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# musicweek

## BMG starts Zomba integration talks

by Martin Talbot  
BMG is hoping to begin integrating the Zomba Group by April, after beginning the process for the first time a week ago.  
The major took the first steps towards merging Zomba with its global operations, as the two companies' most senior executives met in New York.  
The opening meeting of the major's integration steering committee brought together top executives of BMG worldwide, headed by BMG chief operating officer Michael Smellie, with top Zomba executives including Juv/Silverstone president Barry Weiss. It is understood that members of the committee will visit key territories over the coming weeks to talk to senior staff about

the merger, two months after BMG concluded a \$2.74bn deal to buy the 75% in Zomba it did not own from founder Clive Calder.  
Before any integration can press ahead, BMG must put together a proposal for approval by the Bertelsmann board. It is understood that it is targeting March to make this presentation, ready to put its plans into action by the end of March or in April.  
A BMG spokesman tells MW it is open-minded about the timescale and that it does not want to be held to any dates, but that it is keen to move forward with the integration.  
"At some point this spring we want to have a plan in place," says the spokesman. "It could be late March or it could be April, but we



**Smellie: heading committee**  
are not holding ourselves to any specific date."  
A Zomba source says the process is being handled with sensitivity. "It seems to be being done carefully," he says. "BMG paid a lot of money for Zomba; they need to get something back. And the most valuable thing they have bought is the culture."

The integration process is being led by BMG corporate development senior vice president Maarten Steinkamp for the record operations outside of the US.  
News of BMG's plans for Zomba came last week amid speculation that discussions had resumed with EMI over a possible merger, reviving the talks that broke down in 2001 over regulatory issues. While a spokesman for BMG says it does not comment on rumours, analysts suggest that talk of the merger could have some mileage.  
US Warburg media analyst Helen Snell says, with Bertelsmann looking to IPO in 2005 or 2006, it will be keen to put its music operation on a firmer footing.  
"If they thought they could come

up with a neat way of reversing into EMI and ending up with a minority stake in a strong music company, they would probably be keen to do so," she says. "And it makes sense for both of them to take out a lot of costs and improve profitability."  
EMI's shares rose by 10% on the week from 157p on Monday to 173p following the speculation, although a spokeswoman said that she too could not comment. It is understood, however, that EMI is open to the possibility either of a merger with BMG or Warner Music, while venture capital investors have also approached the company over the possibility of a buy-out deal, although "nothing substantial has developed", according to sources.

Busted's (pictured) eponymous album was due to explode into the Top 10 yesterday (Sunday) after its sales increased 140% last week on the back of airplay for their second single Year 3000, itself aiming for a Top Five singles debut. The Universal-signed pop-punk trio's previous best position for the album was 30 during its first week of release last October. "We have a great cross-section of support at both media and retail, which is a great headstart on acts which are launching from scratch this year," says Island Records Group general manager Jason Iley. Other artists whose albums are enjoying a resurgence after a relatively disappointing Christmas include Jive's Justin Timberlake, whose Justified set is expected to move up in this week's Top 10.



## Hewitt backs industry on piracy

The British trade and industry secretary Patricia Hewitt has spoken out against rampant music piracy, as the industry gathers in Cannes for this year's Midem.  
The minister highlights - in one of two guest columns by government secretaries in this issue of Music Week - the impact of piracy on the international music industry, while also underlining a strong UK performance in the face of falling global sales.  
A fortnight ago, Hewitt met with Thailand's prime minister Thaksin Shinawatra, who agreed on the

need for a crackdown on pirate product originating in the country.  
Meanwhile, in another MW guest column, French secretary of state for culture & communication Jean-Jacques Alligot calls for a reduction of VAT on recorded music as a means of reviving the ailing market, saying it is "crucial" to the health of the record industry.  
Alligot stresses that a cut in VAT could be an "efficient lever" against piracy, by reducing the gap between the price of a legitimate record and the illegal alternatives.  
● see Dooley's Week, p38

## BPI plots Midem swoop on UK pirates

Cannes is set to be the scene of high-profile music piracy arrests this week, with the BPI and French authorities expecting two British pirates to descend on the Midem convention.  
The BPI's anti-piracy unit has been working in tandem with its equivalent in France, the SODP (Société Civile des Producteurs Phonographiques), to track down the two bootleggers.  
British unit chief David Martin believes there is good intelligence to suggest that both catalogue pirates are planning to visit Midem to sell their illegal product. "In other years they have gone to Midem, but not gone to the Palais des Festivals," says Martin. "They



**Midem: piracy arrests planned**  
have been cute and worked from their hotels. But there is some suggestion they may go in the Palais this year and we will be on the look out for them. If they do show up, they will be arrested and dealt with."

Martin was, understandably, unwilling to unveil further details about the men or the intelligence he has, for fear of jeopardising any operation. However, he adds that both pirates are known to the French authorities and that the French police would be involved in any action this week.  
Arrests of pirates at the world's biggest annual music industry convention would be another feather in the cap of the BPI's anti-piracy unit, which has scored a number of successes in the past year including the recent recovery of valuable Beatles tapes and its high-profile clean-up of Glasgow's notorious Barras market.

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newsfile

RADIO TO BE HONoured AT MUSIC WEEK AWARDS

Radio and music DVD are to be honoured with dedicated awards for the first time at Music Week's annual awards to be held in London's Grosvenor House on March 6. The accolades for judged categories are as follows: PR award (January 24); producer of the year (January 28); marketing campaign (January 29); radio station (January 30); music DVD (January 30). Awards entry forms are available from Louise Stevens on louise@musicweek.com or 020 7579 4242.

T.REX TO PAY TRIBUTE TO MICKY FINN

Mickey Finn (pictured) T.Rex are understood to be considering playing memorial concerts in several European countries in tribute to the band's former bongo player, who died in Croydin's car crash last Saturday aged 56. Plans for the funeral are still underway. Demon is also planning a tribute to Finn with a double T.Rex CD compilation due out in March.



PARSONS TAKES CHAIRMAN ROLE AT THE WARNER/AOL AS CASE QUITS

Time Warner CEO Richard Parsons is taking on the additional role of chairman of the group following the decision of AOL founder Steve Case to finally bow to shareholder pressure and quit the group last week. Although Case was the architect of AOL's 2001 acquisition of Time Warner, the merged group's shares have slumped some 70% since the deal. Parsons is expected to take up the new post on May 16.

GAMES LICENSING COMPANY LAUNCHES REDDIO LABEL

Coschille, the music consultancy which specialises in licensing music for the games industry, is launching a record label called CouchSounds at the end of the month. CouchSounds, whose first release will be the soundtrack for Infragames game Furious Karting, will work closely with publishers and games companies to market the soundtracks alongside games.

AIM GIVES BOARDROOM SEATS TO DUCKWORTH AND SEAR

Independent trade body AIM has moved to replace two vacancies at board level with the appointment of Amato Distribution general manager Tony Duckworth and Damon Music Group commercial director Adrian Sear. Both executives' gaps were left following the resignations of Piramide's Steve Mason, who was no longer eligible to be an Aim member following BMG's acquisition of the distributor's owner Zomba, and Eliza Tyrell, who has left Grand Central Records.

OLIVERS UNVEIL NOMINATIONS FOR TABOO AND OUR HOUSE MUSICALS

Madness musical Our House and Boy George's show Taboo last Thursday received three nominations each for this year's Olivier Awards. They are both vying for the best new musical award, while Our House's Michael Gibson is up for best actor in a musical and the show's choreographer Peter Darling is also nominated. Taboo's Ewan Morton wins a mention in the best actor category, while Paul Baker is nominated for a supporting role in a musical. Sharon D Clarke of Queen musical We Will Rock You is also nominated in the supporting role category.

WISE BUDDAH SECURES RADIO TWO COMMISSIONS

Wise Buddah has won a series of radio production commissions from Radio Two. Mark Goodier's (pictured) company, which last March suffered the collapse of its broadcast production arm, has secured documentaries with the station on David Gray and Rod Stewart along with separate six-part series on Bille Holiday and Courtney Pine. Goodier describes the return to the sector as "a gentle start".

mw playlist

**SUGAR JONES FEAT SHORTY PHANTOM** — Days Like That (Zux Mix) (Envy) The heat is rising on this souped-up mix of the Michelle Escoffery and All Terrain-penned song (single, bc)

**DJ FORMAT** — We Know Something You Don't Know (Genuine) Infringling Brighton B-boy enrals Jurassic 5 members onto his latest platter resulting in astonishingly good hip hop. Check the radio for more ABC-format and Format (single, bc)

**MELANIE C** — On the Horizon (Virgin) This killer cut from second album Reason is sure to be locked on the airwaves all summer long (from album, March 10)

**VARIUOUS** — Rewind 2 (Ubiquity) Second in an excellent series where classics are reworked, covered, remixed and generally fiddled with lovingly. Contributions from Herbert, Terry Callier and Nicola Scott makes this an essential listen (album, February 18)

**AUDIOLABE** — Cochise (Sony) Check out Mary Anne Hobbs' Radio One rock show this Wednesday for the first session from metal's Artist supergroup (single, out now)

**TWEE** — Bougie2Nite (East West) This killer sleeper up-tempo cut from the Missy project's debut album is finally nearing release (single, bc)

**50 CENT** — In the Club (Shady Records) Set to be the track that takes 50 Cent overground in the summer (single, bc)

**INME** — Overgrown Eden (Music For Nations) Watch this British rock trio go from strength to strength on the release of this impressive debut (album, February 3)

**JAMISON FEAT ANGEL BLU** — I (True J/J-02) A great result for the strongest garage act in years (single, out now)

**LEWIS TAYLOR** — Stoned Part 1 (Slow Joid/W) With five dates this week backed by sessions on Radio One and Two, the momentum keeps on growing (album, out now)

Jamieson calls for gun summit with ministers

The Government has resisted overtures from the record industry over the guns-in-music debate, following recent criticism of hip hop and rap lyrics from ministers David Blunkett and Kim Howells.

The BPI last week received an acknowledgement of receipt from the Home Office, after executive chairman Peter Jamieson wrote to Blunkett proposing talks over concerns at violent lyrics.

But the Home Secretary's office appears to be dismissing suggestions of a summit meeting. A home office spokesman told MW, "There is absolutely no indication that [there will be a meeting with] the rap music industry or other musicians".

However, she adds that one of the



Blunkett: office replied to BPI

proposals at a recent gun control meeting chaired by Blunkett was a move to "encourage the positive anti-gun voices from within our communities, including those in the music industry". She adds that one of the other issues that arose at the meeting was giving musicians

more access to government.

In turn, the Department of Culture, Media and Sport — which counts culture minister Kim Howells among its staff — echoes the Home Office comments. A DCMS spokesman says that there are no "follow-up plans" to discuss Howells' comments that rappers were partly responsible for the climate of violence that contributed to the deaths of two Birmingham teenagers.

Peter Jamieson welcomes the Government response. He says, "I take it as a huge positive — it means they've read the letter and the points we were making have been taken on board. It suggests that their focus is not on record companies."

Pop idol wins plus BMG 15 Brits nominees

by Paul Williams  
BMG is reaping the rewards of its most successful 12 months to date by more than doubling its Brits nominations in just a year.

The major grabbed 15 nominations in the 2003 shortlist unveiled at Abbey Road studios last Monday, compared to seven nods a year earlier, as it capitalised on Pop Idol's phenomenal singles sales and the imported successes of Pink, Avril Lavigne and Foo Fighters. BMG music division president Ged Doherty says his group's nominations are "nicely balanced" between UK and international categories. "The only thing missing off for me was Electric Blue Parade, but in terms of all the acts, we've got a good mixture of pop, R&B and rock and it's good to see Pop Idol reflected in the nominations," he says.

Indeed, Will Young and Gareth Gates account for six of BMG's seven British nominees for the February 20 event. The pair's triple stowings are only bettered by four spaces for Locked On/WEA London's The Streets, who make up half of

THE CORPORATE BREAKDOWN

Company	UK nominations	International nominations	total
Universal	9	7	16
BMG	7	8	15
EMI	11	4	15
Warner	5	3	8
Capitol	5	3	8
Telstar	3	0	3
X	1	2	3
V2	2	0	2
Independent 1	1	0	1
Mo	1	0	1
Naya	1	0	1
Relentless	1	0	1
Sanctuary	1	0	1
Wall of Sound 0	1	0	1
Zomba*	1	0	1

\* Listed separately from other acts as awards year runs before buyout deal

Warner's total tally, and Polydor's Ms Dynamite.

"With Ms Dynamite, it takes us into a new stage of the artist's life and hopefully to a wider audience," says Polydor joint managing director David Joseph. "I was particularly glad of the breadth of the nominations for her and I think the most important one is to be nominated for best British album."

Island's triple nominees the

BRITISH MALE SOLO ARTIST

Billy Bragg (Poly); Craig David (Wilstair); David Gray (JHT/East West); The Streets (Locked On/WEA London); Robbie Williams (EMI)

BRITISH FEMALE SOLO ARTIST

Sophie Ellis Bextor (Poly); Ms Dynamite (Polydor); Beverley Knight (Parlophone); Alison Moyet (Sanctuary); Bron Durr (Heavenly/EMI)

BRITISH DANCE ACT

Electric Blue (Parlophone); Doves (Heavenly/EMI); Sugababes (Island); Oasis (Big Brother/Sony); BRITISH SINGLE Atomic Kitten — The Tide Is High (Get The Feeling) (Innocent); Gareth Gates — Anytime Of Us (Squid Music)

BRITISH SINGLES

Atomic Kitten — The Tide Is High (Get The Feeling) (Innocent); Gareth Gates — Anytime Of Us (Squid Music) (S/BMG); Gareth Gates — Unchained Melody (S/BMG); Liberty X — Just A Little (V2); Will Young — Anything Is Possible/Keepin' Myself (S/BMG)

BRITISH LIBRAN ACT

Beverly Knight (Parlophone); Big Brovaz

THE BRITS 2003 NOMINATIONS IN FULL



Ms Dynamite: four nominations

(Poly); Craig David (Wilstair); Daniel Bedingfield (Polydor); Ms Doreen (Innocent/Earstar); Ms Dynamite (Polydor); Romeo (Relentless/Independent); Rochelle Hunte (V2); Dido (Ninja Tune); So Solid Crew (Mercury); The Streets (Locked On/WEA London)  
BRITISH DANCE ACT  
Chemical Brothers (Virgin); Groove Armada (Pepper); Jamiroquai (S2); Koshman (Arstar); Sugababes (S/BMG)  
BRITISH SINGLES  
Atomic Kitten — The Tide Is High (Get The Feeling) (Innocent); Gareth Gates — Anytime Of Us (Squid Music) (S/BMG); Gareth Gates — Unchained Melody (S/BMG); Liberty X — Just A Little (V2); Will Young — Anything Is Possible/Keepin' Myself (S/BMG)  
BRITISH LIBRAN ACT  
Beverly Knight (Parlophone); Big Brovaz

Sugababes are placed alongside Brother/Sony's Oasis, just as three EMI Recorded Music acts in the key best British group category, with 2001 winners Coldplay, Doves and Innocent's Blue all nominated. The trio are part of an overall 15-strong show by the label, which boasts three international nominations for Blue Note/Parlophone Norah Jones.

"Norah's nominations are obviously a fantastic recognition for an incredible year and are in very strong categories," says Capitol Music UK president Keith Wozencroft. "Coldplay are again in the best album and best band sections, which are two categories which mean a lot to the band."

EMI's strength in UK repertoire is also highlighted, with its locally signed acts gathering 11 nominations.

Warner has eight mentions this year compared to just seven in 2002 and Sony ventures, while the indie sector's nominations haul is more than half it achieved in 2002. It includes a first Brits nomination for Sanctuary through Alison Moyet in the best British female category she won in 1985 and 1988.

