately for retail at regular prices for each format. As part of the campaign, a



forthcoming single will also conof the original

tain a code, which will give the access to the Metallica Vauit, a site run by the band and featuring footage of historic live perfor-mances. Fans will be able to stream or download the footage free of charge. The content of the site will be changed every three

Metallica will also be highlighting their openness to fans bootlegging their concerts - something they have allowed and actively encouraged for the past 12 years by asking fans to submit their live recordings through the site.

St Anger will also have an shanced section which will show an excerpt from a new Metallica video game. It is due to be launched next year.

The highlight of the UK prom The highlight of the UK promo-tional campaign for St Anger will be a special performance for CD:UK, in which the band will record eight live tracks for the programme. Metallica will then return to the UK in August to headline the Carling Reading/ Leeds festival.

### Echo wins battle to sign buzz band The Echo Label has won the race to

sign Liverpool four-piece The Stands, who are currently putting the finishing touches to their debut

The retro act - who have already ceived critical acclaim and cite The Byrds and Bob Dylan as major influences - are planning to release two singles for Echo ahead of the

album, which is due in September. "They are brilliant players and have really strong melodies," says Darrin Woodford, A&R director of the Chrysalis Group-owned label, who signed the band with A&R man ager Hugo Turquet.

The Stands are fined up for sup-port slots on Alfie and Jet's forthcoming tours, while a performance at Glastonbury is also planned.

### **≤ Sanctuary and BMG strengthen** strategic alliance in new deal

ing their existing relationship by inking a global deal covering licensing. sales and distribution

The new tie-up, which follows a deal signed last year to share reper-toire on back-catalogue projects, will extend the pair's US distribution agreement and see the major exploiting Sanctuary's audio and DVD catalogues outside the States Under the deal, the terms of which have not been disclosed, the two companies have formed strategic alliances in DVD/AV programming nd sales via Sanctuary's Visual Entertainment division and mer chandising via Sanctuary's mer chandising division Brayado. The sales and distribution, DVD/AV programming and merchandising

Taken todather these seree ents create a valuable platform for BMG to strengthen our traditional music business as well as to expand Polydor UK has lined up Top Of performances as part of the first

concerted European push for DreamWorks' priority signings AFI (pictured) at the beginning of next

nth. Formerly signed to The

600,000 sales of their Butch Vig-

which is on DreamWorks in their home market. AFI's Girls Not Grey

single, due for release on June 9,

has already been C-listed at Rad

One and named record of the week by Jo Whiley. In addition to

CD:UK, AFI are scheduled to play three gigs in London, Manchester

and Glasgow in the run-up to the single's release. Nina Hansdotter.

the London-based VP of marketing for DreamWorks and MCA, says,

With such success in their home

market, the album is a priority for

TV promo including TOTP and

Offspring's label Nitro, the US

produced album Sing The Sorr

rock hand have racked up

The Pops and CD:UK



says BMG COO Michael Smellie Sanctuary's executive chairman Andy Taylor says, "We have been talking for a while about doing a starting to realise that 70% of the business is non-music, outside of

our infrastructure to exploit their product outside of their areas of expertise, but then at the same time nomnanies involved sharing rene toire and developing a joint marketdistribution strategy. Following the latest agreement, says Taylor, BMG will push acts towards ctuary to exploit in merchandis ing and the company's other areas expertise, while also extending their agreement to exploit budget product in the whole of mainla

Europe as well as the UK Now we can release everything as finished product and we have 100% global distribution model - in certain territories such as Japan where it was previously difficult to get distribution, we can now use BMG's infrastructure," adds Taylor, Taylor says outside of mainstream product, with reggae or classical continue to use independent distributors, while harnessing the global distribution might of the major on

coming Kiss live set, which is due

"The logic of the majors just being

in CDs does not make sense and I think they realised that when the Robbie Williams deal was signed, explains Taylor, 'Sanctuary independent, but it is the only com pany that operates in all areas of the music business and this deal will help us push forward in all those areas. It will give us access to all product through BMG and from their they did not have access to before

Taylor says the companies reached agreement on the "natural to their previous deal in March of this year. He says BMG has been given a small number of stock options as part of the deal but stressed it was important that Sanctuary remains independent. This is not part of any takeover

bid - Sanctuary is good for BMG as long as it is independent," adds

**US** chartfile **ISLEY BROTHERS BACK IN BUSINESS** 

When the Isley Brothers toppe the US albums chart for the first time with The Heat Is On in 1975, they were already celebrated veterans with 21 years in the business. Remarkably, they return to the chart's summit for selling more than 150,000 copies of their new album, Body Kiss, last week. Death and defections have trimmed the group, once six strong, to a duo, comprising 62 year-old Ronald and 51-year-old nie. But purists may not recognise this as an Isley Brothers album - all but one of the tracks on Body Kiss was written by R Kelly, who also produced the disc and sings on it. Other

contemporary urban music stars who help out on the disc include Lil' Kim, Snoop Dogg and JS. Ronald spends much of the alb masquerading as his "player" after ego Mr Biggs, white Emle's trademark guitar licks are all but

Body Kiss is one of six albur to sell more than 100,000 copies last week, up from two the previous week, as sales of the Top 200 climbed by a robust 17.8%, primarily because it was Mother's Day in America last Sunday and records were a popular gift choice Naturally, the records which

acts - and three of the most spectacular improveme from British acts: It Had To Be You: The Great American Songbook by Rod Stewart

50% leap in sales week-on-week, while Their Greatest Hits: The Record Bee Gees vaults 153-59 with 192% bump, and Greatest Hits 1970-2002 by Elton John leaps 101-72 with a 55% increase.



given the US success of Dam Albam's Gorillaz project -- it beats both Blur's all-time US albums chart peak - the number 61 posting of their self-titled 1997 album - and the number 80 placing achieved by their last new studio album, 1999's 13. Since then, their Best Of set charted no self-titled album reached number 14 and sold 1m copies in 2001 and, to the airplay earned by Crazy Beat, the first single from Think Tank, which recently reached number 22 on the

On the Hot 100, Scan Paul continues at number one; Not The One climbs 17-16 Floetry's Say Yes moves 27-26, and Coldplay's Clocks stops ticking at number 29. Of these three Brits, only Floetry retain their bullet. On the albums chart, Bedingfield is unmoved at number 65, Floetry dip 45-54 and Coldplay decline 25-26.

Panjabi MC US-bound after Jay-Z mix interest

British-Asian act Panjabi MC is poised to visit the US for three promo trips over the next three Mundian To Bach Ke (Beware Of The Boys) Jay-Z remix through Ultra hip hop imprint Sequence Records. The track, which has been a 1

40 hit on the Billboard Hot 100 picked up 3,500 spins at US radio and last week the video was on Blowtorch rotation at MTV 2

Panjabi MC's album is scheduled for a July 22 release Stateside, while he embarks on the first of

three separate week-long promo stints from June 1. In the UK, Panjabi MC is preparing for the release of the Jay-Z version of the single Jogi on the Dharma/Showbiz label on June 23.

### Feeder go for Stateside break as second US album hits racks

their US fanbar their second US album Comfort In Sound on Republica Records hits

Kicking off a five-week US tour this week, the band will return to the UK and Europe for a string of live dates before focusing their attention on their US campaign for the remainder of the year. Chrysalis Music Division CEO

Jeremy Lascelles says the first single, Come Back Around, is currently being worked at college radio, but will not be taken to other formats before Feeder have laid down a solid foundation through touring. Lascelles says he is confident the

with the Universal-distributed label Republica Records signed in January will boost the band's fortunes across the Atlantic

We wanted to make a deal with a US company which would have a larg er attention span than taking the first



single to radio, seeing if it connects and, if it doesn't, going on to the next thing, which is all too common," he . "I believe in the long-term value of this hand " he says

Feeder's other US album release vas their debut Polythene under a previous deal with Elektra, Lascellas says the deal with Elektra faltered when the label stalled on releasing low-up Yesterday Went Too Soon.

Before another US deal was sisned, the band were hit by the death of drummer Jon Lee, Following the UK release of Comfort In Sound last autumn, negotiations with Republica resumed and a deal was signed at the beginning of this year.

### UMG to take Bertelsmann to court for damages over Napster link-up

Bertelsmann took control of Napster at the expense of Napster Universal and its artists in a law suit filed by the major in a US dis trict court.

niversal Music Group has joined with the music publishers in seeking damages Bertlesmann for the massive and unprecedented copyright infringe ment that took place on the Napster system," says a statement issued by Universal Music Group

last Tuesday. Bertlesmann did not merely pro vide a loan to Napster; nor was it erely a passive investor in Napster Rather it took control of the Napster system to financially benefit itself at

system to financially benefit itself at the expense of Universal and its artists," it continues. In the suit, which was filed in a New York court last Monday, UMG claimed that through its role in Napster, including \$85m in loans in



Napster: acquired by Bertelsmann 2000 and 2001 to the now defunct

2000 and 2001 to the now defunct file-swapping service, Bertelsmann "deliberately and egregiously" infringed the plaintiffs' copyrights. The suit alleges that, "For the many months that it controlled

and operated Napster and con tributed to its users' infringe ments, Bertelsmann had the abili ty to stop immediately the unlay infringement taking place through the Napster system, but deliberately chose not to do so for the purpose of maximising its own

financial gain."

Vivendi Universal Wednesday announced that its music sales fell 19% in the first uarter to €1.1bn (\$1.2bn).

MUSIC WEEK 24 MAY 2003

### **FIRST QUARTER 2003 PERFORMANCE**







	TOP 10 SINGLES FOR Q1 2003
	Title/Artist Publisher
1	SPIRIT IN THE SKY Gareth Gales leat. The Kumars In dispute
2	ALL THE THINGS SHE SAID (ATU EMI 33.3%/BMG 25%/Perfect 25%/
	Universal 8.3%/Warner-Chappell 8.3%
3	STOP LIVING THE LIE David Sneddon Copyright Control 100%
4	SOUND OF THE UNDERGROUND Girls Aloud Warner-Chappell 100%

- LOSE YOURSELF Eminem EMI 60%/8 Mile Style 40% BMG 100% BEAUTIFUL Christina Aquilera STOLE Kelly Bowland BMG 66.7%/EMI 33.3% CRY ME A RIVER Justin Timberlake Warner-Chappell 33.3%/ Zomba 44.4%/EMI 22.2%
- EMI 90%/Universal 10% YOU'RE NOT THE ONE Daniel Bertinofield eter Reichardt is all too familiar with challenges to his rock-solid position as music publishing king, but even he has eviously not had to contend with one

strengthened by a \$2.7bn spending spree

As EMI's traditional biggest rivals Universal

and Warner/Chappell took a back seat, momentarily at least, BMG came armed with

the expensive Zomba catalogue to put up its

spending billions expanding your empire is not

Just to underline the point further, EMI

increased its combined market share during the opening quarter to 22.6%, once again

topping the individual albums table and

regaining its lead on singles where, three

months earlier it had uncharacteristically lost more than one-third of its market share

EMI's albums performance was its best for

a year, claiming nearly a quarter of the market to head second-placed BMG by more than five

biggest successes to BMG Records artists with a 19.2% claim of Avril Lavigne's Let Go album (third best seller of the quarter) and

26.9% of Christina Aguillera's Stripped (fifth)

To even things out, BMG Publishing's most

lucrative album of the quarter was EMI Records act Coldplay's A Rush Of Blood To

te Head in which it had full control.

Across on singles, EMI headed the list

again, having only managed third place last time, but its lead here is only a technicality at

present because there is an ongoing dispute

over who controls the quarter's biggest-seller, the Norman Greenbaum-penned Spirit In The

Sky. A chart-topper for Gareth Gates featuring

The Kumars, it captured around 7% of the

Until the debate is settled, Warner,

Chappell's singles share is pinned back to

The Sky it would finish narrowly ahead of EMI.

only been achieved because of the addition of

publishing shares are calculated on the basis

ncluded in Universal Music's share and Hit &

Zomba's share to its score. Music Week's

of cornorate ownership - honce Rondor is

Run in EMI's, rather than being counted as

physically and creatively separate companies. BMG's success this quarter following the Zomba acquisition should not hide the fact

that this was already a publishing company in the middle of a successful run. Without

BMG's highest combined score to date has

12.1% and fourth spot, although with Spi

they handle its publishing rights

entire singles market during the quarter but

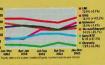
both Warner/Chappell and Westminster claim

fiercest challenge yet to the Charing Cross

Road's team dominance. It was a valiant effort, but the plain truth is that even

enough to unseat EMI.

### COMBINED 12-MONTH TREND



### WRITERS OF O1 2003'S TOP SINGLES



PERRY Christina Aguilera DEVILLER/HOSEIN/KIPNER Kelly Rowland BMG/FM TIMBERLAKE/MOSLEY/STORCH Justin Timberlake BOURNE/SIMPSON/JAY/ROBSON Busted

### **EMI EXTENDS LEAD AS ZOMBA LIFTS BMG**

As well as scooping almost a quarter of the albums market, a dispute helped EMI leap ahead on singles, writes Paul Williams





### TOMBA BUYOUT HELPS CHRYSALIS KEEP INDIE TITLE

e overall cake got smaller and the comp The overall cake got smaller and the con-testition less intense, but it was still the same name at the top of the indie publishing

table. With Zomba's Interests now confined to the major league following BMO's buyout, the indie sector is now missing one of its most successful players – indeed, indies claimed by 10 to 20.5% in QL, compared to an average 26.9% last year. For Chryaslis, this means a slightly easier not for terain its status as top indie publishor, a bid it already has on track by fishishing first in the QL ranklego. Chrysails claimed an unbeatable combined state of 20.7% of the independent market

share of 10.7% of the Independent market during the first three months of the year, helped by songwriting contributions on albums such as Art Ludyge's Let Go and Jabums such as Art Ludyge's Let Go and Tom Jones Greatest Hits. However, its source represented a decline from the previous quarter to both singles and albums. Second-placed Windswerpt's 8.0% conclined ride share included cortibutions to albums by Charlian Aguilera and Biasted, etc. and the contribution of the provided contributions or albums by Charlian Aguilera and Biasted, etc. and the position over much of this contribution of the contr

single with LL Cool J. It finished as the

FIRST CLIARTER COMBINED INDEPENDENT SHARES 3 4 5 6 7 8 9 10

Chrystols 10,7%

Wiofswept 8.6%

Earlis 6.3%

Parfect Sorgs 3.7%

MCS 1.7% Minder 1.6% Others 57.7%

Source: Compiled by Music Weak from OCC date quarter's 15th top-selling single and comes with an 80% Carlin claim.

with an 80% Carlin claim.
Trevor Hom's return as a chart-topping producer with tATu was accompanied by the arrival of Persick Songs among the all-coners for Ju publishing companies and gave it bourt by piace within the indie section with 3.7% bourt place within the indie section within the indies with a life within the indies within the indies with a life within the indies within the indies with a life within the indies section with 3.7% bourt place within the indies section within the ind ngs fifth place on the indie table with 3.4%

EMI/BMG/Perfect/Universal/Warner-Chappell Copyright Control EMI/8 Mile Style

Warner-Chappell/Zomba/EMI 10 BEDINGFIELD Daniel Bedingfield

> ook second place in quarter one time with 18 4%

Seven of the quarter's 10 most popular albums featured a BMG writer, although only one release had writers signed to Zomba. The album in question is Justin Timberlake's lustified, the period's top seller, in which Zomba writers have a 37.2% stake, although its success was even more beneficial to rival EMI, as it claims a 42.5% share.

Second on albums for a second successive quarter, although with a heavily-improved score of 19.4%, BMG also hit new heights on singles, its 16.9% score was more than three mes what it achieved in the same period two years earlier

Universal, in third place overall with 15.8% improved marginally on albums since the previous quarter but added nearly a third to its singles score thanks to 100% claims on Junior Senior's hit Move Your Feet and Room 5's chart-topper Make Luv. Its 17.2% share on singles compares to 14.9% on albums where it had to settle for fourth place, nearly 10 percentage points behind leader EMI.

Warner/Chappell's quarter one 2003 story is one dominated by "ifs", as the outcome of its Spirit In the Sky dispute could drastically alter the picture painted of the company's performance right now, What will definitely not alter, though, any more than marginally anyway, is its albums showing which illustrates an operation clawing back some of the sharp ne it suffered in the previous quarter

A gap of more than six percentage points developed during the quarter between Sony/ ATV and the top four publishing companies with Sony having to settle for a combined score of 8.1%. Sony was demonstrating son consistency at least on albums where its score was just over 8% for the second successive quarter, boosted by nearly half of Norah Jones' Come Away With Me album and of the quarter).

However, on singles Sony/ATV's rollercoaster market share showed no signs of settling down. Having gone from 2.3% at the end of 2001, it leapt to 16.9% at the close of last year, only to more than halve during the following quarter to 8.2%

Sony is alone among the five majors in not approving its combined market share score since the last quarter. And, with Zomba's interests now part of the majors' battleground, there is even stronge competition than previously within the top four

to come out on top. EMI remains, as ever. comfortably ahead, but the new Zomba factor means there are now three - rather than two as before - challengers realistically equipped to knock the long-time champ from its perch Who can do it, though, stands as the 2.7bn-

Zomba last quarter it was only 0.03 percentage points away from second place and with Zomba now added, it comfortable

### **UK-PUBLISHED SONGWRITERS** LEAVE US A&R WANTING MORE

Last year's steady flow of UK-penned US hits is threatening to turn into a flood this year, with forthcoming releases from Celine Dion, Kelly Clarkson, Faith Hill, Enrique Iglesias and Britney Spears, among others, all calling on the talents of British songwriters. Chas de Whalley reports

that Concorde's days are numbered, UK songwriters are queuing up to jet across the Atlantic and fly the flag, literally and

metaphorical With Kelly Clarkson still riding high in the US albums charts and the second series of American Idol garnering massive TV audiences for the Fox Channel, it is clear that the American public has declared a new interest in fresh-faced pop. But it would appear that this latest teen trend has highlighted a small but not insignificant skills gap across the pond which British writers are well placed to fill.

The last big pop boom in the US was in the late-Eighties with artists like Tiffany and Debbie Gibson," says Windswept Music Debble Gibsur, says windswept hose Creative Director Peter McCarrilly. "Since tiren, urban and country have dominated their charts and so those are the styles which most young American writers have ncentrated on. Of course, there's still a hard core of established pop writers over

there, but now they need new ideas and can't always find them at home." New York-based Sony Music executive A&R vice president David Massey agrees with such an analysis, but stresses that it is not really a question of style or nationality.

There is no doubt that urban is mainstream pop in America and the number of so-called pure pop records on the US charts is minimal." he says, "But a more important factor is that the sheer vibrancy of the pop scene in the UK is constantly revealing significant new writers. And, if they're good, then the US wants to hear

Not surprisingly, therefore, A&R offices all over New York and Los

Andeles have set un hotlines to all the top London publishing companies, hungry for hits from those who have been driving a boom in British pop which has lasted for

more than 10 years and shows no sign of abating. UK publishers have risen to the nge by supplying an injection of fresh blood which is helping to nourish American non acts

It is still early days, but the results are beginning to come through. Over the past 12

'The vibrancy of the pop scene in the Celine Dion, Faith Hill UK is constantly revealing new writers. And that is to ignore a And, if they're good, the US wants to hear them' - David Massey, Sony

> Chrysalis Music's Gary Clark and The (recently signed to BMG) must take a bow.