INTERNATIONAL MALE SOLO ARTIST

Bob Dylan (Parlophone); Eminem (Parlophone); Macy Gray (Ninja); U2 (Universal); Bruce Springsteen (Columbia)

INTERNATIONAL FEMALE SOLO ARTIST

Missy Elliott (Elektra/East West); Norah Jones (Blue Note/Parlophone); Alicia Keys (J); Avril Lavigne (Arstar); Pink (Island)

INTERNATIONAL ALBUM

Eminem — The Eminem Show (Parlophone/EMI); Norah Jones — Come Away With Me (Blue Note); Parlophone; Alicia Keys — Songs In A Minor (J/BMG); Missy Misdandotto (Arstar); Red Hot Chili Peppers — By Your Side (A&M)

INTERNATIONAL GROUP

Foo Fighters (RCA); Nickelback (Roadrunner); Red Hot Chili Peppers (Parlophone); Rokycki & Kelly White Stripes (XL)

INTERNATIONAL BREAKTHROUGH ARTIST

Norah Jones (Blue Note/Parlophone); Avril Lavigne (Arstar); Nickelback (Roadrunner); Shakira (Epic); White Stripes (XL)

STANDING CONTRIBUTION TO MUSIC

Tom Jones (V2)

Universal Music TV is revving the musical soundtrack of the 'somethings' school years to launch one of the biggest new compilation brands of the year. The record company has teamed up with hugely-successful website Friends Reunited, which brings together old school and college pals, for a series of compilation albums and other spin-offs, including concerts this summer and proposed TV specials. Forty-two Eighties classics, including Soft Cell's (pictured) Tainted Love and Come On Eileen by Dexys Midnight Runners, have been put together for the venture's first project, a double Friends Reunited CD. It is being issued on January 27 and is backed by an extensive marketing campaign. UMTV managing director Brian Berg says the partnership will extend beyond the usual theme compilation releases. "It's not just looking at albums, which is the obvious area for us, but it's linking in other multi-media opportunities like live gigs and other potential brand extensions," he says.



## HMV claims bigger sales as retailers' sales slump

by Paul Williams

HMV's combined sales of DVD and other entertainment products are on course to match those of music for the first time in the chain's history.

Although its music sales are still rising, the sector contributed just 54% of HMV Europe's total sales for the six months to October 26 last year, compared to 61% during the previous period. At the same time, DVD captured an ever greater share of the chain's sales overall, with turnover in the past year alone rising by 120%.

HMV Group chief executive Alan Giles points to the huge rise DVD played in another record Christmas and new year for the retailer, as total sales increased 9.7% and like-for-like 4.2% in the five weeks to January 4 2003. Figures also issued last Tuesday for the half year to October 26 show total group sales rose 4.3%

and 2.5% on a like-for-like basis.

"The shape of what we sell is gradually changing, but first and foremost HMV is a music retailer," says Giles.

HMV Europe's music sales and market share improved "marginally" over the year and played a key role in Christmas trading, thanks to releases from the likes of Coldplay and Elvis. The division's total sales grew 13.4% in the five-week Christmas period and 5.6% on a like-for-like basis.

"The business did exceptionally well to deliver the results in a difficult environment, not least when you think like-for-like of 5.6% was on top of 16% like-for-like last Christmas and 14% the year before," says Giles.

Virgin Retail also reports strong growth in DVD sales, rising 100% for the year as games also performed well. "In common with many other retailers, Christmas was a tough period, but sales in January have been



Coldplay: boost to music sales

positive and shown good growth over the previous year," says managing director Alan Randall.

Entertainment sales helped to improve the fortunes of the Woolworths Group, whose shares grew 1.3% last Wednesday after announcing a "significant" increase in profitability for the year and a "satisfactory" Christmas. The turnover of its entertainment businesses lifted

## Capital FM's head of music quits station

Capital FM network's head of music and programming strategy Jeff Smith has parted company with the group, to explore what he describes as "new opportunities" in broadcasting.

Smith joined London-based Capital FM as programme controller from Radio One in 2000. He moved last summer to his most recent position at the group, where he oversaw music and programming across its Capital FM Network stations.

Smith, whose previous responsibilities will initially be covered by group programme director Keith Pringle, says, "I have always sought fresh challenges so I am looking forward to exploring new opportunities as I leave Capital during what is an exciting period for the broadcasting industry."

## m w comment

### MERGER TALK TO RUMBLE ON



Three years after Miferm 2000 sizzled to the announcement that EMI was planning a marriage with Warner Music, merger is firmly back on the agenda.

EMI was the key beneficiary last week, its shares shooting upwards on the vague word that cosy chats had begun again with BMG.

Before Christmas the talk was of EMI and Warner – perhaps carried by Eric Nicoli's friendship with Tim Warner's Dick Parsons – and the clear suggestion is that venture capital investors have been enclinging EMI in recent weeks.

You don't need to be a reader of the runes to deduce that something is afoot and that there will be movement before the year is out.

Developments look almost inevitable. And there should be no surprise in that – no smart chief executive would rule out any initiative which can maximise a company's performance at a time when profitability is declining and reducing overheads has become essential.

What form any changes will take is pretty unorthodox right now however.

Sure, EMI's shares are currently pretty cheap, and could perhaps coax a music industry newcomer to snap them up, if only to break up its assets. But, even at EMI's current price, the real – and perceived – state of the global industry does not make music a particularly attractive investment right now.

What is most likely, it seems, is some coming together of two of the majors to create an operation to rival Universal. EMI and Warner would be a good fit by virtue of their relative strengths in Europe and North America. But the same can also be said of BMG and EMI, although BMG seems to have enough to deal with handling the integration of Zomba. And, of course, we do not yet know precisely what Andrew Lack's brief is in his new role chairman and CEO at Sony Music.

What was intriguing last week was that, despite official refusals to comment on "rumours", the speculation would not go away. Indeed, even those within the companies in question appear to accept that such consolidation is likely, if not certain.

While all such speculation keeps the industry buzzing over the coming months, it has its clear pitfalls however. At a time when the customer's pound, dollar or euro is tougher than ever to secure, the music business can barely afford a period of trading water.

Personally, I share the concern of one executive I spoke to last week that 2003 could prove to be a year of bad news. It has a string of companies grapple with merger plans, internal restructuring and rationalisation.

It is a mistake we can ill afford to make.

martin@musicweek.com

## Maurice Gibb: down-to-earth talent behind Bee Gees' hits

David Most, a long-time close friend of the Bee Gees and their promoter for the past 18 years, pays a personal tribute to Maurice Gibb

"My overriding memory of Maurice is as a genuine, friendly guy. He was a down-to-earth and very natural man, who in the decades I was privileged to call him a friend, stayed true to himself and those close to him. I can genuinely say I have lost one of my closest friends.

I first met Mo in the late Sixties when we became friends and attended events and functions together. During the Seventies we both became so busy with our careers – he with the band and me with the publishing business – that we lost contact. Then, by complete chance, in 1985 my wife bumped into Norma, Mo's wife, in the supermarket. Within minutes we were on the phone and catching up when we had left off – and making a date for a party later that week.

It was at that party that the boys,



Gibb: great sense of humour

Mo, Robin and Barry, all looking for a change of direction after Saturday Night Fever, asked me to work with them. Maurice sent me a great demo with a fabulous drum sound he'd created in his garage. That song was 'You Win Again' and I'm proud to have been involved in the record that brought them back to prominence.

Mo was very into creating sounds, but he was the quieter one of the group. His brothers and myself know just how much he contributed to the

Bee Gees' music, both in songwriting and sounds.

Barry and Robin have said that they will make another album; they had all agreed that should anything like this happen they would carry on as the Bee Gees, and I'm sure they'll come back with some fantastic songs in Mo's memory that he'd be proud of.

Maurice was very loving and, when he was around, you could guarantee there would be laughter. He was always laughing and really enjoyed the traditional style of British comedy such as Hancock's Half Hour and the Carry Ons – all the boys do.

Mo's brothers are obviously devastated, as are his two loving children and his devoted wife Norma. I was around when they lost their younger brother Andy and for them to have to go through this again is just terrible.

His family and all his friends, myself included, are going to miss him terribly.

## Band's best of set to leap back into charts


The Bee Gees' most recent best of was poised to return to the Top 40 yesterday (Sunday), following the death of group member Maurice Gibb.

Their Greatest Hits: The Record, released just over a year ago, was experiencing a week-on-week sales rise approaching 500% as it moved towards the Top 20 in advance of yesterday's chart.

The band's last studio album This Is How I Came In, a Top 10 hit last April and unusually featuring lead vocal tracks from Maurice, was also sharply picking up sales in the wake of the Gibb brother's death on January 12 in Miami, Florida.

His death, aged 53, came after he suffered a heart attack during an operation.

A private funeral service was held for Maurice at Riverside Gordon Memorial Chapel on Miami Beach last Wednesday, with mourners including Michael Jackson and his first wife Lulu. It is understood a memorial service is being planned.



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newsfile

**INTEREST MOUNTS IN RI HOPEFULS**  
PR company Hall Or Nothing's record label Crystal Songs will release a single by one of the acts featured on Radio One's unsigned One-Music week, Four Day Hombre's First Word Is The Hardest will be issued on April 23. Another act featured on the unsigned playlist, Manchester rapper Motley, has signed an endorsement deal with US street clothing brand Ecko and has also been confirmed as the support act on the Stereo MC's forthcoming tour.

**ASTLEY PLANS BARBARA B LAUNCH**  
Dance industry veterans Steve Glimmer and Bob James of Asylum Management are preparing to launch new artist Barbara B, despite not being signed to a record company in the UK. US production company Rox Star Productions is funding the independent launch of the singer in the UK and is hiring a team of independent experts to handle promotion, marketing and press. Barbara's material has been produced by Danish production team Deekay, who are also managed by Asylum.

**THIS WEEK'S BPI AWARDS**

**ESP-1** ALBUMS: Romeo Sold Love (silver) Original Soundtrack Lord of the Rings — The Two Towers (silver) Jay-Z The Blueprint 2 (silver)  
SINGLES: Cheeky Girls The Cheeky Song (silver) Westlife Unbreakable (silver)

Source: BPI. Table shows latest new awards in the seven days to Friday January 17, 2003

# Distribution deals to send Asian scene overground

by James Roberts  
Britain's vibrant Asian urban music scene is moving further towards the mainstream, with some of the key labels in the genre striking distribution deals which will see their releases stocked in High Street record stores.

Independent labels including Movie Box, Envy, Unlouchables and Nature! — which have each scored huge success through non-traditional retailers and whose releases regularly sell between 10,000 and 150,000 copies — have struck deals with Brothers Records for distribution (via Universal).

"Retail is really positive about it from a mainstream market place," says Brothers' co-managing director Ian Titchener. "It's a very vibrant market that has a completely different mindset," he says.

Panjabi MC's Mundaan To Bach Ke, which was on course to chart in the Top 10 yesterday (Sunday), is spearheading awareness of the scene's crossover to the mainstream.

"A lot of these labels are more established than people realise, but the fact that it is crossing over now is very exciting," says Raj Roma, managing director of Envy. "It's not a fashion thing or a phase, it's a cultural thing so it's not going to go away. Panjabi MC has given it a great spin and it is good for other Asian artists to see



Sanj (left), Panjabi MC: leading the UK-based Asian explosion

their music racked in HMV."

This week sees Warner dance release Urban Explosion, a compilation that collates the key tracks from the scene. Leading Asian urban artists including Sanj, Metz & Trix, Rishi Rich and RDB feature alongside mainstream urban tracks from Missy Elliott and Sean Paul, highlighting the extent to which Asian sounds are influencing urban producers such as Timbaland.

"Urban Explosion is a good example of where the scene is at right now," says Radio One's Nihal, co-host of the station's Asian show. "It's a bit like hip hop was 20 years ago, a bit shady but with some great music being produced. The sound now is an amalgam of hip hop, garage, R&B and soul with bangras."

The vibrant scene is currently



Stuart: leading the UK-based Asian explosion

at the attention of many major labels, who are keen to share in the expanding market. But cherry-picking artists and taking them out of their environment — which has happened in the past with acts such as Columbia's Bally Siggoo — is not viewed as the answer.

Nihal says the major labels are unlikely to be allowed to repeat such mistakes, but they could play a role in helping with marketing and sample clearance.

"It's like when UCI cinemas started picking up on the fact that there was a huge market for Bollywood movies, when they were placed alongside things like Harry Potter," he says. "When the records start to be stocked in HMV and chart return shops they will start to chart."



Oldham: unveiled first signing  
Oldham signs The Hiss, with Astoria gig planned

Former NME Journalist James Oldham has unveiled details of the first signing to his new Universal-backed venture Loog Records.

Astoria four-piece The Hiss will release their debut single for the label on February 17. "They write brilliant songs and they've got loads of them," says Oldham, who first heard about the group while working at the paper last summer. "I got held of their demo after a couple of other bands told me about them," he says.

The Hiss will begin recording their debut album in March at London's RAK studios, with production duties being handled by Owen Morris. "The band's favourite record of all time is The Verve's A Northern Soul, so it seemed to fit perfectly," says Oldham.

Ahead of the single release, a limited run of 500 copies of a "triple A-side" single — comprising tracks from the band's original demo — will receive a low-key release.

The Hiss are set to play London's Astoria on February 12 as part of NME's series of Awards Shows.

CD1

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Dee Dee "The One"

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Jan Wayne  
Total Eclipse Of The Heart

Product features:  
Club Mix  
Pez Tallett vs Northstarrz Remix  
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product

Jan Wayne "Total Eclipse Of The Heart"

Following up 'Because The Night' with another anthem... already a major hit in Germany and Top 5 on MW Pop Chart in the UK.

Stuart  
Free (Let It Be)

Product features:  
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Swag Edit  
Rezureance-Q Remix  
Original Vocal Mix

product

Stuart "Free (Let It Be)"

Long established as a major record in the north-west, this catchy disco-house track is now set to explode nationally. Top 5 on MW Pop Chart.

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# 'It's always the one who was most into the music and not fame' — Mel C

by James Roberts

As measures of success go, selling 3m copies of your debut album is fairly conclusive of victory. But that view depends on from what side of the 3m figure you are standing.

"I went from selling 35m albums with the Spice Girls to 3m solo, so I was like, 'is that it?'," says Melanie C. "People said 3m on a solo album is pretty good, so I'm happy."

Despite her initial shock at the figures, the reality is that Melanie C is by a long stretch the most successful solo Spice Girl. Initially a slow-burner, her 1999 debut *Northern Star* went on to sell 500,000 copies in the UK alone (thanks to a series of airplay and sales smashes, including *Never Be The Same* Again and *I Turn To You*). But the fact that it was Melanie C who achieved the feat — and not Geri Halliwell or Victoria Beckham — remains a surprise to many.

"When the group it wasn't a surprise, but perhaps it was to the outside world," she says. "I was always the one who was most into the music and not fame. The fame thing can be fun at first, but it chapsens what it's really about."

The parallels with Robbie Williams' trajectory career path are obvious. And listeners to Melanie's second album Reason may also detect a few Robbisms in the songs, which straddle a wide spectrum of styles. While cynics may accuse Melanie of using different styles in a bid to cover all commercial bases, she knows herself that was not the case.

"It was only at the end of recording the new album when I suddenly thought, 'Hang on, what if nobody likes this?'" she says. With standout tracks such as *On The Horizon* (written by Gregg Alexander and Rick Nowels) and lead sin-



Melanie C: the songs on her forthcoming second album are strikingly personal

gle Here It Comes Again (written by Melanie, Marius De Vries and former Blow Monkey Dr Robert Howard) and some classics should prove to be of little importance. Recorded during 2002, the songs are strikingly personal — a reflection of the issues Melanie was coming to terms with at the time. Perhaps Reason's key characteristic is its honesty, making the album such a refreshing listen. "It's pretty much me on a plate," says Melanie, summing up the record's ethos perfectly.

"I worked with some really good people that were very encouraging," she says. These included Phil Thornalley, Pat McCarthy, Gary Clark and Damien Le Galliac.

While Melanie was busy recording, her

record company Virgin was going through its own changes, which resulted in Melanie delivering an album to a very different company to the one that handled *Northern Star*. "I was left to my own devices while I was recording this album. My A&R man in LA, Ashley (Newton), had left so I didn't have anyone looking over my shoulder."

Such changes could be unsettling to some, but Melanie is looking forward to working with her new team. "There is a really good vibe there now, with the new Massive Attack album, Richard Ashcroft and my new record. I think they will have a good year."

Indeed, Virgin is equally vibed about Melanie's comeback, judging from early res-

tions from media and retail. "People have been very open to her as an artist — there is a lot of love for her," says the label's head of media Steve Morton. "She seems to be the one Spice Girl that has gained any respect as a solo performer and her music is perceived to be a million miles away from what the Spice Girls did."

Melanie is also hoping the restructured company is better placed to score US success with Reason, something that eluded *Northern Star* despite encouraging early signs. "Northern Star was an album with potential to crack America and it had the hooks — *Never Be The Same* Again (with Lisa Lopes) was just one of them — to match. *I Turn To You* was a big airplay hit in places like Miami, but by the time it came out the interest had moved on," she says.

There are other things being dealt with differently this time round. With *Northern Star*, Melanie juggled solo duties with Spice Girl commitments for the group's third album, *Forever*.

"I never wanted to make that album, as I had already begun work on *Northern Star* and didn't want to stop," admits Melanie. "No-one in the group could be bothered with it at the time. We were all knackered. I guess we were trying to prove we were capable of making an album as a four-piece."

Speculation of a Spice Girls greatest hits comeback is denied by official channels — for the time being. But if Reason manages to fulfil its huge potential for Melanie, it might just prove to be the long-awaited hook needed to hang such an all-encompassing gift power revival on.

The single *Here It Comes Again* is released on February 24. Melanie's second album Reason will follow on March 20.

## SOLO SPICE: HOW THE GIRLS HAVE FARED ON THEIR OWN



Unstoppable: Spice Girls at the height of girl power

The Spice Girls' sales as a group were spectacular — their 1996 debut *Spice* sold 2.9m copies in the UK alone, the follow-up *Spice World* in 1997 clocked up impressive 1.57m sales (although the third, 2000's *Forever*, managed just 258,000 copies) — but the reaction to the five spin-off solo careers has been mixed.

**MEL B** Kicked off her solo career with a duet with Missy Elliott, *I Want U Back*. Her debut album in 2000, *Hot*, proved to be anything but, shifting around 50,000 copies. Currently working as a TV presenter, Mel has no immediate plans to continue her solo recording career.

**VICTORIA BECKHAM** Despite enjoying the highest post-Spice Girls profile, Beckham's solo musical output has fared the least well. Her 2001 eponymous album has sold just 49,500 copies to date. However, she is currently recording new material after signing a new record deal with Telstar, which is anticipating a release by April.

**EMMA BUNTON** Bunton enjoyed moderate success with Virgin for her 2001 solo album *A Girl Like Me* (£17,000 sales), which included the number one single *What Took You So Long?* As well as taking on a series of television presenting roles, Bunton last year reunited with former manager Simon Fuller who is understood to be plotting her musical comeback.

**GERI HALLIWELL** The first Spice Girl to launch a solo career benefited from being first off the block, scoring 481,000 UK sales for debut *Schizophonic* in 1999. Second album *Scream If You Wanna Go Faster* sold less well, with 141,000 takers in the UK. Following Halliwell's role as a judge on *Popstars*: The Rivals, she is understood to be working with fellow judge Pete Waterman on material for her third solo album. Sources close to Halliwell expect new material to be released via EMI Records by the summer.



## TOM MCRAE JUST LIKE BLOOD

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## FRENCH TALENT WINS HEARTS WORLDWIDE

French  
talent  
2003

The French certainly have a way with beats and melody – and that's certainly emphasised by this, *Music Week's* second French talent CD. Following on the success of last January's offering, *MW* again offers a selection of glorious sounds ranging from the well-known, such as the diverse talents Saïan Supa Crew and Yann Tiersen, to many other names you may not yet know. And what value at a full 77 minutes and 40 seconds...

**TRACK 1 TROUBLEMAKERS: Get Misunderstood (Guidance/Plas).** This haunting tune is taken from the Marseilles trio's *Doubts & Convictions* debut album, which was highlighted by UK major ratings from *Moby* through to *Ministry, Music and DJ* on its initial release last year. Re-released in March with two new bonus cuts, it encapsulates all that is glorious about their fresh take on a sound which is influenced by blaxploitation-style funk, Sixties movie soundtracks, jazz and oldschool hip hop. [Web: www.troblemakers.fr](http://www.troblemakers.fr)

**TRACK 2 TONY ALLEN FEAT. TY: Woman To Man (Wassie).** Lagos-born Allen is best known as the drummer in Fela Kuti's band, who uses a unique style including all four of his limbs. Now, he is building his own reputation, nominated in the African category in the BBC World Music Awards 2003, taking the Afrobeat theme and running with it. This grunting, grinding, relentlessly rhythmic tune, from his Home Cooking album, typifies an approach which combines African-influenced funk with gritty lyrics.

**TRACK 3 NO JAZZ FEAT. MANGU: Cendelia (Warner Jazz).** The No Jazz quintet, who bring together jazz, hip hop, acoustic and funk sounds in a sweetening melting pot, have been building a loyal live following through intensive touring over the past two years. This summery latin-jazz infused delight is the first single from the eponymous album which has been produced by veteran desk man Teo Macero, who has overseen recordings for legends ranging from Thelonicus Monk and Charles Mingus to Miles Davis and Art Garfunkel. [Web: www.nojazz.net](http://www.nojazz.net)

**TRACK 4 RUBIN STEINER: Guitarranda (Platinum/BMG).** This sumptuous, jazzy swinger comes in mixes by Nirja Tuno and French Friends among others. As well as this track from the parent album *Wunderbar* by Dres, Steiner is the electronic project of Fred Linder, spanning his own in-studio output and stage band the Rubin Steiner Project, through which he weaves hip hop, house and breakbeat rhythms into jazz harmonies. [Web: www.rubinsteiner.free.fr](http://www.rubinsteiner.free.fr)

**TRACK 5 NAAB: Imagination (Bloom Records).** Taken from the Saïan Halleloum album, this racing technologically tinged offering is typical of the output of this Brest-based artist, who unites funky basslines with electro and keyboards, featuring tablas and gamsi within a breakbeat jungle sound. [Web: www.naab.net](http://www.naab.net)

**TRACK 6 SAÏAN SUPA CREW: The Beat (Demo Version) (Source).** One of the most established acts across any genre in France, the 'crew' need little introduction, as the country's leading rap outfit of the past few years. It may only be a demo, but this infectious funky groover from France's premier hip-hop troupe is truly exceptional. [Web: www.saian-supacrew.com](http://www.saian-supacrew.com)

**TRACK 7 THE YOUNGSTERS: Confidential Music (P Communications).** This Montpellier duo comprise Gil De Gamin and Olivier M., who will mark four years working together this year. This necessarily infectious dancefloor filler highlights their leading influence. Detroit techno embellishing it with a Moroder edge and a Hi-Nasty flashback to the years when electronica was fresh, cool and sexy. [Web: www.theyoungsters.fr](http://www.theyoungsters.fr)

**TRACK 8 SINEMA: In My Eyes (Blackjack/Universal).** The first single from the album *Love Emulator*, this Frenchy/Italian disco-house track looks set to become a true classic, with its Eighties-influenced sounds, powerful house beats and a cool vocal from JD Davis giving it true pop crossover potential. Due for release later this spring through Polydor UK. It is a hot tip to chart. [Web: www.sinemamusic.com](http://www.sinemamusic.com)

## by Marie Agnes Beau, director, French Music Export Office in London

France's record sales have grown steadily in volume and diversity in recent years thanks to a combination of radio quota legislation, a vibrant live scene and strong exports. These factors have encouraged French producers to invest in artists who are strongly backed by a culture-oriented government.

Strong copyright laws, levies protecting private copying and reinforcing the live scene, artists' privileged social status and various subsidies for the performing arts have encouraged French music professionals to collaborate across different sectors of their industry and to lobby their government for change.

The 10th anniversary of French Export Office for Midelem is one example of the fruitful partnership between the state and the music industry: export sales soared from 4m to over 40m units, supported by a network of 10 offices around the globe. It is also an opportunity to meet major French artists who have succeeded the world, thanks to initial support in the UK – Dimitri From Paris, Air and Gotan Project are



JACK DE MARSEILLE

and recalls every school disco you ever loved. Glorious.

**TRACK 9 AGORIA: La 11ème Marche (Plas).** This absorbing journey by Agoria – aka Sébastien Devard – has already received support from Tong and Fontaine at Radio One and brought comparisons with Laurent Garner. A Phil Keenan mix has turned it into Tong's Essential New Tune. A re-release is due later in the year, after the second single which will follow next month.

**TRACK 10 ROUGE ROUGE: L'Amour (Wagram).** A kind of 'super duo' comprising Parisian DJ Jean Croc and Grand Prix Football Club's Nicolas Emma, this duo's debut album peddles a style of electronic pop inspired by classic French singles of the Sixties and Seventies. This track sparkles with atmospheric cool – a sumptuous example of their art. [Web: www.rougeorange.com](http://www.rougeorange.com)

**TRACK 11 YANN TIERSEN: La Parade (Labels/Virgin).** Having come to attention as the composer of the soundtrack to the Amélie movie, Tiersen's beautiful track offers further cause for enthusiasm, featuring the vocals of Lisa Germany against a lean-inducing piano line. It is taken from his latest album *L'Absenté*, which has attracted a swathe of acclaim, labelled his most ambitious and accomplished yet featuring other contributors such as Divine Comedien's Neil Hanon and Dominique A. [Web: www.yanntiersen.com](http://www.yanntiersen.com)

**TRACK 12 PATRICK KAAS: If You Go Away ('Ne Me Quitte Pas') (Columbia).** Kaas has been perhaps the most famous exponent of French chanson for more than 15 years. This sultry croonathon is taken from her *Plano Bar* album which features a string of tracks which also feature on the soundtrack of the film *And Now... Ladies & Gentlemen*, in which Kaas plays alongside Jeremy Irons in her first on-screen appearance. [Web: www.sonymusic.fr/kaas](http://www.sonymusic.fr/kaas)

**TRACK 13 LO'JO: L'Une Des Siens (Emma).** Comprising six musicians from Angers and Arjou but based in the Loire Valley in Western France, Lo'Jo were first formed by Denis Penn in 1982 and offer a genuinely seductive, rootsy soundtrack. This, dubbed, rhythm-driven track brings together North African instrumentation with the traditional French accordion sound to create something quite awesome. [Web: www.lojo.org](http://www.lojo.org)

**TRACK 14 CÉSARIA EVORA: Sodade (BMG).** An unusual superstar maybe, but Cape Verde-born Evora is a legend in the seas between French and African music. This marvelously jaunty number is taken from the album *Antiphony*, which gathers together the finest moments from eight albums between 1988 and 2001. This is a new version of one of Evora's most famous tunes, in duet with Bonga, one of the greatest vocal artists in African music.

**TRACK 15 DUOUDU: Le Retour D'Ulysse (Label Bleu).** A unique collaboration between two players of the oud – a North African lute – DuoUD blend traditional and contemporary French sounds to create a unique blend. Born in Algiers and Tunisia respectively, the two members – who are nominated as best newcomers in the BBC World Music Awards – use its sumptuous sound to create a fascinating mix, as filled by this track, which is taken from their *Le Retour D'Ulysse* album.

among the acts who will pick up their first export awards on Monday (20) at 5pm.

The campaign to reduce VAT on records is another result of this strong partnership. Past experience in France has shown that major benefits can flow from such a move – reducing the retail price enables more sales, encourages diversity and artistic risk-taking and helps in the fight against piracy. The French Culture Minister's column in this issue (see Dooley p39) underscores these arguments and the French Government is committed to engage its European Union partners in building a consensus in order to strengthen Europe's musical industries.

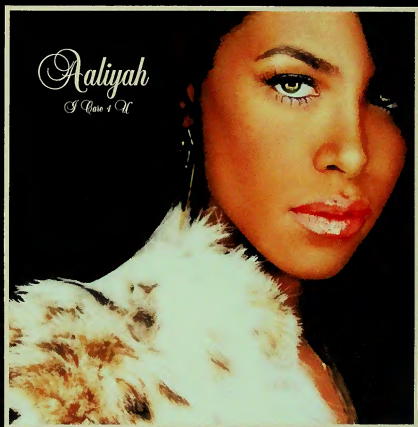
The tracks selected for this year's French music compilation highlight how French artists continue to be inspired by club culture in the UK and beyond to create new hybrid styles which also translate in amazing live performances.

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CLASSICAL news

by Andrew Stewart

DECADANCE LINES UP VALENTINE'S RELEASE

Ministry Of Sound and Demon Music Group's Decadance Records joint venture, which was responsible for last year's best-selling classical compilation, is hoping to repeat the chart success of its Classical Chillout Gold with the January 27 release of the Classical Love Album. The three-disc set has been compiled to offer what Demon sales and marketing director Danny Keene describes as "the most romantic music of all time".

The Classical Love Album is clearly positioned to address the Valentine's Day market. Its packaging, however, follows the clamshell box and artwork style adopted for Classical Chillout Gold, helping locate the product in the minds of that title's 200,000 UK consumers.

"This superbly-packaged three-CD set will no doubt capture many consumers who bought Classical Chillout Gold as well as the Valentine's Day consumer," says Keene.

Reportage for the Classical Love Album has been chosen with a broad audience in mind, with the Prelude from Wagner's Tristan und Isolde and Beethoven's Moonlight Sonata joining Memory from Lloyd Webber's Cats and the theme from Love Story.

Decadance is set to invest £250,000 into an aggressive campaign structured to capture a large slice of the Valentine's compilation mass market. Advertising slots have been booked on Channel 4 as well as peak-time ITV, GMTV and daytime television. The album will also generate targeted national press ads and a number of co-op ads.

MANAGEMENT BUYS OUT KOCH FROM UNIVERSAL

The company's pre-Christmas management buyout has ensured ongoing service for classical clients of Koch Universal, formerly known as Koch International UK Ltd. The Koch management team, persuaded by its labels to seek independence from Universal Music Group, renamed the company as RSK

Entertainment. It retains its international spread of independent labels, with Supraphon, Chantel Classics, NMC and Silva Classics prominent among them.

Koch International became part of the Universal Music Group in February 2002. The new company will retain its independent sales team and offices, while BMG handles product distribution.

"It has been a very interesting time," says former Koch UK MD and RSK co-managing director Rasmus Patani. "We have always run the company as a standalone and our decisions to both diversify and maintain our third-party focus have paid dividends. We are now free to enhance our roster and I think our forward schedule is very strong."

DG ROLLS OUT ORIGINAL MASTERS

Deutsche Grammophon's deep catalogue contains some of the greatest classical recordings ever made, its strengths magnified by long-term relationships with outstanding artists.

And Original Masters, inspired by the success of the yellow label's Originals catalogue brand, offers a limited-edition series of boxed sets devoted to the work of individual performers and ensembles.

The line rolls out this month with five boxes of rare material lifted from the company's vaults and digitally transferred, including conductor Eugen Jochum's first complete cycle of the Beethoven symphonies, a six-disc set of five recordings made by the legendary Wilhelm Furtwängler between 1944 and 1953, and the complete concerto recordings of German pianist Wilhelm Kempff.

Andrew Stewart can be contacted by email at [AndrewStewart@compuserve.com](mailto:AndrewStewart@compuserve.com)

ALBUM of the week

NEW YEAR'S CONCERT 2003: Dances by Johann Strauss I & II, Josef Strauss, Weber, Beethoven, Vienna Philharmonic/Hannocourt (Deutsche Grammophon 474)

Vienna's Musikvereinsaal has the potential 250-2). The annual New Year's concert at Vienna's grand Philharmonic orchestra and to slip from celebration of the former imperial city's great fame to become a cynical marketing opportunity. Under the guidance of Nikolaus Hannocourt (pictured), making his second appearance at the event in two years, the music making stands supreme. There is a freshness about these performances that complements the orchestra's military precision, with passionate abandon and discipline mixed in magical order by the inspired Austrian conductor.

REVIEWS

For records released up to 3 February 2003

MAHLER: Symphony No.8; SCHÖNBERG: Die Jakobsleiter. Soloists; SWR SO/Gielen (Hänssler Classic CD 93.015 (2CD)). Michael Gielen's earlier recording of Mahler's

Eighth Symphony was one of the highlights of Sony's Essential Classics line. This new version, recorded in Freiburg in 1998, preserves the fast speeds of the work's first half and creates an intensity throughout thanks to the conductor's visionary understanding of score and text and superb singing from soloists and the EuropaChorAkademie. The SWR radio production is outstanding, as is the recording of Schönberg's oratorio Die Jakobsleiter. BERLIOZ: Arias from Les Troyens, Romeo et Juliette, La Damnation de Faust etc. Alagna, Depardieu, Gheorghiu; Orchestra of the Royal Opera House/Billy (EMI Classics 5 57433 2). Marketing activity for this album, released to mark the 200th anniversary of the witty romantic French composer's birth, includes

full-page colour advertising in Gramophone, a national retail poster campaign and retail co-op ads. The compilation of Berlioz extracts, on paper at least, appears unpromising. Thanks to Robert Alagna's heart-on-sleeve singing and his huge emotional commitment to this repertoire, the recorded results are irresistible. Impassioned contributions from the tenor's wife Angela Gheorghiu and Gérard Depardieu's narrations add to the disc's artistic and market appeal.