Lavigne, for which exnate cuch ac Matrix's Graham Edwards and Lauren Christy But the signs are that this flow is soon to turn into a flood. Celine Dion, Phair, Enrique Iglesias, Ricky Martin and Britney Spears are scheduled to release new albums b now and the end of the year, each of which is expected to be crammed with UK copyrights

So will 2003 go down as a bumper period for British pop publishers in the US? Warner Chappell Managing Director Richard Manners believes so. But he's not sure whether it will

be quantifiable. Nobody's keeping lists, so I don't tion from the US, we now find the top necessarily think our writers are having more

appreciably more cuts out there than they used to," he says. "It's more like the ones they are getting are better

hits and securing

Manners speaks on behalf of his own roster of writers, which includes Grammy winner Pam Sheyne and Brian Higgins, the latter of whom penned Believe for Cher and Sound Of The Underground for Girls Aloud

and is currently working on material for the next Britney Spears album. But his words will strike a chord across the wider UK

publishing sector "Where we used to get a polite reception from the A&R departments in the US, we now find the top guys can't wait to hear what we've got to play them," Manners continues. "It's a perception

'Where we used to get a polite recepthing. They now believe we bring something fresh and unusual to guys can't wait to hear what we've got 'the table and, as long - Richard Manners, Warner Chappell to deliver that, the more they want to use

> Meetings high over Manhattan may be easier to walk into today than they were a year ago, but that does not mean that the US record labels have relaxed their alexacting standards. Consequently, UK publishers are well aware that if they w this new golden goose to prosper





months, songs by UK writers such as Cathy Dennis and Mark Taylor (EMI Music); Pam Sheyne (Warner Chappell), Wayne Hector and Tom Nichols (Universal), Steve McEwan, (BMG), Jud Mahoney (Chrysalis) and Marsha Ambrosius (Perfect Songs) have graced the

upper reaches of the US singles and albums charts, courtesy of artists as varied as Kelly Clarkson, Santana clutch of other hits by artists such as Liz

Phair and Avril

nong a small army of major US pop names

### Marsha Ambrosius: big US hit

the strings and grease the wheels across the Atlantic ambiguith and the standard of the standard of

"We got some really good people on her side and it snowballed," says a Perfect Songs spokesperson, "Within a month, she was writing with Will Smith and Jazzy Jeff. a month, she was writing with will smith and azzy seri. Then DreamWorks offered her own band Floetry a deal and, to cap it all, Michael Jackson cut another of her songs, Butterflies, as a single for the Invincible abum and she was in the studio telling him how to sing it."

Floetry's fairytale 2002 came to an end with their debut album Floetic achieving gold status in the US and their name down for three Grammy nominations in R&B categories, normally the fieldom of home-grown





### World Report 2003 music week The annual guide to to the global music industry



### Sector analysis

In-depth coverage of the record, publishing, retail/distribution and collection society sectors

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How sales of pre-recorded music formats are set to fare during the next ten years in each territory as well as on a regional and global hasis

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Drawing on the track record established over more than a decade publishing under the MBI brand, the Music Week World Report 2003 is an indispensable one-stop reference tool for anyone within the music, media and entertainment industries. It will be a key tool for all those involved in strategic and financial planning and business affairs as well as the creative side of the entertainment business.

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"biolife"

### Victoria Horn: Dirty Vegas break

Horn certainly returned from her first trip to Nashville earlier this year with a heightened awareness of the sheer professionalism of the protessionalism of American Industry. She went there on th strength of the Dirty Vegas track Days Go By, which peaked at number nine on the Billboard chart - and for which she is about to achieve an Ascap award -

as well as Dannil Minorue's Who Do You backing track from Dutch producer Riva and subsequently wrote and sang a brand new top line and lyric with her own

embryonic group Iconic in mind. Once in Nashville, where she worked with Gary Burr and Tom Shapiro - who have written for LeeAnn Rimes, Michael Rollon and Trisha Yearwood, Horn recalls coming under close scrutiny.

they must only offer it their best. \*Of course, we are always pitching songs by our younger, less-established wri says vice president A&R/creative EMI Music Publishing Sally Perryman, "But when US A&R departments are working on specific projects, the first thing they want to know is whether the writer has a track record in their domestic market. So a hit at home is the

calling card you need to get noticed. '(In the US) they value and nurture real Among the EMI singers who need real songs. The idea Music Publishing writers currently in is to create convrights with a long demand among US A&R teams is Cathy shelf life' - Willi Morrison, Universal

Dennis, who follows up the success of Kylie Minogue's global smash Can't Get You Out Of My Head with key cuts on American Idol winner Kelly Clarkson's chart-topping albun Thankful and Celine Dion's latest One Heart release. Doors are opening Stateside too for Michelle Escofferey and former Orchestral Mangeuvres In The Dark singer Andy McCluskey, both of whom have had hit UK titles - Just A Little and Round And Round respectively - picked up by Sony for the debut release by US-signed Swedish girl

The favoured way of pushing that door open further is to send writers out to the States to hook up with US writers and be personally introduced to the A&R executives. Thus the success of Can't Get You Out Of My Head saw Universal's Rob Davis iet out to Los Angeles to work with US luminaries such a Warner Chappell's Gregg Alexander on a range of projects Including Enrique Iglesias' new album. Universal Music Publishing senio creative manager Willi Morrison has a long history of organising such campaigns and



"It was very daunting. It was like prove yourself'. Out there, they regard songwriting as a craft and they really song to make sure it works perfectly. They're particularly strong on lyrics. Gary Burr told me that the lyric and the way that it sings can determine whether a song will be Top 40, Top 20 or a number

expects to secure 15 to 20 US cuts a year as a result. Universal writer Wayne Hector along has some dozen to his name since

2000. 'It can take two or three months to set up a writing trip to the US," says Morrison. "If somebody's going for a couple of weeks, somebody's going for a couple of weeks, you'd hope to get them 12 working days with around four or five writers. But the important

thing is not the quantity, but the quality of the collaborations. Morrison firmly elleves that UK writers can hanefit from first. hand exposure to

American culture as ell as the experience of working with their US peers "In the LIK we have become so accustomed to the idea that anybody car make a record in their bedroom if they've got the right technology. So we tend to concentrate upon the sound of a song. Over there, they value and nurture real singers who need real songs. So the idea isn't just to

Hill: hooked up with BMG's Steve McEwan

### **Tom Nichols: top collaborations**

As Universal writer Tom Nichols attests, the hothouse atmosphere in Stockholm does more than breed big hits, it sows the seed for future

relationships too.
"My writing partner Greg Fitzgerald and I were introduced to Daryl Hall and we I were introduced to Daryl Hall and we did three songs together, including Have You Ever Been in Love which is Celine Dion's next single," says Nichols. "Then Daryl asked me to work with him on a

ouple more." Nichols is now on his fourth trip to the West Coast this year, and is currently writing with EMI's veteran Rick Nowe But rather than wear his talent thin, the 28-year-old, who first struck gold with All Saints' Black Coffee, believes the

sustained pressure is paying divid sustained pressure is paying dividends.
"The better the writers you collaborate
with, the better you become," he says."
And if you're working on a top project,
then you find you rise to the occasion."
But even the best can only meet their
real potential if they have a well-olied
publishing machine firmly behind them.

According to BMG creative manager Lee

get cuts, but hopefully create copyrights which will become etandards with a long shelf life.

While New York, Los Angeles and Nashville (see Victoria Horn breakout, above left) remain the preferred destinations for travelling tunesmiths, the Murlyn studio complex in Sweden has also become the site of choice collaborations which have impacted

mon the HS charte Producers there 'The first thing [US A&R departments] including Anders Bagge and Per Astrom want to know is whether the writer has a - who are signed to Good Groove Music, track record in their domestic market' but represented by Sally Perryman, EMI Music Publishing Universal for the world

- are frequently joined by top-flight US and UK writers, including Universal composer Tom Nichols (see breakout, above right).

BMG maximises its traditional RCA links with country music to host annual retreats in Nashville where UK writers frequently join its homegrown talent and A&R chiefs, with artist managers are invited in at the end of the



Spears: Warner Chappell link-up

Cannon, it's all down to global

reconnaissance.

There are so few quality projects going and everybody is chasing them," he says. "So you have to make sure you're in close contact with all your offices round the world and be ready to take advantage of any situation the moment it arrises as well as make what you hope will be inspired suggestions."

week to hear the results. Steve McEwan. lynchpin of Unamerican, the British alt.country band about to record their second album for the Lost Highway label, was among those at the May 2001, event and was rewarded with cuts on Faith Hill's 4m-selling album Cry, as well as Young, the lead single

from Kenny Chesney's US chart-topper No Shoes No Shirt No Problems. The fact remains. however, that UK writers are having significantly more luck the States than Dritich artists The success of acts such as Floetry (see Marsha Ambrosius breakout,

p7) throws into stark relief the reluctance of US record companies to support contemporary UK pop acts wanting to break contemporary UK pop acts wanting to breax America. Even If, as Sally Perryman reports, a senior US A&R VP fondly describes the Sugabases as "the dirty underbeily of pop", the fact remains that US radio simply does not understand them.

\*It's not just that boy bands are now a dirty word in the US and acts like Liberty X or Blue sound R&B-lite to American ears," says Pete Edge, executive vice president A&R, J Records/RCA Music Group, \*Top 40 programmers want to know which other radio markets a new act has established itself in before they'll consider crossing it over. And the fact is that most UK pop records don't fit neatly in any of them

Meanwhile, UK songs and UK songwriters would seem to dely the narrow formats which increasingly define the US record industry. For this, British publishers – not to mention British Airways and the other transatlantic airlines - can be hugely thankful.

2003 IVOR NOVELLOS NOMINEE HIGHLIGHTS

### BEST SONG MUSICALLY & LYRICALLY

Strange and Beautiful: writer/s: Matthew Hales/Kim Oliver; Performed by: Aqualun UK publisher: Warner/Chappell Music. The Other Side: writer/s:David Gray; performed by: David Gray; UK publisher: Ch Music. Stop Crying Your Heart Out: writer/s: Noel Gallagher; performed by:Oasis; UK publisher: Sony/ATV Music

BEST CONTEMPORARY SONG

It Takes More: writer/s: Ms Dynamite Punch; performed by: Ms Dynamite; UM publisher: EMI Music Publishing, Weak Becomes Heroes: writer/s: Michael Skinner; performed by: The Streets; UK publisher: Pure Groove Music. In My Place: writer/s: Guy Berryman, Jonathan Buckland, William Champion, Christopher Martin; per formed by: Coldplay; UK publisher: BMG Music Publishing

THE IVORS DANCE AWARD Shake UR Body: writer/s: Andre Williams, Diana Joseph; performed by: Shy FX featuring T Power; UK publisher: Universal Music

Publishing: Record Company: Positiva. Lazy: writer/s: Ashley Beedle, Darren ouse, Darren Rock, David Byrne; per formed by: X-Press 2; UK publisher: Chrysalis Music Publishing, BMG Music Publishing, Warner/Chappell Music: Record Company: Skint Records. It Just Won't Do: writer/s: Tim Liken, Bon Onono; performed by: Tim Deluxe featuring Sam Obernik; UK publisher: EMI Music Publishing, Universal

Music Publishing: Record Company: enter Perords INTERNATIONAL HIT OF THE YEAR

Electrical Storm: writer/s; Adam Clayton, Dave Evans, Paul Hewson, Laurence Mullen; performed by: U2; UK publisher Blue Mountain Music. Complicated:

Graham Edwards, Avril Lavigne; performed by: Avril Lavigne; UK publisher: Rondor Music, Warner/Chappell Music, Feel: writer/s: Robbie Williams, Guy Chambers; performed by: Robbie Williams; UK publisher: BMG Music Publishing, EMI Music

BEST SELLING UK SINGLE

Hero: writer/s: Paul Barry, Enrique Iglesias Mark Taylor; performed By: Enrique Publishing, Rive Droite Music, co-publish tbe; Record Company: Interscope, Anything Is Possible: writer/s: Cathy Dennis, Chris Braide; performed by:Will Young: UK pub Esher: EMI Music Publishing, Warner/Chappell Music; Record Company

S Records. Just A Little: writer/s: Michello Escoffery, John Hammond Hagan, George Hammond Hagan; performed by: Liberty X;

DK publisher: EMI Music Publishing, Big PRS MOST-PERFORMED WORK Love At First Sight: writer/s: Kylie Minogue, Richard Stannard, Julian Gallagher, Ashley Howes, Martin Harrington; performed by: Kylie Minogue UK publisher: EMI Music Publishing, The International Music Network, Universal Music Publishing, Sony/ATV Music

Publishing, Just A Little: writer/s; Michelle Escoffery, John Hammond Hagan, George Hammond Hagan; performed by: Liberty UK publisher: EMI Music Publishing, Big Life Music, In Your Eyes: writer/s: Kylie Minogue, Richard Stannard, Julian Gallagher, Ashley Howes; performed by Kylie Minogue; UK publisher: EMi Music Publishing, The International Music

### EXPOSURE

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1 Thes	1507	Title Artist (Label) ROCK YOUR BODY Justin Tenberlate (Libel)
2	i	EVERYBOOM COME ON ICAM YOU FEEL IT) AS FIRST TO START LIVED
3 =4	12	LONELINESS Tomcraft (Date/Ministry Of Sound) GIRLS AND BOYS Good Charlotte (Epic)
=4 6	11	IGNITION R Kelly (Jive) CAN'T NOBODY Kelly Revision (Columbia)

IN DA CLUB 50 Cent Haterscoon/Polydorl 22976 37 BRING ME TO LIFE Exprescence (Epic) 15 DAMAGED Plummes (Serious/Mercury) <u>-q</u> 7 NATION ARMY The White Stripes (XL) X GON GIVE IT TO YA DAYX (Del Jara/Mercury) 19497 -11 -11 MAKE LUV Reem Steat Oliver Chesthem (Positive) 14868 27 -17 10 SCANDALOUS Mis-Teoq (Telster) 14952 19

-12 ms GET BUSY Sean Part (Fast West) -13 11 MOVE YOUR FEET Junior Serier (Mercury) THE THINGS Audio Bullys (Source) -13 23 -17 10 HUSAN Ehanera Knights Vs Husan (Pesitiva) FAVOURITE THINGS Big Brovaz (Epic) m17 19

m17 26 I KNOW WHAT YOU WANT Burn Stones And Marion Cornelly 12205 14 CIRLERIEND BY (Fair) -20 00 BROKEN BONES Love Inc (Mainle) -20 10 MADAME HELGA Stereophonics (V2) =22 23 -22 \*\* YOU SAID NO Busted (Universal Island)

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65813 | 2768|3018 ROCK YOUR BODY Justin Timberlake Unveil 1525 2295 IGNITION & Kelly (Jive) 2424 2263 55452 MAKE LLIV Boom 5 feat Bliver Cheatham (Positiva) 51828 2475 2226 MOVE YOUR FEET Justice Series (Mercury) SCANDALOUS Mis-Teen (Telstar) 47015 2366 2016 47907 1856 1984 RISE & FALL Crain David feat, Sting (Wildstar) 43441 1954 1973 CLOCKS Cridelay (Parloghone) 34013 1767 1693 CAN'T NOBODY Kelly Rowland (Columbia) 32664 1444 1654 NO GOOD ADVICE Gats Aloud (Polydor) 34191 1562 1633 COME UNDONE Rabbie Williams (Chrysnis) 3811 1753 1609

10 9 11 . I'M WITH YOU Awil Lindgoe (Aristo) FAVOURITE THINGS Big Brown (Epic) 12 11 LATELY Lisa Scott-Lee (Mercury)
YOU SAID NO Busted (Universal Island) 13 21 14

BEING NOBODY Richard X Vs Liberty X (Virgin) 28032 1314 1151 15 16 CRY Kws March (Island/Un-Island) 19817 1329 1121 22357 791 1106 17 25 FIGHTER Christino Aquilero (RCA) AMERICAN LIFE Madanna (Meserick/Warner Bras.) 21913 1160 1105 18 12 I CAN'T READ YOU Daniel Beding Edd (Polydor) 18884 1216 1075 19 10 26434 1320 1063 20 BEAUTIFUL Christina Aquillera (RCA) 21 22 LONELINESS Temeralt (Data/Ministry Of Second) 24806 963 1018

22 20 THE LONG GOODBYE Room Keybins (Polyder) 15052 1063 1005 19124 1107 23 19 BE MINE David Gray (INT/Fast West) GIRLS AND BOYS Good Charlotte (Epic) 24 33 25 23 FORGET ABOUT TOMORROW Freeder (Echa) 15834 739 826 26 28 CAN'T STOP Red Hot Chili Pappers (Warner Bros) 20508 770 755

27 24 SUNRISE Serials Red (Simplyred.com) 14(68 28 D HUSAN Bhangra Knights Vs Husan (Positiva) 14703 29 27 I BEGIN TO WONDER Derni Minegue (London) 15033 30 23 NOT GONNA GET US (ATa (Interscope/Polydar) 11567

### TOP 10 GROWERS

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FIGHTES Orisine Apubre (RCA)
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DATH WANNEL (DET PESS FEELING Darint Miniques (Londes)
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### TOP 10 MOST ADDED

TRASHED SUM (EMI)
ON THE HORIZON Melanie C (Virgin)
LOVE AINT GONNA WAIT FOR YOU'S Club (Polydor)
DON'T WANNA LOSE THIS FEELING Dannii Minegue (London) FRFF ME Emma Bunton (19) FREE ME Emma Bunton (19) CRAZY IN LOVE Bayonce Knowles (Columbia)

FIGHTER Christina Aquillera (RCA)
MISHT Amy Studt (19/Polydor)
WIMMIN Ashley Hamilton (Columbia) GIRL IN THE MOON Darius (Mercury) UN Charlebour Prices Brooking arrests

on LIK. Chart shows tracks bearing and

### TOP 10 PRE-RELEASE

ROCK YOUR BODY Justin Timberlake (Jive) FIGHTER Christina Aguilera (RCA) 27.13 BRUKEN BUNES LOVE INC (KUNE)
CAN'T MAKE UP MY MIND Sonique (Scrious/Mercury)
NOT GONNA GET US LATU (Interscope/Polydor)
MADAME HELGA Stereophonics (VZ)
SAY YOU WILL Fleetwood Mac (Reprize) 23.64 20.44 19,13 PAVEMENT CRACKS Annie Lennox (RCA) 18.46 FOREVER AND FOR ALWAYS Shania Twain (Mercury) 17.65 WAITIN' ON A SUNNY DAY Brace Springsteen (Columbia)

Trie Artist	Lebel	â	Tag:	Tile Artist
SCANDALOUS Mis-Teeq	Telstar	1	1	IGNITION R Kelly
ROCK YOUR BODY Justin Timberlake	Jive	2	3	FLY ON THE WINGS OF LOVE XTM
FIGHTER Christina Aguilera	ECA	3	4	BRING METO LIFE Eventscence
IGNITION R Kelly	Jive	4	100	GIRL IN THE MOON Darius
THERE THERE Radiohend	Parlophone	5	No.	FIGHTER Christina Aquilera
TM WITH YOU Avril Levigne	Arista	6	100	SHAKESPEARE'S DAXY WITH WORES ON TWO YO

9 TAXE YOUR SHOES OFF The Cheeky Cirls Multiply 10 8 GET BUSY Sean Paul

Most requested videos on The Box, w/e 18/5/03 Source: The Box

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2 4 Trin Server 1 DES THERE THERE Redicheed Periodione 2 9 ALL ADDITE LOUNE YOU Ben Seel Mercery FORGET ABOUT TOMORROW Feeder

RISE AND FALL Craig David feat. Sting Wildster 5 4 CLOCKS Coliplay Parlophone BEAUTIFUL Christina Aquilera THE LONG GOODBYE Rosen Kesting Polyder COME UNDONE Robbie Williams EMI

9 10 SUNRISE Simply Red simplered com 10 DES ROCK YOUR RODY Justin Timberlake

### STUDENT CHART

Mercery 2 3 THERE THERE Rediches 6 Echo 3 4 FORGET ABOUT TANK 1 1 7 NATION ARMY The White Stripes Y 3 4 FORGET ABOUT TOMORROW Feeder Echa Parleoheon 5 5 WE USED TO BE FRIENDS The Dandy Warhols VZ

RCA 6 MADAME HELGA Stereophenics 8 8 BRING ME TO LIFE Evanescence 9 7 CIRLS AND BOYS Good Charleton Epic 10 DO IT WITH MADDINIA The Andreids UK student chart for w/e 25/5/2003. Compiled by Student Broadcast Network, based on UK student radio chart returns

CAPITAL RADIO Adds: We Dreeming Blazin' Squad; Den't Wanna Lose This Feeling Dannii Minogue; Universally

Feeling Dannii Minogue; Universally Speaking Red Hot Chili Peppers; Big Sur The Thrits

### Most played videos on MTV UK/Media Research Ltd w/e 18/5/03, Source: MTV Ltk

Performances: Foot No More
S Club S; Lately Usa-Scott
Loc. Madama Helips / Accel
Boy In The Photograph
Jamesophonics: On The Moreon Medinie C
Idéois: Can't Get H Back Mis-Tecce (grillion R Kelly,
nal Ine-up 17/5/2003

5 FORGET ABOUT TOMORROW Feeder

GIRLS AND BOYS Good Charlette

RISE AND FALL Craig David

POPWORLD Performances: Can't Make Up My Mind Scringer: Say Goodbye S Club; Not Med Scarguet Sp. Goodays S Clust Makes up Moderna det Us UN Gorea det Us UN Interview: Emma Burnori, Skiro tias Scotteen Dan Integlat. Ads. Cerys Monthaws. Videos: Taere There addings by Haw Did You Know Kurts Matternik pre-ints Chamors. Final Invest 81/67/2003

Videos: No Good Advice Citis, Alcud; Fighter Christins Aguilers; Norson Bharga Krights Vis Husan; Not Gona Get Us t-Tur, Rise And Fail Creig Duild fest. Song: Feesurite Things flig Brows: Ignitise R King.

Performances: Step Sign Abs. Final line up 18/5/2003



Fidely: Favorite Things Bog Brozz:
Lately Lisa Scott-Lee: Everybody Come
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BALIST You Said No Bosted; Rine & Fall Craig David Seat. Shift; Husan Bhanga Khighas Ya Rusan: Not Goone Get Us. AVU. Becken Gooss Lovaled: Get Busy Sean Paul; Thare There Radiohad; Can't Make Up My Mind Sortpout; Fighter Cristics Agustins; No Good Advice Ciris Abudi moSSCENE Maries.

### RADIO ONE PLAYLISTS

Manson; Feeler for Stry X & 1 Fower text, Kee Le Ros; Average Man Tutis Brakes; Rock Wit U Ashant The End IIO; "Crozy in Leve Beyonce Knowles; Faint Unkin Park; I'm Glad Jennier Lopez; Universally Speaking Red Hot Chii Peppers; Minit Amy Stoft

CLIST Grantanamo Outlandish: Hell Yeah Grauxines Girls Not Gray AF, Big Sur Th Taxis; "On the Nortoon Netsine C; "Twist Feem Out Dillips feet. Skibades: "Sunlight DI Sammy; "Basiness Emisem: "Wimmin Acties Hamitton," Bout Jamels, "Dan't Wanna Lose Tals Feeling Daniel Mingipe; "No

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unry Day Bruce Springsteen; \*Pavement ennox; \*Big Sur The Tholis

BALIST Rock Your Body Justin Timbertake; American Ute (atburn) Mindonna; American Ute (atburn) Mindonna; American Society, He Wants You Nick Cove The Bad Select; The Long Goodbys Ronan Kesting; ay You Will (atburn) Recticod Marc Capitaln of Your self Coutan Sout Cry Maby Jerrine; "M I Could Give All Yours Courties Covers

Galaxy GALAXY Crazy In Love Beyonce Know Kurtis Mantroeik presents Chamonic: My Love Is Always Saffron Hit; Just For One Day David Guetts feet.

MTV UK Adds: Gay Bar Electric Sir: Can You Feel It Mr Reds Vs DJ Skribble : Any Other Giri Nu

THE MIX Adds: Can't Make Up My Mind Sonigne; Pin Glad Jennilet Lope; Don't Wanna Lose This Feeling Dannil Minogue





MUSIC WEEK 24 MAY 2003



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### music control ROCK YOUR BODY Justin Timberlake

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	2 11 5 1	IGNITION	R Kelly	Jive	2334	+50	79.85	+58
A 3	1 7 1	RISE & FALL	Craig David feat. Sting	Wildstar	2029	+7	78.64	+27
		MAKE LUV	Room 5 feat. Oliver Cheatham	Positiva	2291	-7	76.35	-16
-	3 15 25	MOVE YOUR FEET	Junior Senior	Mercury	2252	-11	66.33	-13
-	2 8 72	CAN'T NOBODY	Kelly Rowland	Columbia	1727	-4	62.16	n/c
1	5 13 47	SCANDALOUS	Mis-Teea	Telstar	2038	-17	62.03	-13
		CLOCKS	Coldplay	Parlophone	1995	+1	61.47	-19
		COME UNDONE	Robbie Williams	Chrysalis	1655	+3	55.88	-23
	1 10 6 5		Tomoraft	Data/Ministry Of Sound	1051	+5	51.29	-1
11	9 12 45	I'M WITH YOU	Avril Lavigne	Arista	1674	-10	48.29	-18
		GIRLS AND BOYS	Good Charlotte	Epic	863	+16	46.26	+29
		FAVOURITE THINGS	Big Brovaz	Epic	1447	+25	43.90	+22
		NO GOOD ADVICE	Girls Aloud	Polydor	1671	+23	42.12	+23
	12 8 35	AMERICAN LIFE	Madonna	Mayerick/Warner Bros.	1123	-6	38.44	-20
		YOU SAID NO	Busted	Universal Island	1260	+1	38.00	-3
	111 7 25	THE LONG GOODBYE	Ronan Kesting	Polydor	1038	-5	37.08	+2
-					1036	-5	37.00	+2
A 15	40 2 0	FIGHTER	Christina Aquilera	RCA	1120	+40	35.18	+81
		FORGET ABOUT TOMORROW	Feeder	Echo	855	+10	34.90	-4
	15 14 64		Richard X Vs Liberty X	Virgin	1158	-14	33.97	-13
	H H II		50 Cent	Interscope/Polydor	479	-18	33.47	-18
		EVERYBODY COME ON (CAN YOU FEEL IT)		London	378	+27	32.36	+12
	33 4 13		Bhangra Knights Vs Husan	Positiva	711	+9	28.37	+17
		I KNOW WHAT YOU WANT	Busta Rhymes & Mariah Carey	J	535	+36	28.31	+43
		BEAUTIFUL	Christina Aquilera	BDA	1065	-25	28.08	-57
	32 3 8		Love Inc	Nulife	648	+9	27.13	+8
		DAMAGED	Plummet	Serious/Mercury	455	-17	25.04	-5
	9 2 5		Lisa Scott-Lee	Mercury	1267	+24	24.51	+58
A 25	63 1 79	BRING ME TO LIFE	Evanescence	Epic	276	+74	24.48	+116
A 36	30 3 2	CAN'T MAKE UP MY MIND	Sonique	Serious/Mercury	603	+12	23.69	+18
31	23 10 43	I CAN'T READ YOU	Daniel Bedingfield	Polydor	1085	-13	23.50	-35
▲ 32	275 1 4	GET BUSY	Sean Paul	Atlantic/VP	325	+96	23.20	+128
33	22 7 27	CRY	Kym Marsh	Island/Uni-Island	1126	-19	22.81	-43
34	24 17 0	CAN'T STOP	Red Hot Chili Peppers	Warner Bros	758	-3	22.49	-36
35	28 5 58	7 NATION ARMY	The White Stripes	XL	145	-37	21.12	-28
38	20 4 24	DO IT WITH MADONNA	The Androids	Island	550	-23	21.11	-31
37	7 % 5 0	NOT GONNA GET US	tATu	Interscope/Polydor	863	-29	28.44	-4
		X GON GIVE IT TO YA	Dmx	Def Jam/Mercury	93	-25	19.74	+7
▲ 39	54 3 0	MADAME HELGA	Stereophonics	V2	130	+18	19.35	+55
A 40	46 2 0	SAY YOU WILL	Fleetwood Mac	Reprise	150	+3	19.13	+22
41	25 5 0	BE MINE	David Gray	IHT/East West	958	-15	19.12	-13
42	25 12 52	SUNRISE	Simply Red	Simplyred.com	728	-15	18.74	-58
43	3 28 4 18	ALL OVER	Lisa Maffia	Independiente	368	÷8	18.68	-7
			- BIGGEST INCREASE IN AUD	IENCE				
A 44	1129 1 0	PAVEMENT CRACKS	Annie Lennox	RCA	210	+28	18.46	+366
A 45	5196 1 0	FOREVER AND FOR ALWAYS	Shania Twain	Mercury	217	+61	17.65	+255
▲ 48	5 52 1 0	WAITIN' ON A SUNNY DAY	Bruce Springsteen	Columbia	46	+10	17.36	+34
A 47	7111 1 0	FREE ME	Emma Bunton	19	424	+62	17.10	
A 4	3 14 20 113	HEAVEN	DJ Sammy & Yanou feat, Do	Data/Ministry Of Sound	209	-5	15.70	+51
			- BIGGEST INCREASE IN PI	LAYS ———				
		ON THE HORIZON	Melanie C	Virgin		+180	15.48	
▲ 50	9101 1 a	GIRLFRIEND	B2K	Epic	112	-7	15.32	+106

No. 1 and 1

### AIRPLAY FACTSHEET

• Six weeks after it completed a two-week stint Six weeks after it completed a two-week stint atop Virgin FM's most-played list, Irish band The Thrills' One Horse Town resumes at the summit. It does so despite the fact their follow-up single Big Sur has been serviced, and itself earned 14 plays on the station last week. Big Sur also got 84 plays elsewhere on its first week, including nine from Radio One, and debuts at number 124 on the irplay chart as a result. One Horse Town is now absent from the Top 200.

• A week after Say Goodbye, the ballad side of S ♠ A week after \$a\_0\$ coodye, the ballad side of \$5\$ (Lib \* final single, was serviced radio was also provided with their hor club lit Love Ain't Cloud interest week. The result is an instant and impressive debut for the latter track – which neters at number 84 with 210 spins – but an unexpected \$610 in support for \$a\_0\$ doodbye, which sides \$85.04 in 185 plays. Were they to

which sides \$85.04 with 185 plays. Were they to

which sides \$85.04 with 185 plays. Were they to

which sides \$85.04 with 185 plays.

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Descripti be added together, the record would rank 46th

### ΔIRPI ΔΥ **COMMENTARY**

by ALAN JONES

edio went garga over Justin Timberlake's Rock Your Body adio went gags over the or 1 movement of 3,084 and last week, increasing plays from 2,620 to 3,084 and audience from 102.05m to more than 116.5m. The latter tally puts it a staggering 45% ahead of its nearest rival, and represents the highest weekly audience figure recorded since Music Control started providing quantifiable data to Music Week in 1994. Crucial to Rock Your Body's massive audience tally was an unprecedented 49 plays from Radio One, 10 more than the previous week's tally, which was already the highest for any record on the station in the last year. Rock Your Body also jumps 5-1 on Capital PM's most-played chart, with 53 spins tast week, while holding steady at Radio Two with a dozen plays.

Runner-up to Timberlake is Jive labelmate R Kelly, whose Ignition enjoys an explosive increase of 57.74% in audio 50.58% in plays after topping the sales chart. Although

Timberlake will likely block its further progress, Ignition is already Kelly's most successful airplay hit since I Belleve I Can By tonned the list in 1997

Looking odds-on to become her third consecutive number one sales hit from the album Stripped, Fighter is also making rapid progress on the airplay chart for Christina Aguillera, Exploding 86-40-18 in the last fortnight, it was aired 1,065 times last week, while being heard by more than 28.08m people

compared to 798 spins and an audience of 19.45m the previous week. It is the follow-up to Beautiful, which spent five weeks atop the airplay chart earlier this year and which stides 13-25 as it vacates playlists in favour of Fighter. The first single from Stripped was Dirrty, which peaked at number eight on the airplay chart, despite topping the sales list.

Spice Wars: Former Spice Girls Emma Bunton and Melanle C both enter the Top 50 this week with new singles. Bunton, who was dropped by Virgin after her last single We're Not Gonna Sleep Tonight, maintains an advantage over Melanie C, who remains a Virgin signee. Bunton's Free Me single - on former manager Simon Fuller's 19 imprint - leaps 111-47 this week with 424 plays earning it an audience of a little more than 17m. Melanie C's On The Horizon jumps an identical 54 places. moving 113-49, with a slightly smaller audience and 35 fewer plays, Expect Melanie C to pull ahead next week, however, as her single has now been added to Radio One's Clist and also appears on Radio Two's Alist, while Bunton's single is not

listed by either of these crucial stations. With its Eurovision fate to be decided in Latvia on Saturday. Britein's entry to the competition - Cry Baby by Jemini - is getting precious little support from UK radio stations, it was aired just 28 times last week and slips 160-164 on the airplay chart. Even Radio Two - whose audience selected it from a short-list of four - played it just six times last week

The highest new entry to the Top 50 this week is Bring Me To Life, the debut single by Evanescence. It graced the Daredevil soundtrack and has helped steer the group's debut album, Fallen, to sixth place in the albums chart, Radio One is one of its biggest supporters, providing 24 of its 276 plays last week and driving it 63-29 on the airplay list. Released on June 2, it should hit the Top 20 of the airplay list by then and should make a premature arrival on the Top 75, having jumped 117-79 on the OCC chart this week on import sales alone

Among an unusually large raft of new arrivals in the Top 50 this week is veteran Annie Lennox's Pavement Cracks. Lennox's first single for nearly eight years and a taster for her upcoming Bare album, it appears to have won immediate and widespread support from radio and explodes 18944 with 210 plays and an audience of nearly 18.5m. It ought to be 10 places higher, however, as an error at Music Control means its first four plays from Radio Two were not detected.





### SINGLES COMMENTARY

### SINGLES FACTFILE

A week after Pop Stars: The Rivals curiosities the Cheeky Girls' second single Take Your Shoes Off debuted at number three, Girls Aloud – who were formed from the five outstanding female volces in the competition - follow-up their chart-topping lebut Sound Of The Underground by entering at number two with No Good Advice. Sound Of The Underground sold more than 213,000 copies the week it was released last December to debut at

TOP CORPORATE GROUPS

number one, a position it held for four weeks. No Good Advice sold a more modest 43,000 copies last week, and was or near to dethroning R Kelly's Ignition Roth Girls Aloud singles are on their debut album, also called Sound Of The Underground, which is released on May 26. The following week One True Voice

the male counterparts of Girls Aloud release their second single. Shakespeare's Way With Words

### by ALAN JONES

Kelly's Ignition remains atop the singles chart for a second week and increased its sales week-on-week by 3% to more than 72,000 last week to become the first record to register an increase in sales while at number one since Enrique Idensia's Here applicant of More and the sales and soles of a 70%. sales while a harbor of a 10% improvement on its fourth week at number one in February 2002, a circumstance brought about by a combination of school holidays and Valentine's Day, which helped boost overall singles sales by a freakish 34% that

Currently number one in America's Hot 100 singles chart for a second week Jamaican hip-hop/dancehall sensation Sean aul debuts at number four here with Get Busy to register his second Top 10 hit. Paul's introductory hit. Gimme The Light originally reached number 32, but climbed number five when reissued in February and had first week sales of 18,000, while Get Busy sold nearly 24,000 last week.

### MARKET REPORT TOP 10 COMPANIES



ersal 29.2% EMI 7.8% BMG 18.2% Sony 14.7% PERCENTAGE OF UK ACTS SALES UPDATE IN THE CHART

VERSUS LAST +5.0% YEAR TO DATE VERSUS LAST US: 32.0% Two heavily localised hits enter the chart

Machines. Debuting at number 17, it is one of seven songs about Southampton FC written and entered in an unofficial FA Cup

Final Anthem competition organised by Southampton's Daily Echo newspaper. It only finished fourth in that competition, but is clearly hugely popular with Saints fans. with 99.4% of its sales coming from Southampton and immediately surrounding areas. Southampton, of course, lost the Cup Final to Arsenal 1-0 last Saturday.

Cup Final to Arsenal 1-0 last Saturday, Meanwhile, Home by Bone Thugs-N-Harmony debuts at number 19, exactly matching the peak position of Phil Collins' 1985 hit Take Me Home, which it samples. Collins was previously celebrated by R&B/hip-hop acts on the album Urban Renewal two years ago, which spawned the Top 10 hit Another Day In Paradise by the sibling duo of Brandy and Ray J. Nine years after their debut hit Dolphin, Shed Seven register their 15th straight Top 40 hit with Why Can t TBe You debuting at number 23.