BEETHOVEN: String Quartets Op. 95 & 127. The Lindsay (ASV CD DCA 1116). This, the sixth release in the Lindsay's second recording cycle of Beethoven's string quartets, fully justifies the faith shown in the group by Sanctuary Classics, especially so in the elegiac, life-enhancing playing inspired by the slow movement of the Op.127 quartet. WR and subtly inferior the same work's performance, offering a strong contrast to the troubled emotional world of the String Quartet Op.95, the so-called "Sensory". This release is backed by ads in the specialist classical press.

gavin bryars a portrait



gavin bryars a portrait

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Gramophone Magazine (March issue)  
BBC Music Magazine  
MUSO Magazine  
The Independent - Nick Kimberley  
The Daily Telegraph - Ivan Hewitt

RADIO:

Classic FM - Natalie Wheen  
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# CELEBS PING GARD FOR FRENCH ACTS' UK AMBITIONS

Dance music from pioneers such as Air and Daft Punk has helped boost sales of French music abroad between 1992 and 2000 from 1.5m to 39m units, inevitably making the PR process a whole lot easier. However, the language barrier remains a major obstacle, Adam Webb reports

Before the emergence of artists such as Laurent Garnier, Air and Daft Punk, UK perceptions of French music were somewhat schizophrenic. And, while preconceptions existed, favourable, open-minded press coverage was not easy to find. On one hand, the Gallic cool of Serge Gainsbourg, Jacques Brel and Françoise Hardy – not to mention film directors such as François Truffaut and Jean-Luc Godard – had an influence on the Stones, Jim Morrison, Scott Walker, David Bowie and Marc Almond. On the other, the chanson tradition of Edith Piaf along with Charles Aznavour, Johnny Halliday and Jean-Michel Jarre made only occasional inroads into the British cultural psyche.

Certainly, aside from Serge Gainsbourg and Jane Birkin's *Je T'aime...Moi Non Plus*, Desireless' *Voyage Voyage*, Vanessa Paradis' *Joe Le Taxi* and Jimmy Somerville's cover of Gainsbourg's *Comment Te Dire Adieu*, music in the French vernacular, or even by French artists, remained a rarity on this side of the Channel. The annual Eurovision Song Contest entry was about the extent of the crossover. Quite simply, it was not the language of rock 'n' roll, even if much of its cultural imagery (sophistication, poetry, romance) had been appropriated by UK and US styles.

Despite some minor breakthroughs with the likes of Les Nègresses Vertes and the Gipsy Kings, this situation held fast until the mid-Nineties and the emergence of the aforementioned DJs and dance artists. There is little doubt that these and the likes of St Germain, Etienne de Crecy, Motorbass, Bob Sinclair, Cassius, Alex Gopher and others who appeared on the Super Discant and Sourceclab compilations (the latter billed on its front cover as "L'avant-garde du hip hop Français") turned preconceptions on their heads, at least when it came to securing media attention.

French music was suddenly very much in vogue – a fact borne out by successes for Mr Oizo, Modjo and Supermen Lovers in the singles chart and phenomenal album sales for Air, Daft Punk and St Germain. Even Madonna, that barometer of critical je ne sais quoi, got in on the act, using Mirwais to remodel her sound for the dancefloor. According to the



Mixed fortunes: Air (left) and Daft Punk (centre) have made significant inroads in the UK, but their appeal is different to that of Manu Chao (right)

French Music Export Office, between 1992 and 2000 sales of French music abroad increased at an incredible rate, from 1.5m to 39m units, much of it arising from this renaissance in club culture.

In many ways, dance music simply sidestepped the main pitfall to past success in being predominantly instrumental. "Because acts such as Daft Punk had few lyrics, and most of their songs tended to be in English, they had a sort of universal appeal," says Paul Guimarães, head of press at Source – label to Air, Phoenix, Bertrand Burgalat and Salan Supra crew among other French acts. "They could have been from anywhere."

Significantly, on Air's platinum-selling *Moon Safari*, the instrumental cuts were given French titles while the lyrical tracks were English, two of them sung by the American singer Beth Hirsch. By incorporating moogs, wurlizers and clavichords, the band tapped into the spirit of Gainsbourg's sixties work but with a contemporary edge.

For Alessandra Margario, now of The Italian Job, who oversaw press for the Super Discant album, this combination was crucial to the music's success in the UK. "That whole Salans loungecore sound was so Parisian," she says. "And I think it had probably never

really gone away. What Motorbass did was give it that slightly smug, split-footed-furly edge and a bit of house. But it wasn't for polished clubs like The End. It was for the dingy little Parisian holes. It was a bit grubby around the edges, but the music was always a bit sophisticated."

Magarito's work for P Communications, and for Laurent Garnier in particular, was proof that being French was never a disadvantage when breaking a dance record. Quite the opposite, in fact. "It was totally irrelevant that he was French," says Magarito. "Laurent Garnier achieved success in this country because, most importantly, his music was excellent and he already had a residency at the Rasputina. He is just a phenomenal DJ – I've seen him play with a set of records and then somebody else DJ with exactly the same set and the difference in mood is just unbelievable. Because of his success, I think P Communications was put on a bit of a pedestal, but it was easy to work them because the music was great and they were either great live or great DJs."

This is a similar viewpoint to XL Recordings' head of press Lynn Thomas, who looks after Etienne De Crecy and the Gotan Project and sees their nationality only as a plus point. "To

be honest, Etienne is such a well-respected producer in his own right that the approach [to press] wasn't different to any other artist," she says. "As for the Gotan Project, because they are so unique, I think that has been an advantage to them. Because of the tango influence, they've actually been able to reach a wider world audience and the language hasn't been a problem."

For James Doherty, who looks after press for Amelle Compton Yann Tiersen and former Watermelon Club frontman turned solo artist Sylvain Chauveau, the dance artists have succeeded in opening doors for other artists. "When we were doing them, I knew we would get a hearing because of Air and Daft Punk," he says. "You could ring up and pitch to somebody and they'd say 'French music's cool' even though Yann sounds nothing like Air or Daft Punk." Yet, away from instrumental music, language difficulties remain.

With rappers Salan Supra Crew, Source attempted to overcome these by running a dual promotion with the French Music Export Office whereby the band visited schools in Manchester and London and taught pupils French through rhymes. They were also targeted at Glastonbury festival crowds rather than an urban audience. "When it's strictly French language, like with Salan, then there are problems," admits Paul Guimarães, "but otherwise we would >14

**"Because acts such as Daft Punk had few lyrics, and most of their songs tended to be in English, they had a universal appeal" – Paul Guimarães, Source**

## XL's success with Gotan Project buoys pluggers of French acts

The number of French-language tracks that have actually made the UK charts are few and far between, but one of the most interesting projects of last year – and one that encapsulates the successful fusions in modern French music – was the Gotan Project (pictured) on XL Recordings. A blend of Parisian dance and Argentinean tango – their name is an acronym of the dance step – the French-based collective successfully won radio support from Pete Tong to Roger Sanchez and John Peel to Bob Harris, while also earning five-star reviews for their concert.

Perhaps a testament to the acceptance of French music is that what might have been problematic to plug a decade ago, is now treated no differently to any other release. "The fact that it is French doesn't make any difference other than the style of music," says Hannah Green at XL, who plugged the Pete Dinkler and Kosmos remixes of the Santa Maria single to the likes of Gilles Peterson and Ross Allen. "But promoting it isn't really any different."

"A lot of their music is instrumental anyway," says Beggars Banquet marketing manager, Stuart Green. "You could arguably say it has more of a French feel to it because of the whole tango influence and there's not a huge amount of lyrical content, but I don't think people would necessarily not play it if there was a lot of French language. But then I don't think people would necessarily go out of their way to either."

As with acts like Manu Chao, the live performance aspect is vital to selling the band, and they earned broadcast reviews and a Guardian feature after playing the Royal Festival Hall in May. "It was actually bizarre when they played at the Festival Hall," says Green. "Rough Trade had a counter at the foyer and they actually sold out of Gotan Project CDs before the band came onstage. It was odd – a bit like the cart before the horse."

"French music is now much more credible and much more interesting," he continues, "but it's whether the



mainstream media pick up on that. Stations such as the Radio Three, which is organizing the World Music Awards – which Gotan have been nominated for – are obviously supporting world music as a whole part of French and European music is just part of that.

"Ultimately, I think there are two

audiences and it was probably born out of the Buddha Bar compilations, which did have a kind of multiple appeal to the dance music fraternity, and also to the coffee table market. It's not a case of which way you jump, it's a case of if you can utilize both markets then by all means do so."

Adam Webb

>#13 treat it like music from anywhere. We have to peg the acts to other strengths — be that live or another aspect of it."

For Marie-Agnès Beau at the French Music Export Office, other fundamental differences have hindered the sales of French music in the UK. "The cultural system is so different in France compared to the UK," she says. "In France, culture is the big thing, not business. In the UK, music is a business rather than a cultural thing. In France we have a lot of support, especially for live performances. It's a live culture, not a club culture."

Combined with strong government policies to promote and protect French culture and music — including low VAT on CDs, funding of creative initiatives through uncollected royalties, quotas on French music for radio play and strong financial support through the Ministries of Culture, Trade and Foreign Affairs — the more traditional artists are still finding it difficult to break the UK market. Mansueto — a critical and award-winning — remains only a critique and concert success here.

Patricia Kaas who, like Chao, sold out the Shepherd's Bush Empire in 2002, recently complained in *The Guardian* about the limitations of her mother tongue. "When I sing in a different language, it takes the songs out of that traditional context, it liberates them. English is the universal language. It's the only way these songs can travel. In France, if you start crossing musical borders you are heavily criticised. I want to sing the classic chansons. I would also love to sing the blues, but people don't want me to move around. You end up with the arse between two chairs."

Perhaps, as with Latino artists, this bilingual approach is the only way to ensure crossover success. Yet, on many levels, French music in the UK is — like its football — in a healthier and more vibrant state. Certainly, more strictly Francophile acts are finding acclaim, with the likes of Chao, Kaas, Gotan Project, Tienseen and St Germain (who headlined in Hyde Park last August) making inroads. ■

## Campaign of the quarter: Avril Lavigne (Arista)

In the UK — and indeed worldwide — 17-year-old Canadian Avril Lavigne seems to have already condensed several years' worth of career development into a six-month period. Since headlining Camden's Monarch in July, her debut album *Let Go* has gone double-platinum and hit the top spot for Christmas — ending Robbie Williams' reign at the top of the charts — while the singles *Complicated* and *Sk8er Bo* have both gone Top 10. Earlier this month, Lavigne received a fistful of Grammy and Brits nominations. Along with American counterpart Plink, she leads the renaissance of young female performers/songwriters away from pre-packaged pop and into the concert arena.

For Sharon Tobutt, senior press officer at BMG, it is this crucial factor — the appeal of a genuine performing artist with a message — that has seen Lavigne attract such a large and varied audience, from teenage girls to adult rock fans. "The live aspect has definitely been instrumental to the campaign," she confirms. "Live is definitely where Avril is most at home and seeing an artist that can cut it live, motivate audiences and sell out gigs, it definitely makes a difference. She is an artist that appeals to anyone from *Kerrang!* to *NME* to *Smash Hits* to *The Sun* to *Elle*. She has that sort of broad appeal."

To this end, the BMG/Arista PR campaign was based very much around Lavigne's touring schedule, with features coinciding with each step-up in venue and across the whole media spectrum. The Monarch gig was treated as a showcase and resulted in articles in *Q* and *The Telegraph*, while the Mean Fiddler gig, in September, followed her first major tabloid coverage in which *The Sun* pronounced Lavigne as the leader of the "Mini-



Morissettes", alongside Vanessa Carlton and Michelle Branch. Importantly, profile was also built with the teen press, who backed the artists through a number of competitions and photographs. "Obviously they were quite instrumental in breaking Avril," says Tobutt.

Following the next gig, this time at the 2,500-capacity Astoria on November 22, and the release of the album, there were further features in *Metro Life* and *The Ticket* along with subsequent reviews across the board.

The campaign that served so well in

2002 is set to continue this year with three sold-out dates at Brixton Academy in March to coincide with the single *I'm With You*. A shared front cover of *Cosmo Girl* with Ashanti and Kelly Rowland is due out on January 20.

The overall effect has ultimately been one of natural progression, with the music taking precedence over image. "What was really amazing with the album hitting number one was that there was no album re-promotion of any kind," says Tobutt. "It's been a natural feed."

Adam Webb



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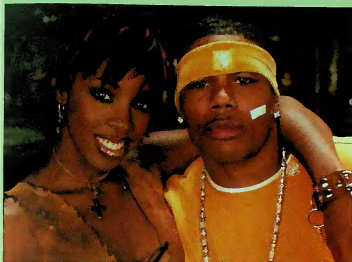
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## Track of the quarter



## NELLY FEAT. KELLY ROWLAND; DILEMMA (UNIVERSAL/UNI-ISLAND)

It is not all that often that a single sneaks up on the market with quite the kind of purposeful stealth that Nelly & Kelly's Dilemma managed. But where a weaker record might have begun to decline after being piped to number one by Jakatta featuring Seal's My Vision, Blue's One Love and Avril Lavigne's Complicated in consecutive weeks, Dilemma went on to become by far the biggest radio record of the fourth quarter.

Having entered the Top 50 in muscular fashion in the chart published on September 15 with that week's biggest increase in plays, the track was the highest climber the following week, scaling 21 places to number

18. There began an association with the first week Top 10 that was to end only in the play week of the New Year.

In spite of its rapid climb, throughout those first weeks Dilemma was a poor relation to the ambitious Blue, whose One Love hit the chart a week later and within a fortnight was one place higher at number eight. But in its fourth week, Dilemma made its move, lining up behind the new play number one, Jakatta feat. Seal's My Vision, with Blue just behind at three. Neither Blue nor Nelly & Kelly had been commercially released yet, marking the first occasion in 2002 that two of the three biggest singles were still in their promo phase.

By this stage, with 2,441 spins, Dilemma had more plays than any other track on the

## TOP 25 AIRPLAY HITS FOR Q1 2002

Title/Artist (Label)	Plays	Airch. '00	Nat./Reg Promoter
1. Dilemma Nelly feat. Kelly Rowland (Universal/Uni/Island)	32295	1079262	Uni-Island/Uni-Island
2. Feel Robb Williams (Chrysalis)	20196	771175	EMI/EMI
3. Heaven DJ Sammy & Tanou feat. Do (Data/MOS)	22352	733896	Chapple Daxos/Intamedia Reg
4. Complicated Avril Lavigne (Arista)	23179	732136	BMG/BMG
5. One Love Blue (Innocent)	22814	715452	Anglo/Virgin
6. Stronger Sugababes (Island/Uni/Island)	21224	691204	Uni-Island/Uni-Island
7. Jenny From The Block Jennifer Lopez (Epic)	19012	630587	Sony/Sony
8. Like I Love You Justin Timberlake (Jive)	15928	597427	Jive/Jive
9. Come Into My World Kylie Minogue (Parlophone)	18880	593275	Parlophone/Parlophone
10. Die Another Day Madonna (Waverly/Warner Bros)	15685	551126	Partnership/Partnership Reg
11. If You're Not The One David Bezorghe/Polydor	15010	524429	Polydor/Polydor
12. No Flaw Big Brovaz (Epic)	12557	522484	Sony/Sony
13. Dirty Christina Aguilera feat. Redman (RCA)	13808	505328	BMG/BMG
14. Just Like A Pill Pink (Arista)	18378	490732	BMG/BMG
15. The Zephyr Song Red Hot Chili Peppers (Warner Bros)	12159	450579	Partnership/Partnership
16. I'm Gonna Getcha Good! Shania Twain (Mercury)	15998	443220	Mercury/Mercury
17. My Vision Jakatta feat. Seal (RCA)	13945	439570	RPPR/Intamedia Reg
18. Little By Little Oasis (Big Brother)	34919	419573	Anglo/Anglo
19. The Game Of Love Santana feat. Michelle Branch (Arista)	11288	410555	BMG/BMG
20. Holding On For You Liberty X (V2)	13844	397215	V2/V2
21. Rushes Darius (Mercury)	14645	383760	Mercury/Mercury
22. Sexy Sees To Be The Rarest Thing Blue feat. Elton John (Innocent)	12053	367597	Anglo/Virgin
23. Family Portrait Pink (Arista)	11961	360627	BMG/BMG
24. The Last Goodbye Atomic Kitten (Innocent)	12215	350374	Anglo/Virgin
25. What's Your Flava? Craig David (Wildstar)	11126	348709	Outside/Virgin The Partnership/The Partnership

Source: Music Connect/KM Research

chart except for Sugababes' Round Round. That figure declined by 24 in the track's fifth week, but even an increase of around 3m listeners to 61,47m could not hold off the renewed pressure from Blue, which took the top spot.