Finally, former Steps singer Lisa Scott-Lee's first solo single Lately debuts at

### NT CINCIFC

This	Laz	Title	Act
1	1	IGNITION	B
2	NTW	WHY CAN'T I BE YOU?	Sh
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4	ATTE	SOUTHAMPTON BOYS	Re
5	2	FORGET ABOUT TOMORROW	Fe
6	4	7 NATION ARMY	Th
7	3	EASY	Gn
8	NEW	LUV 4 LUV	Ro
9	<b>SCH</b>	()	Si
10	SEM	WARRIORS/FALLIN'	Die
11	ATM	FUCK THE WORLD	Tu
12	5	NOTHING	Н
13	ATTE	SOMEONE	Ne
14	MIN	YOU KNOW WHO YOUR FRIENDS ARE	Th
15	7	LAUNDROMAT/DON'T MESS WITH MY MAN	Ni
16	kow.	FALLIN	La
17	9	THIS IS A WARNING/SUPER DJ	Di
18	NEW	HARD HOUSE ANTHEMS 4	Va
19	恏	MUSIC IS THE DRUG/YOUR SERVE	Le
20	HEW	FUNK-A-TRON (DROP THAT FUNK)	Ro

4		
	Arist	Label (distributor)
	R Kelly	Jive 9254982 (P)
	Shed Seven	Taste Media TMCDSX5004 (3MV/P)
	The Wildhearts	Gut CXGUY49 (P)
	Red 'N' White Machines	Centric CEN008 (3MV/P)
	Feeder	Echo ECSCX135 (P)
	The White Stripes	XL XLS162CD (V/THE)
	Greove Armada	Pepper 9230712 (P)
	Robin S	Champion CHAMPCD739 (3MV/P)
	Sigur Ros	PIAS CD10FAT02 (V/THE)
	Distorted Minds/Drumsound	Formation FORM12100 (SRD)
	Turbonegro	Burning Heart BHR175 (P)
	Holden & Thompson	Loaded LOADSSCD (3MV/P)
	Neo & Farina	Platinus EPLATOC3 (3MV/P)
	The Pretenders	Eagle EAGXS257 (3MV/P)
N	Nivea	Jive 9254822 (P)
	La Luna	Nebula NEBC0040 (ADD)
	Dilánja	Valve VIV008 (SRD)
	Various	Nokleuz 0531PNUK (ADD)
	Leo Hastern	Tidu Tour TIDYDUDGOOD (ADD)

this week. The most localised hit is

Southampton Boys by Red 'N' White

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	Ę.	Ħ	Tide Artist	Label	ě
	1	1	IGNITION RIXING	Sinte	21
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	3	1	FAVOURITE THINGS 840 840492	Epic	23
	4		RISE & FALL Craig David feet. Sting	Wildster	24
	5		LONELINESS Tomorati D	IntelMinistry Cf Sound	25
Ħ	6	20	LATELY Lies Scott-Lee	Mercury	26
is	7	MIN	GET BUSY Soon Paul	East West	27
	8		MAKE LUV Floam S feat, Oliver Cheather	n Posáva	28
	9	10	ROCK YOUR BODY Justin Timberlake	Jive	29
	10		MOVE YOUR FEET Junior Senior	Mercury	30
	11		SCANDALOUS Mis-Teeg	Telster	31
	12		CAN'T NOBODY Kelly Revising	Columbia	32
	13	17N	ALL ABOUT LOVIN' YOU Bon Jon	Mercury	33
	14		HUSAN Shangra Knights Va Husan	Fostiva	34
	15	- 11	GIRLS AND BOYS Good Charless	Epic	35
	15	2	TAKE YOUR SHOES OFF Tra Choese	Gets Municipy	36 1
	17	19	CLOCKS Coldeler	Parlaphone	37
	18	12	YOU SAID NO Burnd	Universal	38
	19	15	I'M WITH YOU And Langue	Ariate	33
	20	18	COME UNDONE Subble Williams	Chrysola	40
		2700			

BRING ME BACK TO LIFE

ROCK YOUR BODY

NOT GONNA GET US

I KNOW WHAT YOU WANT

CAN'T MAKE UP MY MIND

FIGHTER

AT THE END

GUANTANAMO

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21	Kym Marsh (Espionage) CC (Lind/B		6	5		Jay	CUSE ME MISS 2 (The Neptunes) EMI (Carter, Williams	sHugol	fella/Mercury 0779122/- (U) -/0779121	Spricke Mass You Mights
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3/	George Herrison (Herrison/Lynna/F	terrison) Um/aut (Harrison) P8901/-	7	5	43 :	3 AL	NIDAS Mike leas Big Boi (Mr DUSing Boi) EMI/Chrysoli	s/Gnat Boory (Rendex/Sh	Columbia 6738652/- (TEN) htts/Pattor) -5738656	Most was in chart  10 or more was in chart
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### ALBUMS

### **AIRIIMS** COMMENTARY

### ALBUMS FACTFILE

Although it could not maintain its early impetus, which carried it to the top of the midweck chart flashes, Mendlyn Manson's latest album, The Golden Age of The Grotesque had easily the most successful opening week of any of the rocker's albums to date. It event work to debut at all colors than 30,000 per position of the debut at all colors and the second work of the seco

chanical Animals on its debut week in 2000 - and his highest first-week sale, eclipsing the 21,000 start made by Holy Wood when it debuted at number 23 in 1998. Holy Wood went on to sell nearly 115,000 copies while Mechanical Animals overcame its slower start to Animals overcame its slower start to sell more copies than its predecessor, with a cumulative total of 129,000 thus far. The Golden Age Of The Grotesque should beat them both.

### by ALAN JONES

last week's number one, Think Tank by Blur, dipping dramatically and heir apparent Marilyn Manson's The Golden Age Of The Grotesque proving unable to sustain the chart-topping position it held in midweek sales flashes, Justin Timberlake's Justified returns to the top of the chart. Buoyed by his sell-out UK tour and burgeoning club, radio and TV support for his upcoming single Rock Your Body, Timberlake's album suffered only a 1% dip in sales week-on-week selling just short of 43,000 copies, and now commences its fourth run at number one. The last album to do that was Gold - Greatest Hits by Abba, which originally topped the chart in 1992 and returned to pole position on a further three occasions in 1999.
With Timbertake aton the albums chart and

R Kelly's Ignition continuing at the singles chart summit, the Jive label has simultaneous number ones for the first time in its 22-year history. Kelly's single success is also helping nim to new heights on the albums chart who

### MARKET REPORT





PERCENTAGE OF UK ACTS SALES UPDATE IN THE CHART US: 47.3%

his Chocolate Factory album in notches to reach the Top 10, with sales increasing a further 23% week-on-week. Meanwhile, after landing their third Top 10 hit in a row with Favourite Things, Big Brovaz are also enjoying greatly improved al

sales. Their debut album Nu-Flow debuted as number 51 last September on the heels of the title track's singles chart success but promptly fell out of the chart only to return and peak at number 21 in February after the release of their second single, OK. It has been retease of their second single, OK. It has be gaining strength again ever since Favourier Things started getting major exposure, and finally makes it into the Top 20 this week, having moved 107-67-46-32-25-24-12 in the past six weeks. Its sales increased by nearly cumulative tally to 132,000. It should be noted that the album has been expanded along the way, with the addition of new mixes and enhanced elements.

Veteran singer/songwriters Lou Reed and Bonnie Raitt return to the Top 40 this week with best of compilations. Reed's NYC Man is a career-spanning distillation and debuts at number 31 with sales of more than 6,000. Raitt's Rest Of follows close behind at number 37

### COMPILATIONS

though Now! That's what is 55 continues to underachieve compared to recent spring instalments in the longrunning series, it remains the best-selling album in the compilations market for the fifth eek in a row, it sold 26,000 copies last week, bringing its total sales to 389,000. That is significantly behind the pace of last 's equivalent (Now! 51), which had sold 471,000 at the same stage of its life, and the record-breaking Now! 48 which had sold a staggering 666,000 copies in the same ne in 2001. Despite this, both Now! 51 and Now! 48 each spent just three weeks at number one, which suggests that Nowl 54's sluggish sales are symptomatic of a more widespread decline in the compilations market as well as reflecting its own special problem of being based on the most successful singles at a time when the singles

market is itself in a downward spiral. The last Now! album to have sold fewer copies at this stage of its life was 1996's Now! 33, with just 262,500 in its first five weeks in the shops Now! 54's nearest rival, for the third

straight week, is Ministry Of Sound's Back To The Old Skool: Club Classics, which turned in its lowest weekly sale = 20,500 = last week, but which has sold a highly respectable 140,000 in five weeks in the shops. Immediately behind it are debuts for two more backwards-looking sets, namely Warner Dance's Ibiza - The History Of House and Universal Music Television's Klas Presents Hip Hop Classics. The former album - a triple disc set - sold more than 14,600 copies last week to debut at number three, the latter home to Tone Loc. Eric B & Rakim, LL Cool J and the Fugees - more than 13,700 to take

### MARKET REPORT **TOP 10 COMPANIES**

6 9 12 Teistar 7.7% RCA:Arista 7.79 WEA Landon 5.3% MI Records 3.9% Dento 1 5N



TOP CORPORATE GROUPS

SALES UPDATE -4.9%

COME AWAY WITH ME

GOTTA GET THRU THIS

GET RICH OR DIE TRYIN

ANGELS WITH DIRTY FACES

THE EMINEM SHOW

DANIEL IN BLUE JEANS

A NEW DAY AT MIDNIGHT

IFT CO

BY THE WAY

GREATEST HITS

MISSUNDAZTOOD

BITCYCD

10

16 11

11 12 SIMPLY DEEP

13 B FIFPHANT

14 13 ESCAPOLOGY

15 17 HOME

17 15

18 18 METEORA COMPILATIONS' SHARE OF TOTAL SALES Artist albums: 77.1% Compliations: 22.9%

### INDEPENDENT ALBUMS The White Stripe

The Shurtoner

Tomshawk

Rayksopp

NOFX

Jamie Cutum

B Kelly

ELEPHANT JUSTIFIED CHOCOLATE FACTORY COMFORT IN SOUND HIVEMPOLIDO MITGAS SINGS THE SONGS OF ROBERT RURNS Fifth Reader MELODY AM HAVE YOU FED THE FISH? POINTLESS NOSTALGIA WAR ON ERRORISM 12 THE VERY REST OF THE VERY REST OF ALL CREEN THINKING IT OVER

GUESS WHO'S BACK

THE TRANSPLANTS

ial UK Charts Company 2003

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SONGBIRD

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XL XLCD162 (V/THE)

Jive 9224772 (P.

Jive 9225082 (P)

Echo ECHCD43 (P)

Ipecac IPC40 (SRD)

Fat Worck FATRSZCD (PH) Four Tet Domine WIGCD126 (V/THE) The Stone Roses Silvertone \$250382 (P) Music Club MCCD0476 (DX) Al Green V2 VVR1017782 (3MV/P) Dharma DHARMACD1 (P) Panjabi MC 50 Cent Full Clip FCR2003 (V/THE) The Transplants Helicat 04482 (P) Sigur Ros PIAS DVD10FAT02 (V/THE) Eva Cassidy Blix Street/Hot G210045 (HOT)

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

JUSTIN TIMBERLAXE AVRIL LAVIGNE A RUSH OF BLOOD TO THE HEAD COLDELAY CHRISTINA AGUILERA RED HOT CHILI PEPPERS DANIEL BEDINGRELD TOM JONES 50 CENT KELLY ROWLAND WHITE STRIPES

ROBBIE WILLIAMS SIMPLY RED SUGARABLE EMINEM LINKIN PARK DANIEL O'DONNELL DAVID GRAY

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ISLAND

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## Publishing phenomenon

Welcome to our Peter Reichardt Tribute, a feature recognising the EMI Music Publishing chairman's 30 years in the music business. *Music Week* has secretly spoken to many of Peter's closest colleagues and friends to compile this surprise tribute to the UK's leading publisher. Congratulations on your first 30 years, Peter. This is your life – so far...

hirty years ago, a young twentysomething walked into the New Oxford Street offices of Elektra Records in London, and into the music industry, for the first time, Three years later, he was to swap the recording industry for the world of music publishing.

The UK publishing business had no idea what it was letting itself in for.

Three decades later, that long-haired, publishing naif stands imperiously across the publishing business. His company is far and away the biggest in company is far and away the biggest in the UK market; it has won the Music Week Publisher Of The Year crown for each of the past seven years, and 11 of the past 12 years.

In total, across his spells running both EMI Music Publishing and Warmer Brothers Music, he has led his companies to a total of 16 MW Awards. No other executive, in records or publishing, comes close.

His name is Peter Reichardt.

Phil Collins, Ringo Starr, Karen Carpenter, Iggy Pop, Don Henley, Peter Reichardt. They all have one thing in common. They are all drummers who made it big.

When Reichardt began making his first steps into the music business, in the late Sixties, it was as the drummer with littleknown, semi-pro Sixties pop band Tales Of The City.

But, while Reichardt first began making his living out of music when he joined the BBC to work in its Gramophone library, his first break in the music industry proper came in 1973 when the 23-yearold joined Elektra as a plugger.

Working for the BBC at Radio One's Egion House HQ, Reichardt had build relationships with some of the top producers at the UK's only pop station, Warner's canny promotions head Bill Fowler recognised this potential benefit and drafted Reichardt into the new Elektra UK team.

Soon after, Reichardt moved to Warner Bros Records and then Island Records -



"Peter is very good with

people. He is good with

artists, managers and

employees. He is a very

a somewhat promiscuous three jobs in three years – before being drafted into publishing by Rob Dickins. Dickins, today chairman of his own

Instant Karma label and the Classical Brits committee and a former chairman of the BPI and of Warner Music UK – and recipient of this

autumn's Music
Industry Trusts
Award – was then
the head of Warner
Bros Music.
Dickins – still one

good people person"
of Reichardt's
longest-standing
friends in the business – recells, "We
both worked at New Ordrot Street after.
When they were

both worked at New Oxford Street, after he was hird for Elektra; we were both the same age and got on really well." After moving to Island, and midning things were not quite going to plan, Reichardt asked Dickins about a vacancy at Wenner Bros Publishing. "I said, "You are a friend, and I shouldn't hire a friend." Then I went to my father and he

said, 'You're right, never hire friends'." Dickins duly hired Reichardt as professional manager – and has never regretted it. "I said, 'Come to my company and I will teach you publishing'," he recalls.

"Getting on with people helps you in this business, at any level," says Dickins. "And Peter is very good with people. He

is good with artists, managers and employees. He is a very good people

person."

Back then, in the second half of the Seventies, Dickins and Reichardt were

virtually inseparable. They shared a room when they went away together on business – after working during the day, "We just didn't stop talking," says Dickins – and were two of the youngest young bucks in a relatively old publishing business, who famously 'ran Warners like a record company", according to Reichardt. Dickins recalls, "We were in our early 20s and the next youngest

people in publishing were around 50." Today, as then, Reichardt is a "In the years I've dealt with Peter, he has always been the perfect gentleman. I look forward to more successful years working together." — Mick Hucknall, Simply Red

"There is only one Peter Reichardt, he is a true character. I have enjoyed tremendous success with him for as many years as I dare to remember! He is

one of life's true

 Simon Fuller, founder and chairman,
 19 Management

"Peter is not just a gentleman, he's proof that being a friendly, brave and informed professional is crucial in the music business. I've known Peter for 15 years and he has been there for me through the ups and down?"

- Sharleen Spiteri, Texas

### THANKS

Music Week would like to thank all those who have made this tribute possible, including Bernadette Reichardt, Mel Bartram, Caryn Tomlinson, Sally Perryman, Fran Malyan and many more.

## Congratulations on your 30 **years**

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music week



Some of those MW Awards celebration ads: 2000, 1997 and 1995

credentials cannot be

flamboyant character, perhaps unusual within the publishing business; characteristically displaying much of the personality and panache more commonly associated with record company executives.

His office today, overlooking the hustle and bustle of London's Charing Cross Road and just across the way from the legendary "Tin Pan Allor" itself

Through it demonstrate from his Seriegendary "Tin Pan Allor" itself

Reichardt's music

legendary "Tin Pan Alley" itself, Denmark Street, encapsulates this

questioned. Colleagues on consults a bugs Burny mural work appeared in many publicity shorts from this late Severeties Warner

Bros Music days, on the other are displayed some of the Infamous ads promoting EMI Music Publishing's many Music Week Awards wins – illustrating his famously selfdeprecating brand of humour – including a gladiator scene featuring Reichardt as a centurion and another depicting him as happy as "a pig in shit". And, alongside a pair of office chairs sporting cowboy boots stands a carved cactus, wearing a cowbow hat

Through his career too, Reichardt has demonstrated a catholic range of styles, from his Seventies afro or Zapata

moustache and his various beards, to his Hawailian shirts and mixtures of brightly coloured shirts and suits. "He even has a bright orange Hermes corduroy suit," one colleague teases.

Reichardt is a man with expensive tastes. He is reputedly a gadget freak, one of the very first people to sport a digital watch in the Eightles, and among the first to install a comouterised navisator into his car. although he remains slightly technophobic.

Reichardt patronises arguably the most eilite canteen in London, the famous ky eaterie just off Charing Cross Road, where he takes lunch virtually every day. And, when he visits Los Angeles, the Bel Air is his hotel of choice.

Air is in tote of choice. Even back in his early days with Warner Bros Music, Reichardt demonstrated spensive trates, recalls Dickins. "I remember we went to Los Angeles one time and had adjuding rooms," he says. "I never had breakfast in my room, it was so expensive. But when I went through the adjoining door one morning and there was Peter, sitting in his room with the full English breekfast, orange julice and >p8

"Peter has always been a fantastic character. He is a great team leader. He doesn't lead by barking

at people; he is knowledgeable and all the people love him and respect him. He is also very proud of what he has and what he has achieved."

Paul Conroy, chairman, Adventures In Music

"Peter has a natural feeling for a winner. And he is great with people. That is very important in this business."

Rob Dickins, chairman, Instant Karma

### The Reichardt roll-call



1973 – Joins
Elektra Records
In the UK as a
plugger, his first
Job in the music
Industry.
1974 – moves on
after a year at

Elektra to Join Warner Bros Records and then on to Island Records. 1976 – moves into publishing for the first time, as professional manager for Warner Bros Music.

1979 - becomes general manger at Warner Bros Music, establishing himself as Dicklers' right-hand man. 1983 - becomes managing director at Warner Bros Music, when Dickless moves on to run the record company. 1987 - Warner Bros merges with Chappell Music to create Warner/ Chappell. Rechards becomes Chappell. Rechards becomes company. 1988 - Petichards becomes company. 1988 - Petichards it pacades by Charles Koppelman and Martin Bandler run the BLW Grift of STBK Sonsé as

managing director. 1989 – EMI Music Publishing acquires SBK within months of Relchardt's arrival, with Relchardt becoming managing director.

1991 – Reichardt oversees the merger of EMI Music Publishing and Virgin Music, and leads the company to the Top Publisher Award, presented by Music Week.

1995 – Reichardt steers EMI Music Publishing to Queen's Award For Export.

1998 – Reichardt is promoted to become president of continental Europe, for EMI Music Publishing, in addition to his continuing role as managing director.

2001 – Reichardt returns focus solely on the UK, as chairman and CEO of EMI Music Publishing UK. 2003 – Reichardt marks 30 years in the music business by steering EMI Music Publishing to its seventh

the music business by steering EMI
Music Publishing to its seventh
successive Music Week Top Publisher
Award.

EMI Music Publishing salutes Peter Reinhardt.



**EMI MUSIC PUBLISHING** 

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Congratulations Peter

# OFFICIAL CHARTS 24/05/2003 music week

## SINGLES

- 2 NO GOOD ADVICE Girls Aloud 3 FAVOURITE THINGS Big Brovaz GET BUSY Sean Paul

"THE BASTARD OFFSPRING OF NEW ORDER AND THE BELOVED

- 6 LATELY Lisa Scott-Lee 7 TAKE YOUR SHOES OFF The Cheeky Girls LONELINESS Tomcraft Multiply
- 7 10 HUSAN Bhangra Knights Vs Husa 9 ALL ABOUT LOVIN' YOU Bon Jov RISE & FALL Craig David feat. Sting



- 6 12 GIRLS AND BOYS Good Charlotte 11 IN DA CLUB 50 Cent
- EVERYBODY COME ON (CAN U FEEL IT) Mr Redz Vs DJ Skribble ffr YOU SAID NO Busted
- MINERVA The Deftone: SOUTHAMPTON BOYS Red 'n' White Machines Centric Maverick/Warner Bros
- 14 17 X GON' GIVE IT TO YA DMX ALL OVER Lisa Maffia

- 19 HOME Bone Thugs 'N' Harmony feat. Phil Collins Epic CAN'T NOBODY Kelly Rowlan











- JUSTIFIED 2 ELEPHANT The White Stripes
- 3 BUSTED Busted
- 6 FALLEN Evanescence 5 THINK TANK Blue 4 THE GOLDEN AGE OF GROTESQUE Marilyn Manson
- STRIPPED Christina Aguilera
- 9 COME AWAY WITH ME Norah Jones 8 AMERICAN LIFE Madonna Parlopnone











- 24 12 NU FLOW Big Brovaz
- 9 13 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 15 15 THE YOUNG AND THE HOPELESS Good Charlotte Epic

11 14 THE DEFINITIVE The Drifters

- 13 16 COULDN'T HAVE SAID IT BETTER Meat Loaf Mercun
- 16 18 BY THE WAY Red Hot Chili Peppers 10 17 SAY YOU WILL Fleetwood Mac
- 20 19 SLICKER THAN YOUR AVERAGE Craig David Wildsta 14 20 GOTTA GET THRU THIS Daniel Be

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ITH MIXES FROM ARMAND VAN HELDEN AND COSMO VITELL

RELEASED 16.06.03







## **CLUB CHARTS** 24/5/2003

## music week

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## COMMERCIAL POP TOP 30 UPFRONT CLUB CHART TOP 40

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## PRE-RELEASE AIRPLAY TOP 20

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14 15 SALISPACITON BEING BEINGS	MIDIST
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Compiled from pre-release airplay of dance records on Capital FM, the Gal	oce records on Capital FM, the G.
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© Music Control	

12 ISSUE HOW DID YOU KNOW Kurlis Mantronik presents Chartonix 13 13 COME TOGETHER M-Factor





(ORIGINAL/TERPSICHORD/FUNK FREAKS MIXES)

COOL CUTS CHART **公司** 

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(flock) celebrate their century with services of Eddie Arceston, Alcebra and Lanion)
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BMG

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Falls & Bron

A multi roomed venue in the heart of London's West End Sex and the Gity meets Studio 54 with a twist of tab The music industries venue of choice from showcases to after show parties

SISTEMATION THE FRIENDS TO THE

### TOP 10 BREAKERS

Southeric Trax DON'T WANNA LOSE THIS FEELING (AL STUNES MIZES (BEGIN TO SPIN ME ROUND Datri) Minigue EVERYBODY COME ON/CAN U FEEL IT (MIXES) DJ Skribble Vs. Mr. Reds ADDICTED (XENONANIA/BABY ASH MIXES) Alexis Strum LESS TALK, MORE ACTION (AUXES) Tim Deluxe MUSICAL REVOLUTION (AUXES) Scumfron SATISFACTION (MIXES) Benny Benassi SOLDEN SUN (MXXES) Graham Gold FEEL ALIVE (AUXES) Pure Orange SUBBENDER //CXESt Lask

Network, Kiss FM, Radio One and The Vibe © Music Control

CHART COMMENTARY

also featuring a typically tribal Junior Vaquez take on the track and a less frenetic Paul Oakenfold revision, On both charts, Timberlake's margin of he highest new entry on the Upfront and Commercial Pop charts last week, Justin Timberlake's Rock Your Body duly advances to the top Kleinenberg mix of the track being supplemented now by a CD promo victory is just 6% and, on the Commercial Pop Chart, his win comes of both charts, with the original vinyl promo of the Sander

despite the fact that runners up S Club's Love Ain't Gonna Walt was

actually more widely-supported even though it accumulated fewer points up on the Upfront Chart and has also now been serviced to pop jocks, new entry on the Commercial Pop Chart at number seven. Meanwhile, ormer Spice Girl Emma Bunton's Free Me surprisingly wins top debut Apollo 440's Dude Descending A Staircase is Timberlake's runnerwhere it is also proving very popular, hence its arrival as the highest dancefloors and debuts accordingly at number 21 on the Commercial mixes. The record is a little slower off the mark on more commercial honours on the Upfront Chart, thanks to some tough Full Intention Pop Chart.

After two weeks atop the Urban Chart, Craig David & Sting's Rise And Mariah Carey, whose hit-in-waiting I Know What You Want thus returns to Fall is replaced by another superstar paining - that of Busta Rhymes & paining has gained more support each week since it debuted on the a position it first and last held four weeks ago. The Rhymes/Carey chart more than two months ago, moving 24-32-1-222-1.

their progress thus far has been impeded a little because it was spread etting Go. With Paul's single – an engaging piece of hip hop dancehall – Atlantic via VP Recordings, are currently number one and number 12 in Monder's LP promo being negligible, we are now charting Get Busy and lamaican sensations Sean Paul and Wayne Wonder, both signed to tracks are also enjoying substantial support on our Urban Chart, but the US Hot 100 with their singles Get Busy and No Letting Go. Both now on commercial release and support for the five other tracks on between a six-track promo for Wonder's album, a 12-inch promo of Paul's single and a 12-inch promo featuring both Get Busy and No No Letting Go in their own right, with the former ranking a best-yet number seven and the latter at number 17 on this week's chart.

> WEA Positiva

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1 37 ANY ROAD George Harrison

### CHRISTINA AGUILERA: Fighter (RCA) 50 CENT: 21 Questions (Interscope/Polydor) KEY UPCOMING RELEASES June 30 June 9

PINK: Feel Good Time (Columbia) ONE TRUE VOICE: Shakespeare's (Way With) Words (Ebul/Jive) June 2 BEYONCE KNOWLES: Crazy In Love (Columbia) GARETH GATES: tbc (S) CRAIG DAVID: tbc (Wildstar) COLDPLAY: God Put A Smile On Your Face (Parlophone

S CLUB: Say Goodbye (Polydor) BLUR: Crazy Beat (Parlophone) June 30 July 14 May 26 July 14 July 21 July 21

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BMG

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SUPER FURRY ANIMALS: Phantom Power (Epic)

Nicky Roma

"Peter makes it look easy, which it evidently isn't. He has the best music publishing team in the UK, maybe even the world. And you can't argue with his track record. He has a great team and that says a lot about Peter's skills as a manager."

Tony Wadsworth,
president, EMI Recorded
Music UK & Ireland

"Peter is wonderful, very positive. He is paramount in the business. He has been there longer than anybody else in such a role. He is the expert, the supremo."

 John Cohen, senior partner, Clintons



p5➤ champagne, the works.

"I just said, 'What does this cost?'" he adds. 'It was the first time I had seen it in action, but that was Peter."

Even when Martin Bandier first approached Reichardt to run his SBK Songs in the late Eighties, Reichardt was quick to set the agenda.

Bandler's opening gambit was to invite Reichardt -- then running Warner Bros Music -- to New York for talks, "I sent him a plane ticket," recalls Bandler, "and the first thing he did was say, "I only fly Concorde', So I had to send him a Concorde ticket." At that point, in 1988, Bandler and his then business partner Charles Koppleman, the owners of SBK Songs, were looking for a new head for their UK

operation.

"The one thing I thought was missing from SBK was a really great person running the UK company," says Bandier. We needed someone who would be quite aggressive and who had his finger on the pulse in the UK. I asked around for the person who people thought was the best music publisher in the UK and, hands down, they said Peter Reichardt at

Warner."



The discussions between Reichardt, Bandier and Koppleman went well, "We talked about our philosopty, which was that we are not in the publishing business, but in the music business," says Bandier, "If we had to produce records, we would produce records, and in think that was what sparked his interest."

It didn't take long for Reichardt to make his mark. Within two weeks of joining SBK, Reichardt alerted Bandler to his intention to sign a young lish singer, by the name of Erya. Sent a tape by his old mate Rob Dickins, Reichardt was the only publisher to pursue the act.

"He called me up and said, 'I love this'," recalls Dickins. "No one else called. Everyone had their chance, but Peter followed it up."

As Bandier pointed out at the time, to some who questioned SBK's decision in



P Reichardt EMI Music Publishing 127 Charing Cross Road London WC2H OEA SEDLEY · RICHARD · LAURENCE · VOULTERS

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Dear Peter

### Happy 30th Birthday

### Wishing you many more tax bills!

Best wishes



Riebert

Registered to carry on audit work by the Institute of Chartered Accountants in England & Wale and authorised by the Financial Services Authority for Investment business Richard B Rosenberg Laurence W Finger Marc Voulters Stephen P Jeffery Luty Ossman Alok Verma David Sinanan FCCA Paolo Maranzana nathan Hawkos (Non-member)



making such a big financial commitment in their bid to hire Reichardt, that one signing paid for his salary many times

Six months after joining SBK, he again found himself overseeing a merger, as SRK was acquired by EMI, just two years after he oversaw the union of Warner Brothers Music with Chappell Music in 1988. Again Reichardt became managing director of the newly-merged operation, reporting to Bandier and Charles

Koppleman as global heads. Bandier recalls what appealed to him about Reichardt, all those years ago, "If Peter saw something he liked, he went for it and got it," he says. "He didn't wait for it to arrive on his desk. Peter had the eve of the tiger.

"He was also very opinionated about music. He knew what he liked, he knew what he didn't like and knew what he didn't like that could be successful. He has never been shy about saying, 'We should sign that, even though I hate the music\*

Indeed, despite his current lofty status, it is important not to overlook Reichardt's success with artists. The impressive range of acts he has signed through the years range from Enya, Mick Hucknall, Sting and Diane Warren in the past 15 years, to, within months of taking over as joint managing director of Warner Bros Music in 1983, New Order and The Smiths, two of the Eighties' most iconic

Reichardt's music credentials cannot be questioned. Colleagues talk of his love for music, for Stevie Wonder, The Beatles, Beach Boys and much more. His former PA and communications chief Caryn Tomlinson, now director of artist relations for EMI group, recalls, "He is always buying music. And when I was working with him, he bought me the entire Stevie Wonder and Beatles catalogue, because he said my education was lacking."

"He was a fantastic drummer," adds Dickins, "When we did demos at Warner Bros, he would go and play the drums for us and was really great. He was a Simon Kirke-type drummer, really fantastic."

Many colleagues talk of Reichardt's habit of often drumming on his desk, chair and legs throughout meetings, and fiddling with the drumsticks in his office as evidence of continuing obsession with the percussive arts. And, of course, at an EMI Music Publishing conference in Florida in 2000 - amid a backdrop of continuing talks over a possible merger



between EMI and Warner - Reichardt took to the drumkit with an inhouse band which also included finance director Tom Bradley. Their set of rock'n'roll covers was so popular that staff demanded that they reprise the

Mr Peter REICHARD?

UNITED KINGDOM

WARNER BROS MUSIC L'

MIDEM'79

RNER BROS MUSIC

MIDEM'82

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GAMER BROS MUSIC LTD.

PETER REICHARDT

UNITED KINGDOM

ENER BROS MUSIC

MATERIA KARAMAN

Reichardt's Midem "look"

through the years

IIDEM'87

AN REICHARDT Peter

UNITED KINGDOM

PARTICIPANT

performance the following year. Reichardt retains

a competitive edge today, despite his countless awards "He loves to win," says Bandier. "He loves getting the awards. He still has the same zest "

Dickins believes such an attitude goes right to his early years with Warner Bros Music, which began winning MW publishing awards in 1977, "As he had grown up, that was what was expected," Dickins recalls, "Peter has a natural feeling for a winner "

Such an attitude even extends to Reichardt's love of the links. Described as a compulsive golf player" by one friend and "a remarkably inconsistent golfer" by another, Reichardt eniovs a good 18 holes playing off a matching 18 handicap - with Simply Red manager

Ian Grenfell, of Silent

Way Management, and former Island Records colleague Clive Banks among his two regular golfing partners. Grenfell smiles, "When he has a chance of winning, he doesn't mess

Bandier adds, "He has a winning spirit within his group of people. They are all terribly creative and talented and he is

kind of the maestro. He keeps his eye on the ball. It's not just winning awards, it's also putting smile on the shareholders'

fanos

Today, Reichardt remains Bandier's right hand man across the Atlantic. The first thing that

Bandier does every day, while driving into the office, is pick up his phone and dial 01 from its personal memory - \*I call Peter Reichardt and find out what is going on in the 'Kingdom',

he says. "We've worked together for 15 years, so we spend a good 15 minutes gossiping, about what's happening. deals, personal issues," he says. "Not only is Peter someone who has worked for me for a long time, but he is a good close personal

friend." Peichardt certainly commands a loyal respect from the EMI Music Publishing staff, Bandier emphasises the importance of his team, drawing a parallel with ice hockey, a game - as he describes it - in which two teams frantically chase

around on skates after a tiny black puck. "All of a sudden, there's a goal and everyone in the in the team raises their stick to celebrate," says Bandier. "Which "Since FMI's involvement with Simply Red. Peter has been a constant source of support and nermanent enthusiasm. not to mention a great deal of money, for which we are eternally grateful. He is one of the nicest people you might hope to meet in these sharkinfested waters. He

his duty to support the golf ball manufacturing industry." - Ian Grenfell and Andy

single-handedly makes it

Dodd, Simply Red co-managers

"Of all the industry executives we look after. Peter Reichardt is the only one without a no claims bonus." - Willie Robertson. founder, Robertson Taylor

"There are some people in this business who you can phone and you don't have to have a reason. Peter is incredibly sincere and honest. When you meet people like Peter in this business, you would never do them a bad

turn." - Rab Andrew, Texas co-manager, **GR Management** 

### 10 OF THE BEST

Toto - Africa Michael McDonald - Ya Mo Be There Stevie Wonder - Living For The City Travelling Willburys - You're Not George Harrison - My Sweet Lord Donald Fagen - IGY Four Tops - Bernadette Soft Cell - Tainted Love Little Feat - Rock & Roll Doctor Talking Heads - Once In A Lifetime Ten Of Peter Reichardt's favourite tunes, as selected by Bernadette Reichardt and Ronnie Vance

PETER REICHARDT TRIBUTE 24 MAY 2003

"The beauty of working for Peter is that he is a very secure auy. He is very self-confident, which

creates a great atmosphere below him. The very worst type of hoss is someone who is very insecure and starts looking over their shoulder. Peter is very

easy to work for in that respect." - Tom Bradley, EMI Music Publishing, finance director

"Peter is one of the music industry's true gentlemen and it has been a pleasure accounting for his money over the past 20 years, Green is his favourite colour - Ivv at lunchtime, putting green on Friday morning and pale green when his tax hill comes in." Richard Rosenberg, senior partner, Sedley Richard Laurence

### SUPPLEMENT CREDITS

Voulters

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### THE REICHARDT VIEW...

### ...On publishing today

"We are having a great time at the moment, its fabulous, whether it is Busted, Ms Dynamite, Norah Jones, White Stripes, Blur, Justin Timberlake, Christina Aguilera, we have a big chunk of all those records.

It is certainly not as bad for publishing companies as it is for record companies at the moment. We are cushioned to a certain extent. I notice now how seriously record companies are taking getting songs onto TV commercials now. That's something that we have been doing for 15 years. We have been looking at alternative streams of income for 20 years or more. By the mid-Seventies, the idea that artists get their songs back was the norm. The 75/25 split was the norm. We are definitely in a better position. We are a pennies business, it's just a hell of a lot of pennies. Record companies are used to making a CD, selling the CD and making their money

We have been used to fighting. We've had to fight against central accounting, had to fight the European societies. We have had to fight for our existence for the past 20 years. Record companies are not used to doing that.

I firmly believe that, at the moment, we are under threat. If the record industry and the music industry is under threat, we are under threat. But I think we are in a much better position to protect ourselves from that threat."

### ...On changes in the publishing business over the past

"The fundamentals are still the same. Getting out there, finding an act and nurturing the talent and seeing it sell records. The business has changed out of all proportion, but the fundamentals of what we do is pretty much the same. That's why I question these television shows, because they are undermining the very fabric of what we do "

### ...On British talent

Tell me an act that broke in 2002, that wasn't around in

2001? The only one is Ms Dynamite. We were lucky enough to catch the lightning. But Ms Dynamite is the only artist to have broken. Apart from TV-related projects.

The new Busted album is also doing well for us now. I'm certain that album will do 800,000 by the end of this year. They have great pop songs and these guys actually write their own songs.

If you take America out of the mix, because you have to at this time, and you limit it to the UK, it is certainly not an all-time low, but it's not great."

### ...On reality TV pop

"The TV programmes have done damage. There is no real fanbase. You can create a TV programme in the short term, you can create a music concept, but you can't create a fan base. Nothing will do away with that thing of working and building up the hard way, what it was for The Beatles or the Sex Pistols. Nothing will replace that tried and tested formula

I have always avoided going down that route, as I know Tony Wadsworth has, and I admire him for that. We always try to get our songs with these acts, but we don't focus on them.

### ...On the next big music movement

"Something will come along. I don't know what it is, I wish I did. But an act will come out of nowhere and challenge the status quo. And there will be 20 or 30 soundalikes. Some little kid is working away in a bedroom somewhere and will be the next George Michael or Thom Yorke."

### ...On reasons for optimism.

What makes me optimistic at the moment? I would say our own particular success does.

It shows that you had better make sure that you have the right A&R team if you are going to succeed Simply Red too, this record is a big success. He has

absolutely made the right record. That's what this business is about. Making the right records; it comes back to the song, Always,"

is almost irrelevant, because they all scored the goal."

There is no shortage of executives willing to pay tribute to Reichardt's EMI staff, credited by one as "the best publishing team in the business", It is credit to Reichardt that he has retained a large number of staff from the SBK team he took over in 1988 - including Sally Perryman and Guy Moot, now general anager and head of A&R at EMI Music Publishing respectively

Perryman, newly promoted to executive vice president, creative, and general manager, is as well placed as anyone to reflect on life working with Reichardt, having worked directly for him ever since he took over at SBK. where she was already head of A&R. She remained Reichardt's head of A&R until just a fortnight ago, a total of 15

"He has always been a great guy to work for," says Perryman. "He is very inspiring. He is always very encouraging, very supportive. I don't think he has ever said 'No, you can't do that'.

"Peter is very ambitious for the company. He enjoys the accolades and the fact that we are number one. Not just the fact that it is market share, but he wants to be signing the right kinds of deals. "He says you can rationalise it so far. But at the end of the day you have got to make a decision. It's instinctive, you have to go with your gut feeling. He is very encouraging. Peter has always encouraged me to make make that lean of faith. It is easier to make those decisions when someone is supporting you like that."

A man who encapsulates the epithet "larger than life" perhaps more than anyone in the modern British publishing business, Reichardt also remains a key player in clinching deals.

"He is a real personality," says Perryman. "In an industry like ours, that's very important. When we are signing an act, Peter often comes in quite far down the line, he is the clincher

"He gets on really well with managers and artists. He is an ex-musician and he has done the gigging, up and down the motorways. He has great stories to tell. Bands love that, they can identify with

There is no doubt that he has a way with artists and managers. Texas comanager Rab Andrew - of GR Management - has known Reichardt since he signed Andrew's Kissing Bandits for publishing in 1982, says

simply, "I can't say a bad word about

lan Grenfell highlights Reichardt's attention to the small details. Aware that there was no major record company to cater for all of the artist's needs. Reichardt ensured the dressing room at Mick Hucknall's recent Wembley shows was readily supplied. "He had a bucket of champagne put into the dressing room," recalls Grenfell. "He said that he felt he had to do more of that, because we don't have a record company.

This sense of warmth is further underlined by former PA and communications chief Caryn Tomlinson, now director of artist relations for EMI Group. "From the day I went to work for Peter, whenever anyone lost their job, he would always call them, keep calling them and try to help them," she recalls.

"When you lose your job in this business, the phone does stop ringing, and that is the thing that I have always remembered from working with Peter.

Such simple gestures, perhaps, exemplify, more than anything else, the style of Peter Reichardt.

It is a style which has kept him at the pinnacle of the music business for 30 years - and, no doubt, many more to come

Music publisher. Music legend. Music man.



Peter, we're proud to call you a colleague and a friend.



..but you don't need us to tell you what a successful 30 years you've had. Congratulations, Peter!