Nelly & Kelly slipped to number three the following week as Avril Lavigne took charge, but it still became the first record of the year to breach the rarely-troubled 3,000 plays mark, scoring 3,004. The next week, its seventh on the chart, Dilemma finally left its rivals behind to hit number

one with 3,204 plays and 97,06m listeners.

The track's plays total held exactly the following week, but its listener tally rose above 100m for the first time to 107,66m. That was to be its biggest week, although its lead over the competition only widened in its third and fourth weeks at number one to as many as 30m listeners. That was cut to just more than 8m in its fifth week and by December 1 it was all over, as Sugababes' Stronger relegated the year's biggest hip hop track to number two.

Mhz

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# ALL THE CHARTS EXPOSURE

25 JANUARY 2003

## RADIO ONE

Pos	Artist/Title	Label	Weeks on Chart	Peak
1	<b>DANGER HIGH VOLTAGE</b> Electric Six (UK)	2592	27	1
2	<b>JUST THE WAY I'M FEELING</b> Bruce Springsteen (Epic)	2482	29	1
3	<b>LOVE STORY</b> Cassy & Bushmuller (BMG)	2417	30	3
4	<b>THE WAY... Divine Invention</b> (Dunmo/MCA/Interscope)	2437	29	3
5	<b>ALL THE THINGS SHE SAID TATU</b> (Interscope/Polydor)	2429	30	3
6	<b>TRUCK JAMMIN'</b> Angel Bu & DaVinci	2420	29	3
7	<b>SKERB BOI</b> Angel Lavagna (Interscope)	2376	29	7
8	<b>RIBBIT</b> Davina Aguilera feat. Rufus Wainwright (RCA)	1946	24	8
9	<b>YOU'RE A SUPERSTAR</b> Lewis Inc. (Naked/Atlantic)	1870	27	22
10	<b>LOSE YOURSELF</b> Enimem (Interscope/Polydor)	1913	23	10
11	<b>STOLE KILLY</b> Rowland (Columbia)	1256	33	11
12	<b>STREET LIFE</b> Bonnie Man (Virgin)	1974	16	20
13	<b>HIDDEN AGENDA</b> Craig David (Whitstar)	1236	19	20
14	<b>THE OPERA SONG</b> Jurgens Vies feat. DMC (Director's Choice)	1324	18	20
15	<b>STRONGER</b> Sugababes (Island/Atlantic)	1507	23	15
16	<b>15 TIMES LIKE THESE</b> Foo Fighters (RCA)	1336	21	19
17	<b>CRY ME A RIVER</b> Justin Timberlake (A&M)	1418	13	18
18	<b>FAMILY PORTRAIT</b> Pink (Atlantic)	1379	22	18
19	<b>LIFESIZES OF... Good Charlotte</b> (Atlantic)	1218	6	18
20	<b>HEAVENLY OJ</b> Sammy & Renee feat. DJ (Dunmo)	1587	15	18
21	<b>BO BOUNCE &amp; CLYDE</b> Jay-Z (Roc-A-Fella/Mercury)	1556	23	17
22	<b>THE ZEPHYR SONG</b> Red Hot Chili Peppers (Warner Bros)	1043	17	22
23	<b>MUNDIA TO BACH...</b> Panjabi MC (Interscope)	859	18	23
24	<b>HEY MA MA</b> Cassio (Roc-A-Fella/Mercury)	1311	16	23
25	<b>FEEL</b> Robbie Williams (EMI)	1175	23	25
26	<b>JENNY FROM THE BLOCK</b> Jennifer Lopez (Epic)	1308	21	26
27	<b>THE SCIENTIST</b> Coldplay (Parlophone)	1147	17	27
28	<b>KNOW YOU WANNA BE A DJ</b> (Parlophone)	1029	10	28
29	<b>GIMME THE LIGHT...</b> Seal feat. Cassie (A&M)	957	15	29
30	<b>NICKE WALTER...</b> Lonestar (Jive/Interscope)	977	15	30

## ILR

Pos	Artist/Title	Label	Weeks on Chart	Peak
1	<b>FEEL</b> Robbie Williams (Epic)	4962	20	1
2	<b>JUST THE WAY I'M FEELING</b> Bruce Springsteen (Epic)	2316	24	1
3	<b>IF YOU'RE NOT THE ONE</b> Daniel Bedingfield (Polydor)	4685	20	2
4	<b>HOLDING ON FOR YOU</b> Jany Jax (Poly)	4107	21	3
5	<b>YOU'RE A SUPERSTAR</b> Lewis Inc. (Naked/Atlantic)	3057	13	2
6	<b>STRONGER</b> Sugababes (Island/Atlantic)	4163	17	2
7	<b>STOLE KILLY</b> Rowland (Columbia)	3485	11	1
8	<b>STRONGER</b> Sugababes (Island/Atlantic)	4163	17	2
9	<b>YOU'RE A SUPERSTAR</b> Lewis Inc. (Naked/Atlantic)	3417	12	10
10	<b>FAMILY PORTRAIT</b> Pink (Atlantic)	3652	15	10
11	<b>ALL THE THINGS...</b> (Atlantic)	3188	9	15
12	<b>THE WAY...</b> Divine Invention (Dunmo/MCA/Interscope)	3633	11	14
13	<b>SKERB BOI</b> Angel Lavagna (Interscope)	3363	13	17
14	<b>JENNY FROM THE BLOCK</b> Jennifer Lopez (Epic)	3127	13	17
15	<b>JUST LIVING THE LIFE</b> David Sedaris (Mercury)	2386	8	17
16	<b>NAUGHTY GIRL</b> Holly Valance (London)	873	13	12
17	<b>YEAR 3000</b> Busta Rhymes (Atlantic)	1880	9	11
18	<b>CRY ME A RIVER</b> Justin Timberlake (A&M)	2372	13	12
19	<b>DILEMMA</b> Holly feat. Kelly Rowland (Universal/UK)	2057	12	19
20	<b>DIRTY</b> Christina Aguilera feat. Ryan Reynolds (RCA)	1828	11	14
21	<b>SCIENCE OF SILENCE</b> Richard Ashcroft (BMG)	1594	9	16
22	<b>THE OPERA SONG</b> Jurgens Vies feat. DMC (Director's Choice)	1847	8	15
23	<b>COME INTO MY WORLD</b> Kelly Rowland (Polygram)	1045	8	14
24	<b>JUST THE WAY I'M FEELING</b> Bruce Springsteen (Epic)	1818	8	12
25	<b>THE ZEPHYR SONG</b> Red Hot Chili Peppers (Warner Bros)	1720	8	15
26	<b>TRUE</b> Jamiroaqui feat. Angel Bu & DaVinci	2075	6	12
27	<b>HEAVENLY OJ</b> Sammy & Renee feat. DJ (Dunmo)	1782	10	16
28	<b>LOSE YOURSELF</b> Enimem (Interscope/Polydor)	1729	7	15
29	<b>PUT HIM OUT</b> M. Syrett (Poly)	1431	8	17
30	<b>YELLOW TATU</b> Sunny Crew feat. Tatu (Interscope/Poly)	1330	7	17

## TOP 10 GROWERS

Pos	Artist/Title	Label	Weeks on Chart	Peak
1	<b>STOLE KILLY</b> Rowland (Columbia)	2086	7	10
2	<b>CRY ME A RIVER</b> Justin Timberlake (A&M)	1753	10	17
3	<b>ALL THE THINGS SHE SAID TATU</b> (Interscope/Polydor)	1773	10	17
4	<b>BIG YELLOW TATU</b> Sunny Crew feat. Tatu (Interscope/Poly)	1410	11	16
5	<b>STOP LIVING THE LIFE</b> David Sedaris (Mercury)	1403	11	14
6	<b>THE WAY...</b> Divine Invention (Dunmo/MCA/Interscope)	1558	10	14
7	<b>HIDDEN AGENDA</b> Craig David (Whitstar)	1203	10	14
8	<b>CRUSH</b> Darren Hayes (Columbia)	688	13	14

## TOP 10 MOST ADDED

Pos	Artist/Title	Label	Weeks on Chart	Peak
1	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	44		
2	<b>HIDDEN AGENDA</b> Craig David (Whitstar)	66		
3	<b>YELLOW TATU</b> Sunny Crew feat. Vanessa C. (Interscope/Poly)	24		
4	<b>HEY IT COMES AGAIN</b> Melanie C (Virgin)	22		
5	<b>CRUSH</b> Darren Hayes (Columbia)	14		
6	<b>DAWNER</b> High Voltage Electric Six (XL)	14		
7	<b>DON'T WORRY</b> Apollonia (Polydor)	12		
8	<b>CRY ME A RIVER</b> Justin Timberlake (A&M)	6		
9	<b>TREAT ME LIKE A LADY</b> Zoe Lister-Jones (Universal)	5		

## TOP 10 PRE-RELEASE

Pos	Artist/Title	Label	Weeks on Chart	Peak
1	<b>STOLE KILLY</b> Rowland (Columbia)	67		
2	<b>HIDDEN AGENDA</b> Craig David (Whitstar)	66		
3	<b>ALL THE THINGS SHE SAID TATU</b> (Interscope/Poly)	66		
4	<b>CRY ME A RIVER</b> Justin Timberlake (A&M)	66		
5	<b>BIG YELLOW TATU</b> Sunny Crew feat. Tatu (Interscope/Poly)	32		
6	<b>SEEN THE LIGHT</b> Sugababes (Parlophone)	30		
7	<b>THE OPERA SONG...</b> Jurgens Vies (Director's Choice)	29		
8	<b>BOUNCE &amp; CLYDE</b> Jay-Z (Roc-A-Fella/Mercury)	29		
9	<b>HEY MA MA</b> Cassio (Roc-A-Fella/Mercury)	25		
10	<b>STREET LIFE</b> Bonnie Man (Virgin)	25		

### MTV

Pos	Artist/Title	Label
1	<b>FEEL</b> Robbie Williams (Epic)	EMI
2	<b>SKERB BOI</b> Angel Lavagna (Interscope)	Atlantic
3	<b>FAMILY PORTRAIT</b> Pink (Atlantic)	Atlantic
4	<b>STRONGER</b> Sugababes (Island/Atlantic)	Atlantic
5	<b>YOU'RE A SUPERSTAR</b> Lewis Inc. (Naked)	Naked
6	<b>SOONER OR LATER</b> The Underdogz (Atlantic)	Atlantic
7	<b>LOSE YOURSELF</b> Enimem (Interscope/Polydor)	Interscope
8	<b>JENNY FROM THE BLOCK</b> Jennifer Lopez (Epic)	Epic
9	<b>ALL THE THINGS SHE SAID TATU</b> (Interscope/Poly)	Polydor
10	<b>HOLDING ON FOR YOU</b> Jany Jax (Poly)	V2

Most played videos on MTV/MTV2/Research Ltd w/e 21/12/02. Source: MTV UK

### THE BOX

Pos	Artist/Title	Label
1	<b>REMINISCENCE</b> Squad (EastWest)	EastWest
2	<b>ALL THE THINGS SHE SAID TATU</b> (Interscope/Poly)	Polydor
3	<b>CRY ME A RIVER</b> Justin Timberlake (A&M)	A&M
4	<b>STOP LIVING THE LIFE</b> David Sedaris (Mercury)	Mercury
5	<b>KNOW YOU WANNA BE A DJ</b> (Parlophone)	Parlophone
6	<b>LITTLE BIT FOLK</b> Ribbons (Tasler)	Tasler
7	<b>SCIENCE OF SILENCE</b> Richard Ashcroft (BMG)	Polydor
8	<b>STOLE KILLY</b> Rowland (Columbia)	Columbia
9	<b>YEAR 3000</b> Busta Rhymes (Atlantic)	MCA/Atlantic
10	<b>DANGER HIGH VOLTAGE</b> Electric Six (XL)	XL

Most requested videos on Box w/e 15/11/03. Source: The Box

### TOP 40

Pos	Artist/Title	Label
1	<b>IF YOU'RE NOT THE ONE</b> Daniel Bedingfield (Polydor)	Polydor
2	<b>JENNY FROM THE BLOCK</b> Jennifer Lopez (Epic)	Epic
3	<b>FAMILY PORTRAIT</b> Pink (Atlantic)	Atlantic
4	<b>LOVE STORY</b> Cassy & Bushmuller (BMG)	BMG
5	<b>FEEL</b> Robbie Williams (Epic)	EMI/Capitol
6	<b>HOLDING ON FOR YOU</b> Jany Jax (Poly)	V2
7	<b>SCIENCE OF SILENCE</b> Richard Ashcroft (BMG)	Nel
8	<b>THE SCIENTIST</b> Coldplay (Parlophone)	Parlophone
9	<b>LAST GOODBYE</b> Atomic Kitten (Atlantic)	Atlantic
10	<b>STRONGER</b> Sugababes (Island/Atlantic)	Island/Atlantic

Most played videos on W1 w/e 19/1/03. Source: W1

### STUDENT CHART

Pos	Artist/Title	Label
1	<b>THE SCIENTIST</b> Coldplay (Parlophone)	Parlophone
2	<b>ALL MY LIFE</b> You're Fighting (BMG)	BMG
3	<b>YOU KNOW YOU'RE RIGHT</b> Nirvana (Epic)	Interscope
4	<b>DREAMING OF YOU</b> The Lovell (Debatone)	Debatone
5	<b>LIMITS SET IN STONE</b> Live (Capitol)	Capitol
6	<b>LIVE IN A RIDING PLACE</b> Weezer (Parlophone)	Parlophone
7	<b>DON'T MUCK YOURSELF</b> The Streets (Epic)	Epic
8	<b>LOSE YOURSELF</b> Enimem (Interscope)	Interscope
10	<b>WONDERBOY</b> Tinashe (Epic)	Epic

UK student end of term chart for 2002. Compiled by Student Broadcast Network, based on UK student radio chart returns.

### CD UK

Westlife: Year 2000 Greatest Hits  
Bowie & Clyde: Jay-Z  
The Divine 9: Stop Living The Life  
David Sedaris: The Life  
The Underdogz: Sound of the Underdogz  
Enimem: Lose Yourself  
Jennifer Lopez: Jenny From the Block  
Pink: Family Portrait  
Sugababes: Stronger  
Lewis Inc.: You're a Superstar  
Tatu: All the Things She Said  
Jany Jax: Holding On for You

### RADIO ONE PLAYLISTS

**A-LIST** Love Yourself: Stronger  
Reminiscence: Squad  
Danger High Voltage: Electric Six  
The Scientist: Coldplay  
The Way... Divine Invention  
Skerb Boi: Angel Lavagna  
Jenny From the Block: Jennifer Lopez  
All the Things She Said: Tatu  
Hold On for You: Jany Jax  
You're a Superstar: Lewis Inc.  
Lose Yourself: Enimem  
Jenny From the Block: Jennifer Lopez  
All the Things She Said: Tatu  
Danger High Voltage: Electric Six

### RADIO ONE PLAYLISTS

**B-LIST** Holding On for You: Jany Jax  
The Way... Divine Invention  
Mundia to Bach: Panjabi MC  
The Opera Song: Jurgens Vies  
Science of Silence: Richard Ashcroft  
Sound of the Underdogz: The Underdogz

### CAPITAL RADIO

Capital Radio: The Scientist  
Capital Radio: All My Life  
Capital Radio: You Know You're Right  
Capital Radio: Dreaming of You  
Capital Radio: Limits Set in Stone  
Capital Radio: Live in a Riding Place  
Capital Radio: Don't Muck Yourself  
Capital Radio: Lose Yourself  
Capital Radio: Wonderboy

### TOP 40

**TOP OF THE POPS**  
Friday: Stop Living The Life  
Saturday: The Scientist  
Sunday: The Scientist  
Monday: The Scientist  
Tuesday: The Scientist  
Wednesday: The Scientist  
Thursday: The Scientist  
Friday: Stop Living The Life  
Saturday: The Scientist  
Sunday: The Scientist

### RADIO TWO PLAYLISTS

**A-LIST** Skerb Boi: Angel Lavagna  
The Scientist: Coldplay  
The Way... Divine Invention  
Skerb Boi: Angel Lavagna  
Jenny From the Block: Jennifer Lopez  
All the Things She Said: Tatu  
Hold On for You: Jany Jax  
You're a Superstar: Lewis Inc.  
Lose Yourself: Enimem  
Jenny From the Block: Jennifer Lopez  
All the Things She Said: Tatu  
Danger High Voltage: Electric Six

### RADIO TWO PLAYLISTS

**B-LIST** Science of Silence: Richard Ashcroft  
Lose Yourself: Enimem  
Jenny From the Block: Jennifer Lopez  
All the Things She Said: Tatu  
Hold On for You: Jany Jax  
You're a Superstar: Lewis Inc.  
Lose Yourself: Enimem  
Jenny From the Block: Jennifer Lopez  
All the Things She Said: Tatu  
Danger High Voltage: Electric Six

### VIRGIN RADIO

Virgin Radio: The Scientist  
Virgin Radio: All My Life  
Virgin Radio: You Know You're Right  
Virgin Radio: Dreaming of You  
Virgin Radio: Limits Set in Stone  
Virgin Radio: Live in a Riding Place  
Virgin Radio: Don't Muck Yourself  
Virgin Radio: Lose Yourself  
Virgin Radio: Wonderboy



25 JANUARY 2003



music control		Airplay		Sales			
The last 100 weeks on the chart		This week		This week			
▲	1	STOLE	Kelly Rowland	Columbia	2088 +51	67.65 +35	
▲	2	8	HIDDEN AGENDA	Craig David	Wildstar	1920 +22	66.91 +13
▲	3	10	FEEL	Robbie Williams	Chrysalis	2131 +5	65.77 -33
▲	4	2	SOUND OF THE UNDERGROUND	Ginns Aloud	Polydor	2463 +9	63.11 -3
▲	5	17	THE WAY (PUT YOUR HAND IN MY HAND)	Divine Inspiration	Data/Ministry Of Sound/Heat	1558 +29	63.04 +33
▲	6	15	SKER DI!	Avril Lavigne	Arista	1893 +6	61.39 +33
▲	7	5	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	2167 +2	61.36 +4
▲	8	3	YOU'RE A SUPERSTAR	Love Inc.	NuLife/Arista	1905 -6	58.02 -17
▲	9	18	STRONGER	Scopabees	Island/Uni-island	1856 -7	57.00 -13
▲	10	13	ALL THE THINGS SHE SAID	Tatu	Interscope/Polydor	1773 +50	56.52 +53
▲	11	16	SORRY SOMETIME TO BE THE HARDEST WORK	Blue feat. Elton John	Innocent	1985 -11	52.35 -7
▲	12	14	FAMILY PORTRAIT	Pink	Arista	1778 +3	49.29 -2
▲	13	14	HOLDING ON FOR YOU	Richard X	V2	2138 -11	47.81 -20
▲	14	12	SCIENCE OF SILENCE	Library Ashcroft	Hut/Virgin	1026 -4	45.54 -7
▲	15	14	TRUE	Jameson feat. Angel Blu	J-Did/V2	815 +25	45.55 +18
▲	16	18	JUST THE WAY I'M FEELING	Feeder	Echo	962 +6	40.99 +11
▲	17	10	JENNY FROM THE BLOCK	Jennifer Lopez	Epic	1590 -17	42.08 -37

HIGHEST CLIMBER							
▲	13	2	CRY ME A RIVER	Justin Timberlake	Jive	1253 +125	41.09 +13
▲	18	23	STOP LIVING THE LIE	David Sneddon	Mercury	1403 +42	38.53 +65
▲	20	15	LOSE YOURSELF	Eminem	Interscope/Polydor	581 +2	36.47 -22
▲	21	17	DIRTY	Christina Aguilera feat. Redman	RCA	1141 -20	34.88 -21
▲	22	4	DANGEROUS HIGH VOLTAGE	Electric Six	XL	463 +135	32.40 +28

BIGGEST INCREASE IN PLAYS							
▲	23	16	BIG YELLOW TAXI	Counting Crows feat. Vanessa Carlton	Geffen/Polydor	747 +255	32.12 +113
▲	24	5	LOVE STORY VS FINALLY	Lavo & Buschwyack	XL	406 +35	31.72 -38
▲	25	2	SEEN THE LIGHT	Supergass	Parlophone	345 +65	30.94 -14
▲	26	10	DILEMMA	Nelly feat. Kelly Rowland	Universal/Uni-Island	1088 -24	30.40 -29
▲	27	12	HEAVEN	DJ Sammy & Yanou feat. Do	Data/Ministry Of Sound	808 -31	29.68 -11
▲	28	13	THE OPERA SONG (BRAVE NEW WORLD)	Jürgen Vries	Direction	1002 +41	29.05 +11
▲	29	16	THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros	882 -4	28.83 +7
▲	30	4	NAUGHTY GIRL	Holly Valance	London	1345 -11	28.10 -15
▲	31	14	03 BONNIE & CLYDE	Jay-Z	Roc-a-fella/Mercury	547 -7	25.89 -21
▲	32	5	HEY MA	Cam'ron	Roc-a-fella/Mercury	521 +53	25.67 +59
▲	33	2	STREET LIFE	Beezie Man	Virgin	222 +37	25.35 -20
▲	34	4	YEAR 3000	Busted	Universal Island	1256 +17	23.27 +24
▲	35	22	COME INTO MY ROOM	Kylie Minogue	Parlophone	894 -21	23.29 -58
▲	36	17	SACRED TRUST	One Tree Live	Jive	619 -50	22.80 -15
▲	37	14	BORN AGAIN	Badly Drawn Boy	Twisted Nerve/UKL	174 +4	19.94 -14
▲	38	4	TIMES LIKE THESE	For Dancers	FCA	913 +8	18.84 +14
▲	39	13	YOSHIMI BATTLES THE PINK ROBOTS PT 1	The Flaming Lies	Warner Bros	147 +34	18.47 -51
▲	40	16	LIKE I LOVE YOU	Justin Timberlake	Jive	598 -18	16.75 -18
▲	41	16	NU FLOW	Big Brovaz	Epic	420 +15	16.72 -22
▲	42	13	COME ON OVER	John Silver	Dream	599 -5	16.43 -5
▲	43	14	THE SCIENTIST	Coldplay	Parlophone	255 -29	16.42 -40

BIGGEST INCREASE IN AUDIENCE							
▲	44	1	LIFESTYLES OF THE RICH AND FAMOUS	Good Charlotte	Epic/Daylight	130 +138	15.97 +228
▲	45	1	SONGBIRD	Oasis	Big Brother	277 +145	15.84 +231
▲	46	19	I KNOW YOU WANNA	3rd Edge	Parlophone	374 +64	15.82 +66
▲	47	26	THE LAST GOODBYE	Atomic Kitten	Innocent	749 -31	15.59 -85
▲	48	10	STARRY EYED SURPRISE	Oakenfold	Perfecto	943 -3	15.27 +11
▲	49	10	PUT HIM OUT	Ms Dynamite	Polydor	754 -23	14.59 -39
▲	50	21	COMPLICATED	Avril Lavigne	Arista	725 -25	13.95 -60

© BBC Music. UK chart data gathered from 1000 radio stations (see 1000+ on page 50). **▲** Indicates entries by artists and songs based on sales and radio plays. **▲** Indicates increase. **▲** Indicates increase 50% or more.  
 Headline Chart UK: compiled from 1000 radio stations. **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
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 Radio 1: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
 Radio 2: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
 Radio 3: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
 Radio 4: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
 Radio 5: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
 Radio 6: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
 Radio 7: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
 Radio 8: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC Radio 26, **▲** BBC Radio 27, **▲** BBC Radio 28, **▲** BBC Radio 29, **▲** BBC Radio 30, **▲** BBC Radio 31, **▲** BBC Radio 32, **▲** BBC Radio 33, **▲** BBC Radio 34, **▲** BBC Radio 35, **▲** BBC Radio 36, **▲** BBC Radio 37, **▲** BBC Radio 38, **▲** BBC Radio 39, **▲** BBC Radio 40, **▲** BBC Radio 41, **▲** BBC Radio 42, **▲** BBC Radio 43, **▲** BBC Radio 44, **▲** BBC Radio 45, **▲** BBC Radio 46, **▲** BBC Radio 47, **▲** BBC Radio 48, **▲** BBC Radio 49, **▲** BBC Radio 50.  
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 Radio 10: **▲** BBC Radio 1, **▲** BBC Radio 2, **▲** BBC Radio 3, **▲** BBC Radio 4, **▲** BBC Radio 5, **▲** BBC Radio 6, **▲** BBC Radio 7, **▲** BBC Radio 8, **▲** BBC Radio 9, **▲** BBC Radio 10, **▲** BBC Radio 11, **▲** BBC Radio 12, **▲** BBC Radio 13, **▲** BBC Radio 14, **▲** BBC Radio 15, **▲** BBC Radio 16, **▲** BBC Radio 17, **▲** BBC Radio 18, **▲** BBC Radio 19, **▲** BBC Radio 20, **▲** BBC Radio 21, **▲** BBC Radio 22, **▲** BBC Radio 23, **▲** BBC Radio 24, **▲** BBC Radio 25, **▲** BBC

### SINGLES COMMENTARY

by ALAN JONES



Although David Sneddon's *Stop Living The Lie* (and eight other Top 20 debuts) helped to give a welcome 41% week-on-week fillip to the singles market, and became the first record to sell more than 100,000 in the third chart week of any year in the 21st century, the market overall was down on the equivalent weeks in the first three years of the century. They were off 7.5% over 2002, 12.5% over 2001, and 21.7% over 2000. Some companies are doing worse than the overall figures suggest – the entire Top 10 (top eleven actually) is made up of records issued by Universal or indie labels, with no place for the other 'big five' majors EMI, DMG, Sony or Warner Music.

Universal has half of the Top 10, while Beggars Banquet has two entries, thanks to its XL imprint, the Chrisyis Group, V2 and Instant Karma have one apiece. The instant Karma entry – Panjabi MC's *Mundian To Bach Ke* – is the first Top 10 hit for former

It is less than two years since Hear/Say's *Pure & Simple* became the first number one by an act made famous on a 'reality TV' talent competition. This was the 10th reality TV number one – *Sound of The Underground* by Girls Aloud – is replaced at the top by the 11th, *Stop Living The Lie*, the debut single from 24-year-old David Sneddon, who won the BBC's Fame Academy competition just over a month ago. Sneddon's single sold 108,000 copies

### SINGLES FACTFILE

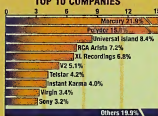
last week – three times as many as any other single but compared to other winners of reality TV shows that represents a mediocre start. Hear/Say, the first PopStars winners, sold 550,000 copies of their debut single *Pure and Simple* on its first week in the shops. Pop Idol's Will Young raised that to a giddy 1,108,000 last March and Girls Aloud moved 213,000 copies of *Sound of The Underground* on its launch last month.

single is Las Ketchup's *The Ketchup Song*, in 22nd place overall. Mundian To Bach Ke reputedly sold 50,000 copies in Britain through small Asian shops, and reaching number two in Germany, before being acquired by Instant Karma. It's title is Panjabi for 'Beware of The Boys', and Panjabi MC's *Ami Rainder Rai* is a 27-year-old from Coventry.

While Sneddon plants Fame Academy's flag atop the chart, and Girls Aloud, One True Voice and the Cheeky Girls from PopStars: The Rivals continue in the Top 20, the number of artists from Pop Idol to have hits continues to swell. Will Young, Gareth Gates, Darius, Rosie Ribbons, Sarah Wattmore, Jessica Garlick, Rick Waller have already had hits. Ribbons lands her second this week, with *A Little Bit* debuting at 19, and an eighth name is added to the list, as Zoe Sckett's *Treat Me Like A Lady* – co-written by Wattmore – debuts at number 12.

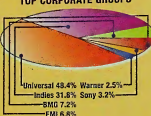
### MARKET REPORT

#### TOP 10 COMPANIES

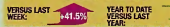


Figures show 10 companies by % of total sales of the Top 75 and compare group shares to % of total sales of the Top 75

#### TOP CORPORATE GROUPS

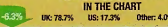


#### SALES UPDATE



Warner Music boss Rob Dickins' label, which has released more than 20 singles since its June 2000 debut, ironically, it was then

#### PERCENTAGE OF UK ACTS IN THE CHART



under Sony Music's wing but is now independent. Sony could really have done with it this week, as its highest charting

### INDEPENDENT SINGLES

This	Last	Title	Artist	Label (previous)
1	NEW	TRUE	Jamison feat. Angel Dlu	Y2U-DIG JADW002 3RD (DMG/FF)
2	NEW	MUNDIAN TO BACH KE	Panjabi MC	Showbiz/Instant Karma KAMA2ACD 10
3	NEW	LOVE STORY (VS FINALLY)	Felix & Bushwickal	XL XLS154C (V)
4	1	DANGER! HIGH VOLTAGE	Electric Six	XL XLS 151C (V)
5	NEW	JUST THE WAY I'M FEELING	Feeder	Epic ECH531 (V)
6	NEW	TIME FOR HEROES	The Libertines	Rough Trade RTROCD004 (V)
7	2	COLDSBURY HILL	Muse	LCOMBUTE 175 (V)
8	NEW	THE BEAT GOES ON	Sub Sector	Defected DTCD020 (V)
9	3	WE DON'T CARE	Audiochicks	Source SOURCE0 061 (V)
10	NEW	MISSING YOU	Lucy Carr	Lickin' LICKCD001 (V)
11	5	SACRED TRUST/AFter YOU'RE DONE	One True Voice	Ebat/Ebat 201532 (P)
12	4	BORN AGAIN	Stacy Draven Boy	XL TNX0 616C (V)
13	NEW	THE WATERGARDEN	Comic Case	Nelms NERCD06 (ADD)
14	8	HOLDING ON FOR YOU	Liberty X	V2 VWRCD04 (DMG/FF)
15	9	LIKE I LOVE YOU	Justin Timberlake	Global Warming WARM017 (P)
16	10	UNITED STATES OF WHATEVER	Liam Lynch	Muse Music For Nations XXXX020 100 (P)
17	6	CRUSHED LIKE FRUIT	Inna	Eagle EHAGCS 003 (DMG/FF)
18	7	WILD AS ANGELS EP	The Libertines	Defected DTCD 059B (V)
19	11	CHANGES	Sandy Rivera feat. Haze	Full Circle FCY 048 (V)
20	12	FEEL THE HEAT	Roni Size	

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### hit 40 UK

This	Last	Title	Artist	Label
1	NEW	STOP LIVING THE LIE	David Sneddon	Mercury
2	NEW	STOP LIVING THE LIE	David Sneddon	Mercury
3	1	SOUND OF THE UNDERGROUND	Girls Aloud	Falmer
4	NEW	TRUE	Jamison feat. Angel Dlu	Y2U-DIG
5	NEW	MUNDIAN TO BACH KE	Panjabi MC	Showbiz/Instant Karma
6	1	LOSE YOURSELF	Electric Six	XL
7	NEW	ALL THE THINGS SHE SAID	Emine	Polydor
8	NEW	LOVE STORY VS FINALLY	Felix & Bushwickal	XL
9	1	DANGER! HIGH VOLTAGE	Electric Six	XL
10	NEW	JUST THE WAY I'M FEELING	Feeder	Epic
11	1	YOU'RE A SUPERSTAR	Low Ki	Hollywood
12	1	THE WAY	Dave Navarro	Dista/Musony/DI Sound
13	1	SORRY SHE'S... Outcast	Eminem	Interscope
14	1	FEEL BORN	Will Young	Capitol
15	1	SIXER BOB	Sam Laega	Arms
16	1	CHEEKY SONS	The Cheeky Girls	Arms
17	1	FAMILY PORTRAIT	Phil	Arms
18	1	TREAT ME LIKE A LADY	Zoe Sckett	Hollywood
19	1	HOLDING ON FOR YOU	Liberty X	V2
20	1	STRONGER/ANGELS	Supercell	Indie/Dot/Universal
21	1	DILEMMA	Kelly Rowland	Universal Island
22	1	JENNY FROM ANKERS	Janet Jackson	Epic
23	1	THE LAST GOODBYE WITH YOU	Rebecca	Capitol
24	1	STOLE	Kelly Rowland	Interscope
25	1	SACRED TRUST/AFter YOU'RE DONE	One True Voice	XL
26	1	HIDDEN AGENDA	Craig David	Virgin
27	1	ALL THE THINGS SHE SAID	Emine	Interscope/Polydor
28	1	SCIENCE OF SILENCE	Richard Ashcroft	Hollywood
29	1	NAUGHTY GIRLS	Girls Aloud	London
30	1	SACRED TRUST/AFter YOU'RE DONE	One True Voice	XL
31	1	HEAVEN	Al Green	Decca/Hollywood Sound
32	1	YOSHIMI BATTLES...	The Flaming Lips	World Circuit
33	1	COME ON OVER	John Silver	Capitol
34	1	CRY ME A RIVER	Justin Timberlake	Capitol
35	1	COME INTO MY WORLD	Kelly Rowland	Interscope
36	1	LIKE I LOVE YOU	Justin Timberlake	Capitol
37	1	DIRTY	Christina Aguilera	Interscope
38	1	MISSING YOU	Lucy Carr	Lickin'/Rough Trade
39	1	TIME FOR HEROES	The Libertines	Rough Trade
40	1	WEVE GOT TONIGHT	Brian Auger feat. Lulu	Polydor

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### Shazam TAG CHART

This	Last	Title	Artist	Label
1	1	ALL THE THINGS SHE SAID	TATU	Polydor
2	RE	03 BONNIE & CLYDE	Jay-Z & Beyoncé Knowles	Roc-A-Fella
3	4	THE OPERA SONG	Jürgen Vries & Charlotte Church	Dionisio
4	5	STOLE	Kelly Rowland	Columbia
5	NEW	STREET LIFE	Brekin	Virgin
6	NEW	02 MUCH LOVE TO GIVE	DJ Falco & Thomas Bangalter	Resonance
7	NEW	GIMME THE LIGHT	Sean Paul	VP/Interscope
8	NEW	HEY MA	Carlin	Roc-A-Fella
9	19	CRY ME A RIVER	Justin Timberlake	Capitol
10	NEW	WELL WEATHER FOR DUCKS	Lemon Jelly	XL Recordings

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### ALBUMS COMMENTARY

by ALAN JONES

**A**ll Lavigne registers a third week atop the album chart with some ease, with sales of her album Let Go up 7% week-on-week to more than 41,000 in a market which shrinks overall by 5%. But BMG colleague Pink dips 2.3 with *Misunderstood* unable to withstand Justin Timberlake's challenge.