### AAA WKALBUMS

### THE OFFICIAL UK ALBUMS CHART

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Ī	This	Lest	Wes.	Title Label/CD (Distrib Artist (Producer) Cass/Viny						П
ı	A			JUSTIFIED 3 GO 1 Jive 922477		26	22	15	SIMPLY DEEP * Columbia 5096042 ( Kelly Rowland (Elliott/Fusari/Various)	ren)
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	3	4	26	BUSTED ★2 Universal MCDS08 Busted (Robson/McLaughlin)	(U) ▲ √√.	29	45	3	DUTTY ROCK Atlantic 7557836202 ( Sean Paul (Various) -/7567836	
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	8	5		AMERICAN LIFE 1 Maverich/Warner Bros 936349454 Madonna (Madonna/Mirwais)	(TEN)	34	35	8	THE VERY BEST OF ● Wild Card/Polydor 076168 Lighthouse Family (Pedan/Bacon/Quarmby/Tucker/Laws)	2 (U) -/-/-
	9	7	55	COME AWAY WITH ME *5 # 3 Partophone 5386 Norah Jones (Mardin)	062 (E) -J-J-	35	27	5	GREATEST HITS Arista 74321980602 (E Run-DMC (Simmons/Smith/Run-DMC/Mizel/Rubin/Davy D/Er	
	10	17	1		82 (P) 5091/-	36	29	2	2 MOTOWN Universal TV 980022 Michael Mcdenald (Climin)	3 (U) -/-/-
	11	8		LET GO ★4 # 2 Arista 74321949312 ( Auril Lavigna (The Matrix/Fransch/Zizzo)	BMG)	37	14	_	Benne Raitt (Was/Raitt/Froom/bliske)	12 (E) -/-/-
	12	24			(TEN) 404-/-	38	34	3	3 BLACK CHERRY Mute CDSTUMM195 Goldfrapp (Goldfrapp) ISTUMM	1196/-
	13	9		A RUSH OF BLOOD TO THE HEAD *5 Padaptors 54% Coldplay (Nelson/Coldplay/Phythian) 5405044/540	5041/-	39	36	25	5 THIS IS METHEN ★ Epic 5101282 Jennifer Lopez (Rocney/Shea/Cliver/Verious)	44
	14	11		THE DEFINITIVE Atlantic WSMCD137 The Orithers (Enegan/Wester/LeibeuStolle/Applebaum)	(TEN)	40		7	, EYE CANDY ● Telstar TCD3304 (I Mis-Teeq (Mushtag/RemyHuma/Rich/Various)	-1-1-
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	16	11		4 COULDN'T HAVE SAID IT BETTER () Mercury 0761 Mear Loaf (Mokran)	192 (U) -/-/-	42	41		THE EMINEM SHOW *3 & 4 InterscopePolydor 4332 Eminem (Drei Eminem (Bassi Porter) 4332304/463	2901/-
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	20	) 1	4 :	29 GOTTA GET THRU THIS *2 Polydor 8512 Damiel Bedingfield (Bodingfield/Staton/D&D/Toylor/Stone)	52 (U) -/-/-	46	"	13	13 GREATEST HITS ★ Universal TV 88286 Tom Jones (Sullivan/Mills/Various)	-1-1
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22	19	13	GET RICH OR DIE TRYIN' ● InterscopelPolyder ISC4535442 (UI) 50 Cent (Dr Dre/Eminem/Various) -/UNI493544/-	48	30	3 FE
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	35	27	5	GREATEST HITS Arista 74321980602 (BMG) Run-DMC (Simmons/Smith/Run-DMC/Mizel/Rubin/Davy D/Et)-f-f-
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	37	NE	w	BEST OF Capitol 5821132 (E) Benne Raitt (Was/Raits/Froom/Blake) 44-
	38	34		BLACK CHERRY Mute CDSTUMM195 (V/E) Goldfrapp (Goldfrapp) -/STUMM196/-
	39	36	25	THIS IS METHEN ★ Epic 5101282 (TEN) Jennifer Lopez (Rooney/Shea/Oliver/Various) +/-/-
	40	33	7	EYE CANDY Telstar TC03304 (BMG) Mis-Teog (MushtagRenn/Huma/Rich/Various)
	41	23	358	THE DARK SIDE OF THE MOON *7 EMI COEMD 1064 (E) Pink Floyd (Pink Floyd) TCEMD 1064/-
	42	41	51	THE EMINEM SHOW *3 # 4 Interscope/Polydor 4333522 (U) Eminem (Ore/Eminem/Bass/Porter) 4332304/453301/-
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TOP 75

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SPI PLATINUM EUROPE (Im European sales)	(60,000) series, Chr., the time and BCC. LPs and can series with a published deater point of \$1.00 to below and Oix of \$3.50 or below require balos the sales quantity quoted above in station as award.
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sales last Sunday - SalurSa	y in a panel of more than 4,000 stores across the UK

75 72 22 SONGS FOR THE DEAF Interscope/Polydor 433440 (U)

### COMPILATIONS

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6 3 5 CLUBLAND X-TREME

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ARTISTS A-Z

### THE OFFICIAL UK CHARTS SPECIALIST

### CLASSICAL ARTISTS RUTTER: REQUIEN Choir Of Clara Collana Proser

LGIORNI CENTRACENTO THE ARMED MAN - A MASS FOR PEACE Karl Jenkins KASHIF: THE QUEEN SYMPHONY CURERT & SUBJECT OF THE GOLD COLLECTION D'ONLY CAME CORE CO. I E ONDE SILLIBIOS HOLST: THE PLANETS/MYSTIC TRUMPETER

.. DARTMACCIO #BACH: ST JOHN PASSION 17 BEACHPUND CONCERTO/GAEUC SYMPHONY THE GOLD COLLECTION 11 EDEN ROC BEETHOVEN/COMPLETE SYMPHONIES REGIE/VPO RUSS/ORDE QUINTET/PIANO QUARTET Motorio Quartes 1000

Int DK Charte Company 2002

COME AWAY WITH ME

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> Norsh Jones Capitol 5821132 (E) Verve 0394222 (U) Cardid CCD79782 (PROP) Jamie Collors File Strangrald Nina Simone Metro METRCD010 (NN/P) WSM WSMCD131 (TEN) Columbia CK 64935 (TEN) Mile Davis Fact West 0927474072 (TFN)

Verve 654842 (U)

CLASSICAL HEARTBREAKERS DEW CLASSIC FM HALL OF FAME - GOLD CLASSICAL CHILLOUT GOLD CLASSICAL COLD THE VERY BEST OF RELAXING CLASSICS

THE VERY BEST OF CLASSICAL CHILLOUT THE CLASSICAL LOVE ALBUM PAVAROTTI/DOMINGO/CARRERAS 100 POPULAR CLASSICS 9 CLASSICAL AMBIENCE RELAXING CLASSICS CLASSIC FM - SMOOTH CLASSICS \*\* 12 CLASSICAL CHILL ONLY CLASSICAL ALBUM YOU'LL EVER NEED

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MR BUTTERFLY

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COMFORT IN SOUND

GREATEST HITS LILS III

PATRICIA NEVER LEAVES THE HOUSE

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CLASSICAL COMPILATIONS Virgin/EMI VTDC0522 (E) Various Classic FM CFMCD36 (BMG) Vanous

Decadance DECTV005 (3MV/TEN) Deutsche Grammophen 4745412 (U) Decca 4738622 (U) Virgin/EMI VTDCD524 (F) Decadence DECTV008 (TEN) Emporio EMTBX320 (DISC) Carella Music MRSC0517 (P) Crimson CRIMCD375 (FUK) EMI Gold 5748272 (E) Classic FM CFMCD37 (BMG) Metro METROCOSOS (BMG) Conifer Classics 75695513322 (BMG) Castle Music PBXCD555 (BMG) Emporio EMTBX319 (DISC) Pulse PBXC0557 (P) Classic FM CFMC032 (BMG Crimson CRIMSD202 (EUK) Crimson MIDDCDDG8 (EUK)

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THE COUNCY AGE OF CROTESCHE Marilyn Manson Oad Het Chill Donnore Linkin Park COULDN'T HAVE SAID IT BETTER Meat Loaf **VERY BEST OF - EARLY DAYS & LATTER DAYS** Lod Zeppelin I no Read

Warner Rms 9392481402 (TFN Echo ECHCD43 (P) er Bros 9362484612 (TEN Mercury 0761132 (U) Atlantic 7567836195 (TEN) RMC 74321984012 (BMG Parlophone 5298832 (E) Interscope/Polydor 4534440 (U) Queens Of The Stone Age

SONGS FOR THE DEAF tial UK Charts Company 2003 SINGLES

1 IGNITION Sept 9254982 / 94 VPVAtlantin ATMISSED (TEN) GET BUSY Sean Paul 2 EAVOIDITE THINGS Big Bravez Epic 6738075 (TEN) RISE & FALL Craig David feat. Sting Wildstar 12WILD45 (BMG) EVERYRODY COME ON (CAN U FEEL IT) Mr Redz Vs DJ Skribble Mrr FCD410 (TEN) Interscope/Polydor 4978742 (U) IN DA CIUD Def.Jam/Mercury 0779042 (U) Y CONCOVED TO VA DMX Bone Thorse Harmony feat Phil Collins Epic 6738306 (TEN) HOME Independiente ISOMESSMS (TEN) ALL OVER Lisa Mattia CAN'T NOBODY Kelly Bowland Columbia 6238142 (TFN) 11 DR MAIDON'T LOVE HER Clipse feat, Faith Evans Arista 82878526482 (BMG) Virgin VSCDT1847 (E) 12 EG RIG N BASHY Fallacy feat, Tubby T Jive 9254962 (Import) 13 000 ROCK YOUR BODY Jennifer Looez feat LL Cool J Prin 5336282 (TEN) 8 ALLIHAVE 1 F Kim foot Mr Chapks Atlantic ATD151CD (TEN) THE HIMPOFF Capital CDCLB42 (E) 14 REAUTIFUL Sanon Donn 17 11

SINGLES

CCANDALOUS Mis-Teen Telepar CDSTAS3319 (RMG) 17 LKNOW WHAT YOU WANT Busta Rhymes feat, Marieh Carey J82876517502 (Impact) CHING CHING (LOVIN' YOU STILL) Terri Walker Del Scol 9800075 (U) 10 EXCUSE ME MISS Boc-A-Fella 0779121 (U) 12 Killer Mike feat, Big Boi Columbia 6738652 (TEN) LAUNDROMAT/DON'T MESS WITH MY MAN Jive 9254822 (P) 15 19 GOSSIP FOLKS Missy Elliott feat, Ludacris Elektra E7380CD (TEN) BUMP BUMP BUMF R2K feat P Diddy Fruic 6736452 (TEN) 20 Interscope/Polydor 4978612 (UI 23 SING FOR THE MOMENT Emisers Macy Gray 18 WHEN LEEE YOU Fair 6738205 (TEN) 18 DON'T KNOW WHAT TO TELL YA Aslivati Independente ISOM/3MS (TEN) 28 CRY ME A RIVER Justin Timberlake Non-0254022101 rsal MCST40312 IIII WORKIT

Nelly feat. Justin Timbe 22 MESMERIZE Ja Rule feat, Ashanti Murder Inc/Mercury 0775582 (U) The Official UK Charts Company 2003. Compiled from data from a panel of independents and specialist multiples

DAMAGED LUVALUV LA ONZIEME MARCHE HARD HOUSE ANTHEMS 4 SOMEONE 1 25 25 LONE CAT (HOLDING ON) icial UK Charts Co

I Cat. No (Distributo Data/Ministry Of Sound DATAS2T I3MV/TEN Groove Armada Penner 9230710 (PI Rhonora Knights Vs Husan Positiva 12TIV188 (E Wally Lopez & Dr Kucho Bugged Out| BUGGGG (V/THE) Holden & Thom Loaded LOADSBX (3MV/P) Saffron Hill feat, Ben Onone Illustrious/Epic 12ILL018 (TEN) Stylephonic Prolifica 12PRX013 (E) Room 5 fest. Oliver Cheatham Positiva 12TIV187 (E) Black Science Orchestra Junior Re-edit JEDIT02 (ADD) Distorted Minds/Drumsound

Hooi Choons HOOJ 132R (V/THE) Data/Ministry Of Sound DATA47TR (2MV/TEN) Formation FORM12100 (SRD) White Label 941010713ST (Imp. Junior Jack Sam Obernik East West EW262T (TEN) Plummet Serious/Mercury SER6812 (U) Champion CHAMP12799 (3MV/P) PIAS PIASEO76R (V/THE) Nukleuz 0531 PNUK (ADD) Nep & Faring Platipus EPLATOG3 (3MV/P) Buzzin Fly 001B1177 (Anni Ben Watt

### DANCE ALBU

BACK TO THE OLD SKOOL CLUB CLASSICS LATE NIGHT TALES - NIGHT MARES ON WAX ROUNDS IBIZA - THE HISTORY OF HOUSE TRANCE NATION DEEPER MELODY AM LA REVANCHA DEL TANCO 2 MANY DJS - AS HEARD ON RADIO SOULWAY

Mayorick/Marner Brog -/0362484542 (TFN) Various Ministry Of Sound -/MOSCO62 /3MV/TEN/ Various Azuli ALNLPER/ALNCOSE (SM/V/TEN) Four Tet Domino -/WIGCD126 (V/THE) Various Warner Dance -/WSMCD075 (TEN) Ministry Of Sound -/MOSCD88 (3MV/TEN) Royksopp Well DI Sound WALL PROTESMALL CORES (WITHE) Gotan Project X1 -0X1 CD148 (V Broadcast

Warp - WAP162CD (V/THE) PIAS -/PIASBOSSCD (V/THE)

### MUSIC VIDEO

19

Tale THE BEATLES: The Beatles Anthology – Box Set S CLUB: Learn To Dance The S Club Way PAHI MCCARTNEY Back to The US - Concert Film GARETH GATES: Live VARIOUS: Leter With Jools Holland - Louder

WARIOUS: The Last Weltz ROBBIE WILLIAMS: The Robbie Williams Show ROSER WATERS: The Wall - Live In Berlin MARILYN MANSON: Guns God And Government

Polydor 761433 12 Royolvar Ent REV1737 Control 4779909 14 Warner Music Vision 9/49/48/113

MSM 133778 FMI 4904023 Universal Video 384379 Eagle Vision ERE250 U2: The Best Of - 1990-2000 S CLUB 7: Comiva LED ZEPPELIN: Song Remains The Same

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WILL YOUNG: Live THE CLASSE The Essential Class 2 PAC: Tupeo Versus WESTLIFE: Unbroakable – The Greatest Hits – Vol 1 18 20

U2: Rettle And Hern GARETH GATES FEAT. THE KUMARS: Spirit In The Sky

Island/Uni-Island (635353 Polydar 552363 Warner Brothers S061388 Warner Music Vision 50/085/4373 SMV Columbia 2018888 Revolver Ent PEV1745 \$ 74321943623 Cic Video VHR2308 Innocent SWVD4

### STORE OF THE WEEK

### CAPITAL MUSIC

### STORE DETAILS

Capital Music was opened at its present location 11 years ago and James Young joined two years later as manager. Two ears later. David Stidston bought the shop and Young stayed on to help him run ... When Stidston sadly had to pull out of the business due to family illness, Young boss and the ink has hardly dried on the sale. Capital Music is now under new

Music stocked: All genres Areas of specialisation: Urban Local competition: WH Smiths.

### al Music's Top 10:

 R Kelly - Chocolate Factory (Jive)
 The White Stripes - Elephant (XL) 3. Various - Destinations du Monde (Bar de Lune)

4. Norah Jones - Come Away With Me 5 Rusta Rhymes - It Ain't Safe No More

6. Various - Bar Grooves Primavera

7 Rehel Cilherto - Tanto Tempo (Special

8, Sandy Rivera - In The House (Defected) 9, Kaskade - It's You It's Me (Om) 10. Terri Walker - Untitled (Def Soul)

aving been here for so long, it felt like it was the right time to take the plunge and be my own boss. Obviously I would have preferred it to be under happier circumstances but I'm pleased to be taking on something that has been built up so well. I've lived in this area all my life and, with regard to the shop, people

know that we can take good care of them here. We supply a lot of the local bars around here with their music and, as a result, we get a lot of people coming in who have heard the music and want to get it for themselves. Other acts of that genre, like Bebel Gilberto, have done well, especially when we play them in the shop. In fact, when I had a promo copy of the Sandy Rivera album on in the shop I took five pre-

orders on the spot. Rap and drum & bass are huge out here. We sold a lot in the mid-Nineties and it dropped off uite a lot, but now it's really taken off again. Acts such as Dillinia and Lemon D. Roni Size and anything pretty much on V Records sells well. It tends to be vinyl which sells. We even tend to stock chart material on vinyl, such as Tomoraft and Junior Senior, as there's very little demand for CD singles. Some urban acts like Snoop, Jay-Z and DMX sell on CD, but our

mers on the whole go for the viny There are quite a few club nights that I started around here. The Roof Bar in Maidenhead has been featuring well-known DJs such as Adam F. DJ Hype and Andy C and that's caused the scene to cick up. We also get the local DJ community coming in for stock followed closely by their audience. As a scene. drum & bass is very ahead of itself and we can

### Capital Music: bar culture driving sales

get enough promos to keep our DJs happy. One of the strengths of being as independent is the ability to turn orders arou quickly. We can do it far faster than any chain and once people realise that we can offer this service they tend to stick with us. This is very handy come Christmas, as we have a couple of distributors who guarantee next-day delivery as long as you order before 3pm.

Although the CD single seems to be pretty much dead, we don't seem to be suffering too much from copying. We sell a lot of blank CDs but they tend to be for DJs making up their own compliations. This is probably down to two factors. One, the people who are into their music want to have the product, and two, urban fans are viryl-based. If rock and pop were our main lines I think we'd notice, given that the old pub- and wedding-type DJs have dropped off considerably, but urban and dance fans still want the real thing."

Address: 27 Spittal Street, Marlow, Bucks SL7

Tel: 01628 481090

### IN-STORE NEXT WEEK: FROM 26/5/03

Andrews Press ads - Prokoflev, Bach, Skin, Avro Part, Oliver Lapage-Dean; In-store - Audio Bullys. Radiohead, George Harrison

Dandy Warhols, Now! 54, Bonnie Raitt, Skin, Bonkers, Bach, Paul McCartney, We Will Rock You, DJ Tiesto, Fallacy, David Bowie, UB40. Jools Holland, Howard Marks, Anita And Me, Led Zeppelin, 8 Mile, three for £18 campaign, three for £12 video campaign, £9.99 DVDs; Windows - Now! 54 Dendy Warhols

Singles - Radiohead, Abs. Singles - Radiohead, Aos, S. Club, Busta Rhymes, Emma Bunton, XTM. Jemini; Albums - Girls Aloud, Led Zeppelin, Small Faces, London Cast, Shirley Bassey, David Bowle, Urban Underground

BORDERS Springsteen, two for £22; In-store -Matrix Reloaded OST, Lou Reed, Marilyn Manson, Burt Bacharach, two for £22, two for £10 on CDs, DVDs from £7.99 and three for two on CDs and books; Listening posts -Bruce Springsteen new and backlist, Blur,



HMV Windows Ginuwine;

In-store Grandaddy, Rain Band: Press ads - S Club, 8 Mile: TV ads - Dizzee Rascal, Sepultura

Main promotion – two CDs for £20; Listening posts – Cerys Matthews, George Harrison, Pretenders, Kenny Rogers: Windows - Small Faces, Bruce Springsteen, Led Zepplin DVD; In-store – David Bowie, UB40, 50 Cent; Press ads – Andrea Bocelli. Classical Heartbreakers

Selecta listening posts -Beachbuggy, Nu, Eastern Lane, The Twinemen, Tricky; PINHACLE NETHORN Lane, The Twinemen, Tricky,
Mojo recommended retailers

- Daniel Lanois, Granfaloon Bus, Charles
Walker, Matthew Ryan, Lisa Germano, Butz

Safeway Albums - Dandy Compilations Warhols .. Diano Moods, Best Summer Album 2003; Press ads - Coldplay, Justin Timberlake, Now! 54

In-store - It Takes Sainsbury's Two. Kenny Rogers, Urban Underground, Small Faces, Shirley Bassey, Drive Time, Chilled Classics, Girls Aloud, Classical Legends Mozart, Led Zeppelin, Rock Tearjerkers

TESCO Albums - Girls Aloud, Justin Timberlake, Rock'n'Roll Tearjerkers, Chilled Classics: In-store - Girls Aloud, Led Zepplin.

Small Faces, Shirley Bassey, tATu, Rock'n'Roll Tearletkers, Chilled Classics, Classical Mozart, S Club, Busta Rhymes/Mariah Carev In-store Trojan

Classical promotion, The White Stripes

Proper campaign, boxed sets campaign; Windows Naxos

megastores for £30, Fallacy, Busta Rhymes, Tricky, Prince Paul, Sepultura, Café Del Mar 10, Essential Asian Flavas 2, De La

Soul; Windows - Chart three for £30, Led Zeppelin; In-store - Girls Aloud, Led Zeppelin, Stereonhonics, Cafe Del Mar 10, Small Faces WHSmith Singles

Albums - Girls Aloud, Small Faces; In-store -Bruce Springsteen, Matrix Reloaded

WOOLWORTHS Offer of the week - Justin Timberlake; Singles - XTM; In-store - Justin Timberlake, Led Zeppelin, XTM, S Club, Emma Bunton, Abs, Busta Rhymes & Mariah

REGION

### NEW RELEASE COUNTROWN

This week The Dandy Warhols Welcome To The lonkey House (Capitol); Cerys Matthews Cockahoop (blanco y negro); The Pretenders Loose Screw (Eagle); Staind 14 Shades Of Grey (EastWest)

May 26 Cinematic Orchestra Man With The Movie Camera (Ninja Tune); Fallacy Blackmarket Boy (Nirgin); Girls Aloud Sound of The Underground (Polydor); Gonzales Z (Kitty Yo); Various Kerrangi 6 (Universal TV)

Audio Bullys Ego War (Source); Eels Shootenanny (DreamWorks/Polydor); S Club Best - Greatest Hits (Polydor); Skin Fleshwounds (EMI); Sonique Born To Be Free (Serious/Mercury); Stereophonics You Gotta Go There To Come Back (V2)

June 9
Ginuwine The Senior (Epic); Grandaddy
Sumday (V2); Annie Lennox Bare (RCA);
Metallica the (Mercury); Radiohead Hail To
The Thief (Parlophone); Tindersticks Waiting For The Moon (Beggars Banquet)

June 16 Limp Bizkit Bi-polar (Interscope/Polydor); Monica the (J); Nu Alphabravoshockpop-disco (Adventure); Amy Studt False Smiles (Polydor)

June 23 Apollo Four Forty Dude Descending A Staircase (Stealth Sonic/Epic), Tony Bennett & kd Lang Wonderful World (Columbia); Gang Starr The Ownerz (Virgin); Soil Redefine (Arista)

June 30 Ashanti the (Def Jam/Mercury): Electric Six Fire (XL); Kinobe tbc (Pepper); Morcheeba Parts Of The Process (East Westl: The Thrills So Much For The City

This week
Audio Bullys Turned Away (Source); Love
Inc Broken Bones (NuLife/Arista); Sonique
Can't Make Up My Mind (Serious/Mercury); Stereophonics Madame Helga (V2); tATu Not Gonna Get Us (Interscope/Polydor); Justin Timberlake Rock Your Body (Jive) May 26

Abs Stop Sign (S); Emma Bunton Free Me (19/Universal); Radiohead There There (Parlophone); Busta Rhymes feat. Marlah Carey | Know What You Want (Arista); S Club Say Goodbye (Polydor):

June 2
Electric Six Gay Bar (XIL); Ashley Hamilton
Wimmin (Coumbia); Marilyn Manson
Mobscene (Interscope/Pelydor); Melanie C
on The Horizon (Virgin); N-Trance Destiny
(AATW); One True Voice Shakespeare's (Way With) Words (Ebul/Jive)

Christina Aguilera Fighter (RCA); Darius Girl

Christina Aguilera Fighter (RCA); Darius Gri In The Moon (Mercury); Linkin Park Faint (Warner Bros); Jennifer Lopez I'm Glad (Epic); Dannif Minogue Don't Wanna Lose This Feeling (London); Placebo This Picture (Hut) June 16 Ashanti the (Def Jam/Mercury): Massive

Attack Butterfly Caught (Virgin); Red Hot Attack Butterily Caught (Wight), Red Hot Chill Peppers Universally Speaking (Warner Bros); Röyksopp Sparks (Wall Of Sound); Scooter The Night (Sheffield Tunes/Edel); Shakedown Drowsy With Hope (Defected)

June 23
Appleton Everything Eventually (Polydor);
Siobhan Donaghy Overrated (London); Foo
Fighters Low (RCA); Ja Rule the (Def Jam/
Mercury); Ms Dynamits Now U Want My
Love (Polydor); Sinead Quinn the (Mercury)

June 30 50 Cent 21 Questions

50 Cent 21, Questions (Interscope/Pelydor); Whitney Houston On My Own (Arista); Beyonce Knowles Crazy In Love (Cotumbia); Usa Maffia in Love (Independiente); Mis-Teeq Can't Get It Back (Telstar); S Club 8 Fool No More (Polydor)

### SALES WATCH: BLUR RETAILER

(PARLOPHONE)
LW Chart position: 1.
Pie charts show sales by retailer type and





### of the week

ELECTRIC SIX: Gay Bar (XL XLS158CD). Fresh from the Detroit act's breakthrough hit Danger! High Voltage comes a new

SINGLEreviews



n votage comes a new checky power-pop missive. With an enviable live reputation and radio support including an Alisting at Radio One, this single should surge effortlessly into the Top 10. It is refreshing to see a left-of-centre pop band making such great strides in these homogenised times.

reignite an initial flurry of Interest in his nev

outfit, Zwan, who emerged with their debut album Mary Star Of The Sea earlier in the

from the album and precedes performances at the Download Festival and Glastonbury.

(Handmedown hmd23). Signing to RCA in 2002 and sharing the same A&R team as

sound, and prefer to team their distressed

leans with Seventies porn-star haircuts and

moustaches. This, their second UK release.

previous single The Final Arrears. The lead ack is a rather overblown ballad, which at

However, track two is a gloriously demented cover of Ms Dynamite's It Takes More,

(Integrity INTO16). This feroclous blast of

femme-powered grunge/punk heralds the return of former Babes In Toyland

frontwoman Kat Bjelland. This single leads one to assume that the forthcoming parent

HUTCD168). Coming from the North West

and conjuring up this gently-strummed slice

of rock-non is bound to attract comparisons

Oasis. This is pleasant, but lacks edge, and

it is uncertain whether The Burn are strong

MELANIE C: On The Horizon (Virgin VSCDT1851). This highlight from Melanie's

second solo album Reason was co-written

mmery, it should help revive interest in

by songsmith Greg Alexander, Gloriously

Reason, which made a swift exit from the

albums chart following initial sales on the back of lead single Here It Comes Again. DUST: Where You Wanna Be (Roots

LUNECD16). For what is likely to be his only

remix of the year, the mighty Roots Manuva

adds his throaty tones to a remix of Dust's

tune. With a surprising Dre-style production

SPORTSCD). With an unlikely sample from

sound, this is bound to attract attention

BENT: Stay The Same (Sport

uva Remix) (Bar de Lune

igh to take on Oasie at their own dame

with Richard Ashcroft and even a mellow

um is both raw and live-sounding

THE BURN: Big Blue Sky (Hut

times brings to mind Unchained Melody

KATASTROPHY WIFE: Liberty Belle

MULL HISTORICAL SOCIETY: Am I Wrong

ond offering from Colin MacIntyre's Us album is

(Blanco y Negro NEG146CD1). The

not quite as good as

The Strokes, Kings Of Leon favour an

altogether more Southern bluesy rock

has been added to the Xfm playlist.

year. It is the second single to be taken

KINGS OF LEON: What I Saw EP

### This fine, Xfm-playlisted track should see former Smashing Pumpkin Billy Corgan



(free2air 0148065F2A). est known for their 2001 hit Rapture, this New York dance duo return with another perfectly-formed pop-dance single. Though ss immediate than its predecessor, its

dreamy digital production and Nadia Ali's vocal give it personality. B-listed at Radio stibly chart-ba ASHLEY HAMILTON: Wimmin (Columbia XPCD2829). This pedestrian, jokey rock number - backed by a sexy/sexist video - is reminiscent of the sort of song David Lee Roth would have peacocked his way through 20 years ago. Robbie Williams co-wrote and sung backing vocals for Wimmin, which has just been C-isted at Radio One.

CHUNGKING: Making Music (Tummy Touch TUCH092CDS). This is accomplished downtempo lushness from Brighton's Chungking. It precedes their forthcoming debut album, which should be the perfet accompaniment to the long hot summer. SHANIA TWAIN: Forever And For Always (Mercury 9807733). This third single Twain's platinum album Up! is a little uninspired from the title down, but will connect with her huge audience and give her utive Top 10 hit. ONE TRUE VOICE: Shakespeare's (Way With) Words (Ebul/Jive 9201572). With Girls Aloud entering at number two last week, their Popstars rivals are in a great nosition to turn the tables following the disappointing chart fortunes of their debut I AM KLOOT: Life In A Day (Echo ECSCD140). This is sterling stuff from the Mancunian three-piece, who are resolutely ploughing their own furrow. John Bramwell's piougning their own rurrow, John Bramwell's sharp lyncism powers the group while the sinuous backing is refined and uncluttered. TAHITI 80: Soul Deep (Atmospheriques ATC 20217). This is catchy widescreen pop. from the French group, including enthusiastic vocals from the wonderfully named Xavier Boyer. Soul Deep has a breezy summer vibe, catchy and lifeaffirming. The new album Wallpaper For The Soul promises to be a rousing affair.

SAIAN SUPA CREW: Give Praise (Source) SOURCD086). Salan Supa Crew's latest offering pairs their laidback beats and

dextrous Gallic rhymes with the vocals of Ky-mani Marley. This powerful track, which

aves reggae and hip hop together

effortlessly, sounds good in any language



MANSON: mOBSCENE (Interscope/Polydor 9807726). B-listed at Radio One, this could well be Manson's biggest UK hit to date. The greatest living American returns with a big giam rock stomp and oh-so scary vocal over the top. Much has been made of the influences of pre-war Berlin and Thirties Hollywood on his latest album, but there is not much of that in evidence on

this monster - more T Rex

### of the week

STEREOPHONICS: You Gotta Go There To Come Back (V2 VVR1021908). The band's fourth



album sees vocalist and writer Kelly and writer Keny
Jones taking the producer's chair for the first time, resulting Jones taking the producer's chair for the first time, resulting a more focused, tighter sound with the band augmented with brass, strings and gospel backing vocals. Highlights are the glammed-up single fladame Helga, seven-minute tour de force Help Me, and the innocent, bilissful Getaway.

David Essex, this is a hypnotic slice of warped electronic pop from the Nottingham duo. Dirty synths give an Eighties flavour to proceedings, enhanced on electro-tinged mixes from Tony Senghore and Themroc. N-TRANCE: Destiny (All Around The World CDGLOBE282). Epic synths are the order of the day on this soaring trance-lite follow-up to the Top 10 hit Forever, which once again boasts vocals from Kelly a. With the dance act having chalked up 13 hit singles in the UK since their 1995 smash Set You Free, this tooks like being

NICK CAVE & THE BAD SEEDS: He Wants You/Babe I'm On Fire (Mute CDMUTE290). Sadly but sensibly, this double-A-sided second single from the Nocturama album doesn't attempt to foist the full-length, 15-minute version of Babe I'm On Eira onto the radio echadulas Nonetheless, it is still one of the songs of the year, and it is just a shame that there isn't a national radio station geared up to

gloomily romantic introspection, it includes new recordings of previous A-sides Fear Of Drowning and Remember Me.

PARTY OF ONE: Caught The Blast (FatCat FATCD27). Operating in the shadows and mile away from the "New Rock Revolution" Party Of One deliver an invigorating, tight and taut collection of trebly missives. The no-budget production succinctly captures the band's spirit and gives the Minnesotans GONZALES: Z (Kitty Yo KY02069), A Best

Of album up to a point, Z contains highlights from Gonzales's first three albums, albeit in re-recorded form. A crew of arch-popsters including Peaches, Louie Austen and Taylor Savvy add an extra dimension to tracks including Take Me To Broadway, Lover Tits and current single (Another) So-Called Party. SKIN: Fleshwounds (EMI 5841592).



Following 4m album sales with Skunk Anansie, Skin delivers a major step forward both creatively and artistically.

Introspective yet melodic, her voice has come on leaps and bounds, particularly on the stark opener Faithfulness, the piano-led You Made Your Bed and the beautiful Don't Let Me Down. It is a very personal record

GILLIAN WELCH: Soul Journey (Acony/ WEA 5046668682). By her own estimation, Gillian Welch's fourth album is a less troubled proposition than the previous three, but her deep roots in traditional American music are still evident. Solo songs such as Make Me A Pallet On Your Floor and I Had A Real Good Mother And Father are as bare as Wayside/Back In Time and Wrecking Ball are musically rich and textured. THE THORNS: The Thorns (Columbia 5113732). Fans of close-harmony West Coast rock rejoice, because this is Matthew Sweet, Shawn Mullins and Pete Droge's very conscious attempt to emulate the peaceful, easy style of the Eagles and Crosby Stills & Nash, For those not weaned on AM rock radio, much of it is rather sickly, and followers of the edgier work of Sweet and Droge will be a little disappointed. TRUBY TRIO: Elevator Music (Compost

140-2). Following several well-received singles and remixes, this German trio finally release their debut album. Blending soul, jazz and Brazilian influences with intricate beats, it also features classy vocals from the likes of Wunmi and Joseph Malik

### A L B U M reviews



playlist this kind of thing.

ROTTER FELS Shootenanny (DreamWorks/Polydo 4504588). This is another invigorating alb from E, Butch, Kool G Murder and Lisa

Germano, who have proved to be a reliable source of skewed rock thrills over the last few years. No massive new musical lations present themselves here, but E's stirring and retarded worldview still ages the listener like no-one else car SONIQUE: Born To Be Free (Serious/ Mercury 9800265). It has taken around two years, but the follow-up to Sonique's platinum-selling debut album Hear My Cry demonstrates her trademark powerful soul ocals and synth-powered dance music While the latest set does not represent a massive progression from her previous BRITISH SEA POWER: The Decline Of British Sea Power (Rough Trade RTRADECD090). A distinctive, musically tious debut from the Brighton-based outfit renowned for their live performances Decline... is not afraid to wear its emotions - as well as its Eighties influences - on its sleeve. Ranging from angular post-punk to

This week's reviewers: Dugeld Baird, Phil Brooke, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nick Tesco, Simon Ward and Adam Woods.



AUDIO RIII IVS. Edo War (Source CDSOUR073). This eagerly nticipated debut confirms that Audio Bullys' Simon Franks and Tom Dinsdale draw from familiar elements - Franks' Two-Tone inspired laddish vocals over Dinsdale's monstrous beats and soundtracky samples - to create a distinctly new and English sound. But for a dance record, Ego War is also a varied, song-based offering: the Streets-style introspection of 100 Million and thoughtful new single Things sit with the heavy-hitting Real Life and stomping hit We Don't Care. he authentic sound of the suburbs

# **CLASSICAL BRITS TRY TO OFFER BEST OF CORE AND CROSSOVER**

After sparking controversy last year with thunderous performances by high-profile crossover artists, Classical Brit Awards organisers have responded to their critics by scheduling a show that aims to marry prime-time TV appeal with artistic integrity. Andrew Stewart reports

ussell Watson unwittingly put his new status as UN Goodwill Ambassador to the test at last year's Classical Brit Awards. The People's Tenor headlined the third annual show at London's Royal Albert Hall, opening proceedings with a version of Freddie Mercury's Barcelona and a heavy rock arrangement of Jerusalem. Four exotic dancers, alleged to be on the books of Peter Stringfellow's club, added to the message of

Watson's high-octane performance.
The loss of 300,000 viewers within the relevised show's first five minutes delivered a different yet equally clear message to the organisers of the Classical Brits and to the urder classical music business. By straying into pop territory, the formerly faultless Watson discovered the limits of the classical market's tolerance for crossover a rances by the OperaBabes and Mike Batt's The Planets did little to calm industry insiders and media critics' fears that the Ciscsical Brits had nlummeted downmarket This year's show, which bursts into life Thursday night (May 22) and is set for ITV1 prime-time broadcast on June 1, reflects a positive response to criticism of its predecessor. Opera singers Cecilia Bartoli and Bryn Terfel, violinist Maxim Vengerov, and megastar Italian tenor Andrea Bocelli are among the acts on the performance roster, while the likes of Sir Colin Davis, Sir Simon Rattle, Renée Fleming, Murray Perahia, Chloë

Hanslip, Mstislav Rostropovich and Arvo Part

Classical Brit Awards chairman Rob Dickins admits that last year's show fell short of the standard established in 2001. The approach this year, he says informed by the belief that core classical alues can sit

are all in line for the seven awa

comfortably with those of crossover, assuming that both aspire to the highest possible standards. "I think last year as very marginal, but I think we took one or two steps too many away from our classical roots," he says, "We wanted to redress the belance a little bit this year, to avoid straying nto variety show territory. That's not where we want to be. The idea is to be all things to all people, but within the limits of what is recognised as classical music.







Classical Brits line-up: Simon Rattle (above) and Murray Perahia (top right) are on the shortlist, while Bryn Terfel is among the performers director of Universal Classics & Jazz, is

Those limits will be carefully noted by Keith Clarke, editor of leading trade magazine
Classical Music, who has spoken out in past years about the distance in type between award-winning artists and those performing onstage. "If they are moving towards being less frightened about presenting genuine classical music, good luck to them," he says.

"The message from 'We wanted to redress the balance a the first Classical Brits enneared to say 'Don't little bit this year, to avoid straying into be frightened of classical music, it's

- Rob Dickins, Classical Brits chairman violins'. After that, the message was unless classical music is in your face and over-amplified, you're not going

just rock'n'roll with

to enjoy it. If they're back-stepping from that, I'd welcome it and I think the audie loome it too Universal Classics has clearly invested

heavily this year in presenting its core artists as part of the Classical Brits performance package, while maintaining its commitment to quality crossover acts such as Bond, Bocelli nd Aled Jones. Bill Holland, divisional

convinced that the widest range of classical tastes have to be served within the context of a prime-time television show. "A little bit of controversy is never a bad thing," he says.
"But we have genuinely listened to our

critics as an industry since last year. There's no sense in calling something the Classical Brits unless it bears a relationship with the world of classical music. This year's a will be the most credible. For it to survive, the show has to appeal to a classical market, even if that is viewed in its broadest sense."

Holland adds that the Universal's marketing campaigns for key core and crossover classical artists now take account of the considerable selling clout generated by appearances on the Classical Brits. The show's clear value in sales terms directly influences the company's release planning. The promotional opportunity of the Classical Brits makes it a very significant event in the calendar," he says. "If you look at televised

Proms concerts, they are nowhere near as effective when it comes to promoting an artist as the Classical Brits." - Alun Taylor, Sony Classical the Classical Brits

usually voiced in the broadsheets by columnists who have never

seen the show, comes as no surprise to Rob Dickins. "That's par for the course for any of our Brits packages," he says. "We want to cause ripples throughout the classical world, but recognise that it's important not to veer too far into the light entertainment world

Performances at last year's show by Watson, Operababes and The Planets certainly had more in common with light entertainment than high art, suggest some industry outsiders, "The winners' list has always looked perfectly kosher," says CM's Keith Clarke. "Where the show has fallen down in the past is that its performers have had little relationship to the list of winners."