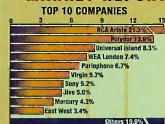
"N-Sync heartthrob Timberlake's debut album *Justified* debuted at number six last October but dipped as low as number 60 as debut single *Late I Love You* declined. But huge airplay for the upcoming second single *Cry Me A River* has invigorated the album since Christmas, with a resulting 53,268-2 movement. *Justified* sold 26,000 copies last week to add to its previous 200,000 tally.

Christina Aguilera's *Stripped* album also reaches a new high this week. The album, which debuted at number 19 last November surprisingly continued to fall even when lead single *Dirty* topped the chart, eventually falling as far as number 62. But airplay and video exposure for her upcoming single



When teenage trio **Busted** arrived on the scene with their number three debut single *What I Go To School For* last September they were widely compared to **blink 182**. Their self-titled debut album followed a week later, and after debuting at number 30 quickly dropped from the Top 75. Now they are back big time. Along with airplay for their second single, *You 3000*, which is number 34 on the airplay chart – the band has been adopted as pin-ups by the likes of **Smash!**

### MARKET REPORT

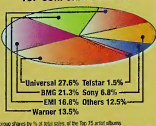


### SALES UPDATE

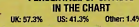


Beautiful has reversed that in fine style, moving the album 52-36-27-13 in the last three weeks. Amazingly the current position of

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART



*Stripped* is the highest for any album in Aguilera's career to date. Most of them were hard to sell (an album of pre-facore recordings,

### ALBUMS FACTFILE

Hits and they have also been displaying their charms on numerous children's TV shows.

As a result **Number 3000** debuts at number two this week, while their album makes its **Top 10** debut. The album has had a remarkably smooth chart ride thus far, going down for seven weeks, and up for eight. Its movement: 30-37-50-62-82-113-117-135-130-117-112-95-87-20-5. It will sell its 100,000th copy today (20th).

another of Spanish language material and a third of seasonal songs) but even her introductory, self-titled 1999 album never climbed higher than number 14 despite housing the platinum *Genie In A Bottle*.

Top Brits nominee **Ms. Dynamite** and the *Streets* – up for four gongs apiece – were also the biggest gainers on the chart, with Ms. Dynamite's *A Little Deeper* getting a 10% boost to move 25-20, while the *Streets'* original *Pirate Material* enjoyed a 45% bump, propelling it 55-29.

Meanwhile, the death of **Bea Gees** **Maurice Gibb** had the expected effect on their most recent compilation *The Greatest Hits – The Record*, which leaps 151-30 with a 351% increase in sales week-on-week.

**Feeder** leap 36-16, positioning them at their highest point since the week their *Comfort In Sound* album debuted at number six at the end of October, and is related to the success of their current single *Just The Way I'm Feeling*.

### COMPILATIONS

**T**opping the compilation chart at its 15th attempt, the soundtrack to the movie **B Mile** shook off an 8% decline in the sector to enjoy a 34% increase in its own sales week-on-week. That is because the film – which features hip-hop star **Eminem** in his (and, he claims, last) acting role – was released at cinemas here on Friday 13th and the album was beneficiary of a storm of publicity as a result. Although **Eminem** stars in *B Mile*, he actually features on only a quarter of the 18 tracks on the album, though his presence, as writer or producer, is felt on several more.

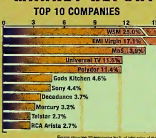
*B Mile* sold nearly 21,000 copies last week, to increase its cumulative total. It is the first soundtrack to top the compilation chart since **Brigitte Jones's Diary** in May 2001. A further volume of songs from the film – *More Music From B Mile* – debuts at

number 35 on the chart this week.

Meanwhile, to make it the hottest week for soundtracks in some time, one of only two new entries to the Top 20, at number 16, is **Catherine Zeta Jones, Renee Zellweger** and **Richard Gere's Chicago**. The blockbuster musical also opened in the UK last week, and the soundtrack additionally features **Anastasia, Mary Gray** (something of a tallisman, obviously), **Queen Latifah** and comedy **Danny Elfman**.

Slipping onto the chart ahead of **Chicago**, **Godskitchen – Direct** charts 3 plus hours of trance and house onto a triple CD and debuts at number nine. It is this year's equivalent of **Godskitchen – Journeys**, which arrived at number five last January. **Godskitchen – Journeys'** first week sale of a little over 11,000 was 26% ahead of the opening numbers of **Godskitchen-Direct**.

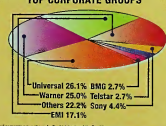
### MARKET REPORT



### SALES UPDATE



### TOP CORPORATE GROUPS



### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 76.5%  
Compilations: 23.5%

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

UK	US	ORIGINAL SOUNDTRACK	INTERCOMP/PICTADOR
1	1	0	EMM VIRGIN/UMTY
2	2	1	EMM VIRGIN/UMTY
3	3	2	WGM
4	4	3	EMM VIRGIN/UMTY
5	5	4	EMM VIRGIN/UMTY
6	6	5	EMM VIRGIN/UMTY
7	7	6	EMM VIRGIN/UMTY
8	8	7	EMM VIRGIN/UMTY
9	9	8	EMM VIRGIN/UMTY
10	10	9	EMM VIRGIN/UMTY
11	11	10	EMM VIRGIN/UMTY
12	12	11	EMM VIRGIN/UMTY
13	13	12	EMM VIRGIN/UMTY
14	14	13	EMM VIRGIN/UMTY
15	15	14	EMM VIRGIN/UMTY
16	16	15	EMM VIRGIN/UMTY
17	17	16	EMM VIRGIN/UMTY
18	18	17	EMM VIRGIN/UMTY
19	19	18	EMM VIRGIN/UMTY
20	20	19	EMM VIRGIN/UMTY


© The Official UK Charts Company 2003. Last week's positions in parentheses chart to date week ago.

This Last	Title	Artist	Label (distributor)
1	1	JUSTIFIED	Justin Timberlake Jive 524772 (F)
2	2	MELODY AM	Rykospapp Walt Of Sound WALLCD02 (F)
3	3	COMFORT IN SOUND	Feeder ECHO ECHOCD (F)
4	5	HAVE YOU FED THE FISH?	Buddy Drown Boy AL TRLXCD205 (F)
5	4	THINKING IT OVER	Liberty X V2 VVR1072 (DM/VP)
6	7	LOST HORIZONS	Lemon-Jelly Impudent Fun/LX 19XLD102 (F)
7	10	PLAY	Moby Mute CSDTUM102 (F)
8	11	UP THE BRACKET	The Libertines Rough Trade HTRADEC06 (F)
9	13	YOUR NEW FAVOURITE BAND	Moby Mute CSDTUM202 (F)
10	8	THE BEST OF	Hives Polygram M205CD2 (F)
11	9	THE SURE THINGS	The Stone Roses Silvertone 30502 (F)
12	14	SONGBIRD	Eve Cassidy Blue Swirl/Mut C21945 (SDT)
13	12	JUST ENOUGH EDUCATION TO PERFORM	Sereophonic V2 VVR 101563 (DM/VP)
14	13	THE DATSUNS	The Datsuns V2 VVR 102962 (DM/VP)
15	15	FREENOTE EP	DJ Zinc Teen Pizzas TPR1204 (SRD)
16	17	DON'T GIVE UP ON ME	Solomon Burke Flyt Passions 03502 (F)
17	16	GREATEST HITS 91-92	Kylie Minogue Sireweston 30502 (F)
18	15	LOVEBOX	Groove Armada PVA 104042 (F)
19	18	HOLES IN THE WALL	Excite! Soft Parade CB 080020 (F)
20	18	ABOUT A BOY (OST)	Buddy Drown Boy Twisted Nerve/LX TRLXCD 152 (F)

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ORIGINALS GET MORE

# Compact disc turns platinum

Happy 20th anniversary to the compact disc, the shiny five-inch disc which has dominated the music industry since 1983. Adam Woods takes a retrospective look at the format which has sold almost 2bn units in the UK

March 1 marks the 20th birthday – the platinum anniversary, in fact – of the compact disc in the UK. It was on that day in 1983 that the first raft of more than 100 titles heralded the arrival of the CD in record shops nationwide.

At the time, the late CBS chairman Maurice Oberstein described the CD as "a gimmick, in the sense that it is merely a new sound carrier – nothing more and nothing less".

That, as it turned out, is about as big an understatement as get. The CD was the technological inspiration for the most lucrative era in the history of the record industry and, when digital copying came within reach of the masses, its lack of security was the music business's Achilles heel.

These days, CD is the Baroness Thatcher of audio carriers: you won't find too many people who admit to loving it – not anymore, at least – but few can deny the impact it has had. In the cash-hungry Eighties, there could have been no more appropriate format than this one, with its gleaming silver surface and endearing promises of infinite reliability, perfection even. In a generic CD advert from 1983, PolyGram exalted, "This gleaming silver single-sided disc," which "plays for up to 60 minutes [sic] and so provides, for the first time, the luxury of uninterrupted listening to all music best enjoyed complete".

Accordingly, for a time, CD could go wrong. When the first CDs hit the shops, there were reports of rabid audiophiles snapping up CDs even as the player they had ordered months before still sat idled only as a collection of machine parts in boxes on the floor of an



Dir En Grey: the digitally-restored version of Brothers In Arms kickedstart CD sales overstretching Japanese factory.

In its first year, CD racked up a fairly standard uptake of 300,000 record sales in the UK – just a little more than MiniDisc was to manage 15 years later. And then it just grew and grew. Unit sales almost tripled the following year and nearly quadrupled the year after that. It overtook the LP in terms of unit sales in 1989 and had broken through formats to the brink of extinction by the time it topped audio cassette as the UK's leading carrier four years later. From there until the turn of the Millennium, CD sailed to register growth only in 1997 and in 2000 it took a 93.2% share of all UK album sales.

Given its ubiquity, therefore, it is not hard to trace the origins of the vague distaste with which compact disc is generally contemplated today. The format ceases the credibility contest to its predecessor, lovable old vinyl; it seizes out in the sound quality stakes, if not to vinyl, then certainly to its DVD descendants, Super Audio CD and DVD-Audio; and it is no match for MP3, in many consumers' eyes, in terms of accessibility and outlast cool.

What it lacks in glamour, which is curious, considering the first mass market ambassador from the world of digital sound to hit Western markets. When the BBC's Tomorrow's World attempted to demonstrate the resilience of this format of the future in the early Eighties by spraying jam all over one side of the disc, giving it a cursory wipe and replaying it in the machine, who knew then that it was the underside which stored the data and not the jam-smeared label side?



Dir En Grey: the digitally-restored version of Brothers In Arms kickedstart CD sales overstretching Japanese factory.

But a lot of time has passed since then and, if familiarity has bred entirely new methods of music consumption, it has also bred a degree of contempt. The nature of the negative responses to CD tells a revealing story about the tastes of our listening habits. Where the originator of the format once made a virtue of the revolutionary length and storage capacity of the disc, many music fans argue that albums in the CD age are far too long. And while portability and convenience has arguably been the format's main selling point, there are those who lament the easy-access, browsing culture CD has engendered.

The packaging, too, has come in for its fair share of criticism. As the recently outgoing senior vice president of EMI Recorded Music Rupert Perry puts it, "If Procter & Gamble had been marketing the CD, they would have changed the packaging years ago."

But the most serious assaults on the CD's reputation have come for the artistic community which provides its content. Neil Young has blazed a trail in this regard, with innumerable other artists joining in the chorus at one time or another. In 1991, Young remarked to Geil Marcus that "somebody the digital age will see as the Dark Ages of recorded sound", adding that he no longer used analogue recording at all, because he found the music's inevitable transition into digital too depressing.

"The hardest thing for me now is to listen to my own records," Young said. "Because I know what's not there. I know that when people go out to buy a record, today, that it doesn't resemble what's really going on in the studio."

This kind of talk, of our subconscious awareness of the CD's lack of "warmth" in comparison to vinyl's organic, analogue tones, has become legend, to the point where it is difficult to imagine a world where the idea of a replacement for vinyl was ever even entertained.

Among audiophiles at large, there was a genuine hunger for a digital format to replace the the 36-year-old LP 20 years ago and, over the years, mainstream scepticism gave way to tacit approvals as sales soared. What's more, so many of our subsequent technological advances have ridden on the back of CD's influence that to contemplate a world without CD is literally to contemplate a world without DVD, without downloads, without home studios and, quite possibly, without a mainstream music industry at all. The record business did not just opt for CD – it needed it to ensure its survival in a changing world.

"If the CD hadn't come along, it would have had to have come along, if you see what I mean," says Jonathan Morris, Sony Music Europe vice president communications, who oversaw UK corporate communications for CBS UK at the time of CD's launch. "There were other changes taking place in the way people were interacting with other media, things like the Walkman and the arrival of remote controls for television. CD came along at a very, very serendipitous moment."

Under CD, UK albums just didn't ship as fast as they had shipped just 89.3m units in 1981 exceeded 200m units for the first time in 1995. The revenues have not always turned to profit, but there is little question that the CD saved a good deal of executive blood.

But there was a price even then. The source of the artistic discontent lies at least partly in the small print of early-Eighties recording contracts. Or rather, the lack of it. The royalty dispute began scouring manager-owned company relationships almost as soon as the format was introduced. Initial artist royalties on CD were no greater than on sales of LP and cassette – around 50p per unit – on the basis that record companies had to recognise significant but unspecified development costs.