Rob Dickins explains that such comments were not wasted on his Classical Brit Awards committee, which also considered the reaction from the show's production staff and the BPI classical committee. "In my bones, I felt that it went too far in the wrong dire and needed to be pulled back towards classical values," he says. "I would say that we had to do this if crossover acts were to maintain their power in coming out of the classical world. If any music loses its roots, then it becomes less effective. Sony Classical's general manager Alun Taylor

has little time for those who cite the Classical Brits as a symptom of classical music's terminal decline. "With Vengerov, Bartoli and Bryn onstage you can't start wrangling about the quality of the show. There you have one of the world's finest violinists and mezzosopranos, and the world's finest bass-baritone It doesn't come any better. The key thing this year is that the show manages to match commercial appeal with artistic integr

Above all, adds Taylor, the Classical Brits provides a rare chance to expose classical artists to a television audience infinitely larger than anything drawn to specialist

'The key thing this year is that the show manages to match commercial appeal with artistic integrity'

programming on BBC Four, "It is the only broad-sweep television show we have for these artists," he says. "As such, it has to embraced by the whole business. By swinging back towards traditional classical artists, this

year's show might help dismiss the view that people are no longer buying mainstream classical music. Universal has no problems selling Cecilia Bartoli and I have no problems selling Murray Perahia, so the doomsayers Rob Dickins suggests that it is important for

the Classical Brits to establish its artistic parameters, however widely set, and give focus to an area of the industry that has

made capital from diversity To deliver a television audience of 3m to 4.5m is remarkable, when you consider that

broadcasts of classical music rarely draw more than 800,000 viewers," he says. "I've always believed that if you present classical music in a glamorous, theatrical way, people will respond who would otherwise switch off immediately."



variety show territory'

Russell Watson: last year's high-octane show was seen as a turn-off by some viewers





And the nominations are...

# All Orchestral Orchest



















# **CLASSICAL TITLES IN VANGUARD AS LABELS DABBLE IN SURROUND**

While consumers' take-up of new formats such as SACD and DVD-A has so far been modest, classical labels have continued to test the water with a growing list of releases. Shrinking manufacturing costs may also help cut prices at retail, writes Andrew Stewart

agree that the latest direct-stream digital technology and multi-channel surroundcount recording techniques represent significant advances. Selling that message to a general public hardened to claims of "new, improved" products is likely to prove a tougher deal than convincing audiophiles that more genuinely equals more. The competing formats of SACD and DVD-A have clouded the sumer vision of audio heaven, especially so for those who prefer clutter-free living

moms and remain wedded to hi-fi stereo. In the early days of compact disc, the classical market helped drive hardware and software sales. Retail demonstration discs were drawn mainly from the classical catalogue, while audio standards were set to tickle the ears of classical connoisseurs. The titest sound carriers look and feel like compact discs, are arguably more immediately impressive in heavily engineered nonclassical repertoire and retail at a premium price. In recent months, Universal Classics & Jazz has added its weight to Sony Classical's existing commitment to the SACD medium while EMI Classics has kent faith

with digital audio.

consumers to SACD and DVDA has been underwhelming. And yet the market-leading classical majors and a host of indies have continued to test the SACD waters with a steady release of titles and the promise of hetter retail deals to come. Chandos Records. the Colchester-based indie noted for the sound quality of its recordings, joined the SACD market in March with the release of



Richard Hickox (left) and Ivan Fischer; behind SACD recodings for Chandos and Decca several new titles and catalogue lewe least Richard Hickox's acclaimed version of Britten's War Requiem and his Gramophone Award-winning account of Vaughan Williams London Symphony. "We will see how costeffective they are at the end of the year says sales manager Ginny Cooper, "Clearly for an independent company such as ours the production costs have to be offset by

sales. As far as long-term investment in the medium goes, we're reserving judgement at present.\*

Linn Records are among other small labels to offer SACD titles. The UK market has to date generated very small retail returns, with onthly figures per disc often amounting to no more than 15 units sold. Those buying multi-channel discs scarcely represent a serious force to grow the independent sector's market share, although consumers may respond to a better deal on pricing. From July, the Swedish BIS label is set to release certain new titles only in hybrid SACD format to retail at the full price point for conventional

"it's important to be there in the market," says Ginny Cooper. "Companies like Chandos may well eventually release SACDs only, given that one can play these discs on a conventional CD player. But until the time that manufacturing costs fall, SACDs will remain in the wings." She adds that SACD pressing costs are expected to drop by the end of this year, allowing companies and retailers to revise the price of enhanced format discs. Fullprice Chandos discs usually retail at £14.99 per unit; meanwhile, the company's SACDs



are presently pegged at £17.99. "I have to say that I'm surprised at just how far the UK market is lagging behind the rest of the world. Perhaps price is critical here," she adds.

white the Uk trade has been slow, Chandos and other labels have been flooded by requests from the Far East market for SACDs. Consumers in mainland Europe, especially Holland and Belgium, are also eager to see a rapid extension to the range of SACD classical

Universal's strategy on surround sound has shifted in recent months, influenced by the spread of Sony's SACD technology and the arrival of new DVD players with onboard SACD chips. Ban Pateman, director of DVD for Decca Music Group, explains that while the company is likely to retain an interest in DVD-A its attention is now

marketing SACD titles The key to consumers adopting any new format will be the

- Ginny Cooper, Chandos Records presence in homes of eurmundsnund systems," he says, "Our policy is to record wherever possible with surround sound in mind and make those recognings available on the carrier that consumers tell us they are most interested in. At the moment, that

Although Pateman concedes that classical consumers have not flocked to SACD with the same passion as they did to CD, he points to the high percentage of classical titles on offer from all companies in the SACD format. "The SACD retail market is small but growing," he says. "Around 30% of SACD titles are sical and there's a high percentage of jazz there as well. There's certainly strong interest in classical music in the new format." He adds that select titles will be issued in future nly as hybrid SACDs, including a new recording of Bartók's Duke Bluebeard's Castle from Gramophone Award winners Ivan Fischer and the Budapest Festival Orchestra

"The message we want to emphasise is that we are in the business of presenting our new recordings in a persuasive form," he says. Although we believe that both DVD-A and SACO are outstanding carriers, at the moment

we feel that the best vehicle for these recordings is SACD. The fundamental point is that we want to deliver new recordings in an enhanced format that consumers are happy to invest in." Universal has around 30 classical titles in its SACD catalogue, with two or three

new titles pegged for release each month. Klaus Heymann, founder and managing director of the Naxos label, says that he remains open-minded about the best enhanced sound carrier for surround sound recordings. However, his company has released a handful of DVD-A titles and

remains committed to firmly on producing and 'I have to say that I'm surprised at just that format at present 'DVD-Audio is a format how far the UK market is lagging that appeals primarily to audiophiles and people behind the rest of the world' who own home cinema surround sound systems," he says.

"Since the number of these installed systems is presently far greater than SACD systems, we've onted for DVD-Audio in the first place. Heymann's decision to embrace DVD-A technology was based on sound business principles. However, he says his company could swiftly issue SACD releases to respond to any change in market conditions.

The US and Far East are far ahead of Europe in terms of the number of cinema surround systems installed, which is why DVD-Audio does very well in the US," says Heymann, "It would do better in the Far East were it not for the very strong market position there of Sony, which is backing SACD. However, the market is shifting towards DVD-Audio and the latest car audio systems used DVD-Audio, not SACD, I believe that the SACD format has been devalued by the release of

Naxos DVD-A format releases include

### BEST OF THE SACD RELEASES

RENEE FLEMING DEL CANTO: Asias bu Rellini, Donizetti, Rossini, Fleming: Orchestra of St (Decca 470 621-2)



This disc's stereo versi Grammy for best classical vocal performance. In SACD surround sound the clarity and warmth of Fleming's fine singing are intensified, thanks to a natural balance between front and rear

MOZART: Requiem; Adaglo & Fugue in C minor. Scottish CO/Mackerras (Linn CKD 211). Linn's latest SACD release stakes its claim on musical grounds, backed by an inspired performance of Robert Levin's edition of the Requiem and demonstration

BEETHOVEN: Symphonies Nos. 5 & 7. Vienna Philharmonic/Carlos Kleiber (Deutsche Grammophon 471 630-2). These cre-digital recordings remain top

Vivaldi's The Four Seasons, Holst's The Planets, Grofé's Grand Canyon Suite, Elgar's Third Symphony and Shostakovich's Jazz Barry Holden, marketing director of Naxos

distributor Select UK, says he is encouraged by the rate of UK business for the most popular among those titles, even though it falls far short of the retail demand for Naxos's budget CDs. "What's interesting here is to see if there's a long-term market developing," he says, "Although we've shipped an encouraging 250 of the Shostakovich in two months, I don't think that title tells us much yet about retail sales. No one would be surprised to hear which of the two other four titles have sold. The Vivaldi is shipping 50 to 75 copies a month, while the

Holst is shipping up to 100 copies a month.

That's not negligible in the UK market. The



Beethoven catalogue Ambient richness hallmarks of their multi-

and denth are channel remastering exposing a presence of sound absent from earlier 16-bit stereo

etc. LSO/Hickox (Chandos CHSA 5001). Some might argue that the 2001 Gramophone record of the year winner is unbeatable in conventional stereo, although the added acoustic vibrancy and perspective of its SACD incarnation amount to significant advantages. to significant auvantages. VIVALDI: Violin Concertos. Carmignola; Venice Baroque Orchestra/Macon (Sony Classical 087733). The surround-sound medium suits the passionate, improvisatory style of Giuliano Carmignola's fiddle playing, projecting the soloist centre stage and raising the overall emotional temperature of

VAUGHAN WILLIAMS: A London Symi

these thrilling performances. Planets has so far sold nearly 1,800 copies which shows there's interest out there. Holden says that surround sound discs,

whether DVD-A or SACD, are currently attracting the audiophile market. He argues that good sales will initially depend on careful deration of repertoire and the marketing of titles that have a fighting chance of recovering the high authoring costs associated with the surround sound medium. He admits that UK sales of SACD titles from Select's client labels have been negligible, although he suggests that the proposed downward re priging of BIS titles could kick-start interest in ist releases in super audio surround sound. "There may be a market emerging for nonular classics in surround sound," he says, where the customer thinks the format might lend a piece something more than it would have in ordinary stereo."



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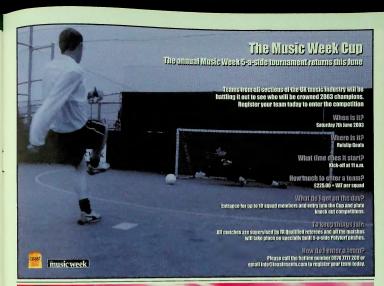


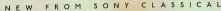






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WADIOUS- Moute 0699962). With encouraging sales grum Onus, Universa

has assembled a third collection of 20 dance and direct classics. To allow the inclusion of their full 12 ns, they are spread over two CDs. As a result, the epic and rarely compiled 17-minute version of Donna Summer's introductory hit Love To Love You Baby is here in unabridged form, as is Inner Life's spectacular 10-minute version of Ain't No Mountain High Enough which redefines the song as a string driven disco bauble with a blistering Joselyn Brown vocal. Change, Teena Marie, Tom Browne and even Cher also turn up to the party.



Soul (Castle CMRCD 730). This fine ollection of pop/soul

Sixties and Seventies covers several bases, taking in Northern Soul hits such as I've Been Hurt (Bill Deal) and Goodbye Nothing To Say (Nosmo King), Chelsea chartbusters including Swing Your Daddy (Jim Gilstrap) and Rise A Wild Horse (Dee Clark), black Brits such as The Foundations (Build Me Up Buttercup) and Sweet Sensation (Sad Sweet Dreamer) and engaging lesser-known tracks including Denver by Clyde McPhatter to create an edifying closuppotes and a low price

### Lionel Richie (038012), Can't Slow Down (Moto 0181202), Dancing On The Ceiling (0383002).

Expanded and remastered for the first time, Lionel Richie's first three solo albums, dating back to 1982 86, were enormously successful, all selling multi-platinum and spinning off no fewer than 14 hit singles between them. Spanning pop, R&B country and even Latin they remain the defining recordings of the former Commodore's career. They are now backed by demos, unreleased tracks and extended versions, with Can't Slow Down's stunning 20th Anniversary edition being stretched to a spectacular double-disc set by the inclusion of every single 12-inch



Rockers Uptown and shows his excellent taste again with this collection culled from the extensi archives of Trojan, Letts divides the tracks into one CD of vocal material and one of instrumentals, including just the right mix of big hits and obscure dubs to maintain interest throughout, also making sure he represents all the major players and a one of a kind label with a reputation second to none am

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### OFF THE RECORD CONTEMPORARY HIT MUSIC RADIO HIIST ADAPT TO SURVIVE IN 2003

Are external factors really the only reason the contemporary hit music radio (CHR) stations have been suffering in Rajar recontly? contemporary his music radio (CHR) stafform have been suffering in Fally are notified to the product of the contemporary has a fine stafform file 2200 New Yest and KILL So Anglesh shaw also not been proceedingly format-fragmented markets. They are still making money from those stations, as taken had to become more focused on their audience and a stilled with being removed from the stafform of th

afrig - stations: Since teens shape "the hits" for everyone, they are the ligence to watch. But they are notoriously fickle.

So, many of the big US city radio stations have had to regularly define their youth sused CHR

tew York's WNEW

atted to CHR

'CHR stations which add the full mix of hits into their duviime line up this vegr will be the winners'

and has recomment as Blink 102.7 with its strapline as "music entertainment and systo". Blink also uses content partners, MTV, CNN and AOL pairs, Blok sko uses content partners, NTV, CNN and AU, hackes a new spin ow what used to be 190 AG radio. Makein, in recent months, Anvil Lavigne, Pink, Codalpsy, branches and the content of the conte

and still be room for Kajagoogool in 2003, there should also be playlist space for new styles

in 2003, there should also be playlist space for new style of music, from the growing UK Aslan hip hop scene (Panjat MC) to the reggae hybrids of Scan Paul and Wayne Wonder CRB stations which want to keep alive this truly great femat and which add the full mix of hits Into their daytime up this year will be the winners. Those who do not will

ely lose. No doubt they'll have their excuses ready.

Jeff Smith is a radio and music consultant, and former

Radio One and Capital FM executive • Off The Record is a personal view

### THE BIG QUESTION HAS THE LIVE MUSIC SCENE MISSED WEMBLEY STADIUM AS A VENUE?

Wembley has been missed by the big acts, but places like wickenham, Hyde Park and Crystal Palace are all benefiting from shows that would normally be held there. Its closure hasn't affected our business, as the size is so o ent. When it re-opens, the big shows will move back there as it will still have the prestige of a world famous venue."

Martin Hopewell, Primary Talent International managing director "You deal with the realities and there isn't a question now of playing Wembley Stadium because there's no Wembley Stadium there. instead, you work with the remaining parts of the jigsaw. Whatever they're going to build on that site isn't going to have the same

on that site isn't going to have the oppeal as before because it wasn't just about playing a uge-capacity stadium but about playing Wembley Stadium,

Ingscapacity statum out about playing wembley status the stuff of school boy dreams. Paul Hutton, Metropolis Music director "Missed is the wrong word. If anything, London and the South East rather than the UK has suffered. Artists their can do three or four stadium-sized shows would do Cardiff, one in Scotland, Newcastle and Manchester and so they have missed out on one in the south. But then places like

nave missed out on one in the south. But then paces like Milton Keynes and Knebworth have benefited, with Eminem and Robbie playing there." Vilay Solanki, Shazam music and marketing director "I guess we've missed it a little bit. The Rolling Stones would typically do it and bands such as Oasis. So they are aving to find other options and maybe structure tours dif-erently. But I don't think it has changed people's lives."

Daryl Robinson, McKenzie Group Limited group development manager \*There are plenty of venues and locations in this country which are 50,000-plus capacity.
And new sites have been developed, such as Cardiff stadium and Manchester Trafford) Cricket Ground. So the loss is for those people around London and artists

who can't bear to play anywhere else except London." Solomon Parker, Concorde International Artistes director "Yes, but there are only a few acts that can play there. I've never had one, but would dearly love to, I've seen Oasis and loads of other bands there; it's a great day out

Wembley National Stadium chief executive Michael Cunnah last week re-confirmed that music events will play a part in the newly-built venue

DIARY

Remember where you heard it: This Thursday is Ivor Novellos Day, which, for some reason, always tends to be sunny. But definitely expect the warmth of the sun this year thanks to one of the lifetime recipients... Confusion is surrounding the use of Muse's cover of Feeling Good in the new Nestlé TV campaign for Nescafé and, more specifically, who gave permission?... France's national strike last week nut the brakes on a trip to the BPI by the French envoy championing a lower VAT rate for music. The UK had been the final country on Francois Leotard's visit ahead of presenting a report to the European Commission and EU finance ministers. Over in Dublin, HMV's retiring Jim Peal was the man of the moment at the retailer's conference last week. as he was honoured for a staggering 43 years service. "This guy has inspired me and inspired so many people " saluted HMV Group COO Brian McLaughlin (pictured, right, with Steve Knott (left) and Peal (centre)), who also confessed in front of 250

delegates he should have paid more attention to

"If only I'd listened to half of what he told me I'd never have made the mistakes I've made in my career," added McLaughlin... Among the other award



Drake (store manager of the year), Steve Edwards (divisional manager), Neil Taylor (regional manager) and Gordon Dick (outstanding contribution)... So which of the West Midlands regional FM licence hopefuls blew their rock music credentials by misspelling Slipknot in their application?... It is a sad sign of the times that Metallica felt unable to play any of the songs from their forthcoming St Anger album at last week's Folsom Prison gig. After all, if you can't trust closelyguarded men with no access to recording equipment or the internet not to post your new stuff online, what hope is there for copyright in the free world?... Barely a fortnight after Apple struck a blow for authorised downloads, expect a new paid-for download service within days from an altogether less official source... Pon fans may well have noticed new singer Jamie Pearce plugging his debut single for indie Cent Records on tour with the likes of Blue and Liberty X. But, despite the big push on his track, a barcode error meant the otherwise chartbound single limped into the chart well beyond the 100 mark last week...

Tickets for this year's Music Industry Trusts dinner honouring young Rob Dickins are now on sale. Ring the BPI's Kelly Coxall on 020 78031300 (Kelly.coxall@bpi.co.uk)... A science award has been created in honour of former Stanley House studio manager and designer Brian Gaylor, who died recently. Donations to the award at Gaylor's daughter's Portsmouth High School should be sent to the Brian

Gaylor memorial account at Bluetile Farmhouse. Great Ryburgh, Norfolk NR21 7AQ. A memorial service for Gaylor is planned for next month...



rest of the UK was yet to properly catch on, Music Week named Justin Timberlake's Justified as one of its albums of the year, with Like I Love You on its 10 top tunes of 2002. Five months on, the world has got wise, with the Timberlake live steamroller becoming one of the gigs of the year, too, over the past fortnight. To mark the arrival of the tabloid darling to these shores, Jive took the opportunity to hand over a nice shiny disc representing treble-platinum and 1m UK album sales. Pictured handing over the prize are Jive managing director Steve lenkins and general manager Tine Wisby.

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### upfront club promotion

Moloko "Forever More" (Echo) M Factor "Come Together" (Credence) Ladytron "Evil" (Telstar)



### alternative/student promotion

Stereophonics "Madam Helga" (V2)
Paul Van Dyk "Nothing But You" (Positiva)
Deftones "Minerva" (Maverick)
Goldfrapp "Strict Machine" (Mute)



### commercial club promotion

This Feeling" (London)

Jennifer Lopez "I'm Glad" (Epic)

Scooter "The Night" (Edel)



### radio/tv promotion

Nio "Do You Think You're Special" (Echo) Michael Woods/Imogen Baily "If U Want Me" (Incentive) DJ Sammy "Sunlight" (Data)

### breakbeat/nu skool breaks

Benny Banassi "Satisfaction" (Data) Dave Gahan "Dirty Sticky Floors" (Mute) Laquer "Behind" (BMG)



### radio/tv promotion

**Fast Food Rockers** "The Fast Food Song" (BTD)
Maksim "Flight Of The Bumblebee"
(EMI Classics)
Emma Holland "From Now On" (Jive)