Within a few years, many of the more powerful and/or sued-up artist managers had negotiated improved rates, with the more fortunate pulling in around a pound a time for their clients, only to find that the pick-their-pocket deduction on CDs had inflated from around 12.5% to 25%. But, well into the 90s

VINYL VERSUS CD					
LP	LP	CD	CD	LP	CD
units (m)	value (£m)	units (m)	value (£m)	units (m)	value (£m)
1983	54.3	£138.0	0.3	£1.5	
1984	54.1	£144.2	0.8	£5.0	
1985	62.9	£145.4	3.1	£19.2	
1986	62.3	£140.6	8.4	£56.5	
1987	62.2	£146.6	18.2	£116.5	
1988	60.2	£144.1	29.2	£167.9	
1989	37.9	£118.0	41.7	£230.7	
1990	24.7	£80.5	50.9	£273.4	
1991	12.9	£46.4	62.8	£345.5	
1992	6.7	£23.9	70.5	£380.5	
1993	5.0	£16.3	92.0	£450.0	
1994	4.6	£15.3	116.4	£603.9	
1995	3.6	£11.9	139.2	£708.4	
1996	2.4	£9.2	159.7	£789.1	
1997	2.5	£9.9	158.8	£785.6	
1998	2.2	£7.8	175.7	£978.2	
1999	2.3	£7.1	176.9	£914.7	
2000	3.2	£8.7	201.6	£997.7	
2001	2.6	£7.8	218.6	£1,099.4	

Table shows millions of units sold and the value in millions (£) of CDs and vinyl in the UK from 1983 to 2000. Source: BPI Surveys

## 20 years in the life of the CD

1960 – The first laser, known as the ruby laser, is invented by Theodore Maiman at the Hughes Research Laboratories in Malibu, California

1972 – The CD is conceived by Klaus Gumbach, a physicist with Philips Research, as a vehicle for video and photographic images

1974 – A first laboratory model of the audio CD is presented to the Philips board

1977 – Mitsubishi, Hitachi and Sony show digital audio disc prototypes at the Tokyo Audio Fest

1979 – Philips demonstrates a prototype CD system in Europe and Japan. Sony and Philips agree to collaborate

1980 – Philips and Sony propose CD standard





SUPER AUDIO CD

**New Super Audio CD releases**



**Out Soon**



**Andrea Bocelli**  
**The Police**  
**Bon Jovi**  
**Beck**



**UNIVERSAL**

**UNIVERSAL MUSIC**



# CD fact file

● The length of the CD was originally set at 74 minutes in order to accommodate Austrian



conductor Herbert von Karajan's (pictured) account of

Beethoven's Ninth Symphony in full. When his first heard CD sound, Karajan remarked: "This is natural light! all other recordings are gaslight!"

● Urban myths, part one: CDs sound better if you freeze them. In the late Eighties, the notion that freezing gave a crisper, clearer sound picked up a degree of momentum in the letters page of *Q* magazine. Most of all, perhaps, the episode highlighted the human capacity for self-delusion with regard to audio reproduction.

● Neil Young loathes CD. The continued unavailability on CD of a number of Young's key Seventies records, stands as a monument to his disregard. Only last month, in an interview with Record Collector in the US, he confirmed that his contempt has not been cooled by time. "CDs are awful – a bad mistake," he said, before adding grudgingly that "they've led to a situation where music is no longer a sensory experience."

● Urban myths, part two: CDs are indestructible. We all know it is not true now, but they looked so space-age when they were on Tomorrow's World in the early Eighties. Some readers may remember when the presenter demonstrated CD's resilience by smearing jam over the label side, giving it a wipe and putting it back in the player. Unsurprisingly, playback was unaffected.

● Among the 122 titles issued by Epic and CBS in Japan by the end of 1982 were 12 "empty orchestra" titles, specifically for use in proto-karaoke-style singalongs.

● The first CD released was Billy Joel's *52nd Street*, out in Japan on October 1, 1982.



The first compact disc player

of long-playing vinyl as the sound carrier of choice, CD's achievement in remaining at the top of the pile for so long is highly significant. Because not only has it transformed a music market which had persuaded itself that its ideal model was a two-format business, but the compact disc – or at least the optical disc in general – is almost certain to be the last market-leading physical format.

It remains to be seen whether the rise of DVD conditions the British marketplace to expect of its audio-kidder equivalent to come in a 5.1 surround-sound. It is hard to imagine CD losing its market dominance any time soon, but even if it does, its replacement is likely to be shiny, round and 12cm in diameter.

"What we now see since the last decade is not only the compact disc but CD-ROM, Photostatic, DVD gang undeniably fast into the market," says Joop Sijm, who was chief engineer in charge of the compact disc project for Philips from the mid-Seventies until launch. "Optical disc is a medium with multi-purpose. That is what we foresee 20 to 25 years ago. In another 10 to 15 years, you can imagine something different might happen. In the end, the consumer will decide what is best for them."

And, as the CD marks 20 years on the racks, the main threat it faces does not necessarily come from a decline in mass market appeal – it comes from the very industry which created it. The two main underlying patents which for 20 years gave Philips a dividend on every CD manufactured – generating estimated revenue of up to 200m Dutch guilders (€39m) a year – expired in most parts of the world in summer 2001. And while Sony and Philips continue to profit from outstanding patents on every conceivable permutation of the compact disc – from CD-Rom to Enhanced CD – this has resulted in a clear reduction in revenue for the two companies.

Whether that will be plugged by Sony and Philips' new golden child, the SACD, only time will tell, although Sony seems convinced. "Time stands still for nobody," says David Walista, director, Sony Super Audio CD Business Centre (Europe). "While the CD format has been a faithful servant of the music industry for the past 20 years, the need for a new format is clear. The issue of much-needed value is exactly what Super Audio CD addresses, by offering a higher quality product with added features such as surround sound, and still maintaining its simplicity in handling."

SACD's is not the only claim, as DVD-Audio stages its own push back as one convincing DVD-Video market. But in the meantime, CD continues to rule, and in the capricious, unpredictable world of audio formats, it is weird to make it to 40 years, we should not be too surprised.

► p3 Nineties and long after CD had overtaken vinyl as the leading sound carrier by both volume and revenue, standard contracts for new artists made no distinction between sales of the three leading formats. As music industry lawyer and future Universal UK chairman John Kennedy pointed out in a *Q* magazine investigation into CD prices in 1990, "What's unfair is that as profit margins have increased, the record companies haven't shared them with the artists."

Everyone knows that one of the key factors in CD's ascendance was the arrival of digitally-recorded albums such as Dire Straits' *Brother in Arms* – Philips even paid to emboss its compact disc brand across the band's 1985 world tour. For lower-level acts, like Come Streets' next tour – *On Every Street*, from 1991–3 – the sponsor was Philips cassette, this time touting Digital Compact Cassette (DCC).

For all their forward-thinking as they allied themselves with the up-and-coming format in the mid-Eighties, the band was one of many who had been wrong-footed by CD's rapid rise and the record companies' refusal to re-negotiate royalty rates on sales of the new, higher-priced album. Dire Straits' then-manager Ed Bicknell revealed at the time that the scales had fallen from his eyes where CDs were concerned.

"That probably has caused more bad blood between managers [and record labels] than any other scam," he said. "I don't want to get on my soap-box but I feel the artistic community was treated in a shabby and dishonest fashion when the compact disc was launched. I would give up my gig and go back to what I do that have us ripped off as we were there. My view is that this [DCC] system technically is wonderful and the public will take it. It could become the big mass sound carrier over the next 10 years."

Clearly, whoever decides whether a format flies or falls certainly isn't the band or the manager. As any human record executive will tell you, that is the consumer. Even allowing for the record-breaking leisure

## The artistic community was treated in a shabby and dishonest fashion when the compact disc was launched

– Ed Bicknell, Dire Straits' manager

## MARCH 1, 1983: LAUNCH OF CD EMBRACED BY HUNGRY CONSUMERS

In 1983, CD's reception consisted of a hyped-up mix of trepidation, excitement and outright suspicion. Record companies, anxious that demand should not vastly exceed supply, played down the significance of the new arrival, warning each other of the dangers of rushing into a new format too fast. VEA senior vice president Stan Coryman urged the industry to "preserve and enhance... the LP and cassette technologies which we live off."

But it is significant that, for all their doubts, virtually all the UK's major record companies and large indie were on board, if not for the official street date of March 1, then within weeks of the product's launch. And at least one of them was positive that this new music carrier would be the long-term mass market music product.

As the record company child of Philips, PolyGram was the key advocate of the format in the UK. It had spent the past 18 months forming its branch alongside its counterparts in Germany, Holland and France and, particularly, with Sony in Japan, which was the only company in the world manufacturing players. PolyGram was determined to stage a controlled roll-out and took measures to manage supply and examine demand. PolyGram had set a ceiling of 200 outlets for the launch, anxious that supply should not vastly exceed demand at a time when CD players were expected to be

## LOW-KEY LAUNCH HERALDS START OF CD IN THE UK

hard to acquire. In the autumn of 1982, 160 selected retailers – including multiples – were invited to one of five CD demonstration and sales events.

Helping to keep PolyGram on track was the memory of the botched roll-out of VHS a couple of years earlier. As PolyGram commercial director Clive Swan said in February 1983, "Eighteen months ago, we looked at the way video was launched; suddenly there were 11,000 outlets chasing 300,000 video owners. We were determined to avoid that sort of situation if we possibly could, because it is so bad for the trade."

Launch outlets ultimately numbered around 270, including key branches of chains and multiples. Independent retailers, which made up around three-quarters of initial dealers, were selected on the basis of their proximity to CD

## 'CD inventors should have grasped nettle,' says Wright

THE EUPHORIA surrounding the launch of the compact disc this week – said by Philips to provide "pure, perfect sound forever" – has been tempered by the fact that CD will also be 20,000 by the year's end. The record company even predicted that the typical buyer would pick up six discs to start with, with subsequent purchases of four, three and two over the next 12 months, giving possible total CD sales of 136,000 in 1983.

In the light of 20 years of tense record company-dealer relations, PolyGram's launch programme seems particularly enlightened. Participating dealers were offered their initial product on sale-or-exchange terms, while PolyGram also attempted to organise the supply of players at trade price.

"We took a good 'housekeeping approach,'" said PolyGram business planning manager Bill Judd at the time. "CD will not make anyone, us or the dealers, a fortune overnight, but there is good business here from the beginning if the right moves are made. We believe CD is the ► p6

ward route. We're excited very much to what the hardware manufacturers and hi-fi dealers were planning to do," said Swan. "Sony gave us its list of launch dealers in the UK. We matched these geographically with our own list of suitable accounts. We hoped for cooperation between the two trades."

PolyGram's many estimates of the likely commercial impact of CD included a likely first-year average purchase of 15 discs by each player owner, of whom there were expected to be 20,000 by the year's end. The record company even predicted that the typical buyer would pick up six discs to start with, with subsequent purchases of four, three and two over the next 12 months, giving possible total CD sales of 136,000 in 1983.

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## 20 years in the life of the CD

October 1982 – First CD players released to the Japanese market

March 1983 – First CDs go on sale in the UK. A limited amount of hardware has been available for some months

June 1983 – First CDs go on sale in the US. CBS, Denon and Telefunken are the early adopters, with Philips to follow in August

August 1984 – Winbox opens its Monogram CD pressing plant – the first in the UK and only the second in Europe after Philips' set

September 1984 – Bruce Springsteen's *Born in the USA* is the first CD pressed at the Digital Audio Disc Corp (DADC) plant in Terre Haute, Indiana

May 1985 – PolyGram releases Dire Straits' *Brother in Arms*. The album's tour is sponsored by Philips, and the band openly endorses the format, even going so far as to appear in Philips ads

# fact file

- Urban myths, part three: CDs have a 10-year lifespan. Throughout the late-Eighties there was a persistent rumour – since discredited, not least by the passage of time – that CDs would disintegrate to dust within a decade. The closest thing to a specific source for this piece of scare-mongering was apparently an off-hand remark by a British manufacturer to the effect that certain corrosive inks were not being used in the CD process in case they ate through the polycarbonate coat, allowing corrosion to set in.
- The first CD made in the US was Bruce Springsteen's *Born In The USA*, in September 1984.
- The compact disc is read by a laser which receives a series of digital pulses from a track of bumps (125 nanometers high) as it follows a spiral track from the middle of the disc outwards. The track width is tiny at just 0.5 microns wide, with 1.6 microns separating the tracks.
- The data storage capacity of a 74-minute CD is so vast (650MB) that the spiral track, if it could be unwrapped, would be almost five miles long.
- Urban myths, part four: CDs sound better if you draw around the edge with a green marker. This one was fairly laughable, even without the benefit of hindsight.
- The CD initially rotates in the player at 500 rpm as the laser reads the inner tracks and slows to 200 rpm as the outer tracks are read. This keeps the data constant as the laser traverses the disc.
- In the mid-Seventies, Philips in the Netherlands, Sony, Pioneer and JVC in Japan and RCA in the US were among the companies attempting to come up with a video disc roughly the size of vinyl. The audio-only versions they produced in tandem offered up to 14 or 15 hours of music.

## 1987: THE BEATLES ALLOW CD FORMAT TO BREAK BARRIERS

For all its advances in technology, it took a set of 20-year-old releases to really ignite the CD-buying market.

"Once again, The Beatles have arrived to launch another popular music revolution," mused *Q* magazine in February 1987, as the first of the Fab Four's CDs made their way into record stores.

The claim by *Q*, itself launched only the year before, really was no exaggeration as the long-delayed appearance of The Beatles' back catalogue onto CD sparked interest in the format not previously seen. Music Week billed it as "the biggest single event in the history of compact disc since the format's launch".

As Tony Wadsworth, then EMI's general manager of TV and catalogue marketing, observed at the time, "A lot of people have been saying that they wouldn't buy a CD player until The Beatles' music was out on CD."

Conversely, only appearing in mono, the first four Beatles albums to be issued in the format broke new ground after they'd all returned to the US 50 almost solely on CD sales, while the CD debut of Sgt Pepper on the album's 20th anniversary that June was even more remarkable. It shipped an initial 135,000 copies in the UK and climbed to number three on the overall albums chart, something previously unheard of for a release relying almost entirely on CD sales.

Although appearing several years after the introduction of CD to the market, The Beatles' albums on CD paved the way for a hugely successful back catalogue business, as fans happily snapped up titles they already owned on vinyl. In some cases, having bought the first CD issue of an album, they were then encouraged to buy the same album all over again as the CD version itself was re-issued in an "improved" version. Examples included the entire Rolling Stones Decca catalogue whose original CDs, dating back to 1986, were long-criticised for their poor sound quality and packaging, but were re-issued last year in a superior form using Sony and Philips' direct stream digital (DSD) technology.

The development of the CD back catalogue market did not stop at straightforward re-issues. The longer duration of CDs over vinyl albums meant extra tracks could be included alongside an album's original tracks while also allowing two once-separate albums to be included together on the same disc. This latter concept heralded Motown founder Berry Gordy, who only discovered his own company was adopting that approach when he wandered one day into a record store and found some of its greatest



Beatles returned to albums chart following CD releases

successes in bargain bins as two-for-the-price-of-one releases. His verdict was that his company was giving away its heritage.

In contrast to initial fears that CD would limit the number of back-catalogue albums available as record companies would only issue their biggest titles on the format, the exact opposite proved to be the case. Albums, long deleted on vinyl, were reborn on CD as the demand for more of the past accelerated.

And then there was the point that no one had previously been able to acquire – at least not as a legitimate release. The Beatles again set the trend with the three double Anthology albums issued in 1995 and 1996, prompting others to raid the vaults for alternative versions or previously unheard tracks by superstar acts. All these Beatles Anthology albums debuted at number one on the *Billboard* 200 chart.

CD back catalogue, too, has played a key role in ensuring the UK issue is one of the few music markets to be bucking downward sales trends. The three-for-£20 in-store offers and the like introduced during the past decade have now become a commonplace tactic in the battle to keep sales up at times when current chart releases cannot quite make up the numbers.

Paul Williams

## THE LAUNCH OF CD (CONTINUED)

► ps big-selling music carrier of the future. We are deeply committed to this, we believe it will happen."

As the day of launch came close, a possible hardware shortage emerged as the biggest potential demon for a panicky music industry. But it all became apparent that Japanese manufacturers could increase their capacity with ease. The industry began to fret that an excess of hardware would put their meagre CD catalogues to shame.

PolyGram shipped 30,000 CDs for March 1, drawn from a little more than 100 titles out of the launch catalogue of 125. Virgin offered up half a dozen releases and RCA moved forward with 10 classical-only titles. Chrysalis put back its first 10 titles until April, while Ariola/Arista was committed but still researching when the first releases hit stores.

Warner and EMI took exception to the royalty owed to Philips and Sony on every disc manufactured and, while Warner resolved its issues with the technology owners by mid-March and EMI opted to take a stand against the upstart format.

CBS ensured it was represented on CD's street date with a dozen pop and 10 classical releases, but chairman Maurice Oberstein was clearly uncomfortable. At the CBS sales conference in mid-March, he suggested that discs should be sold for £25 to promote a rental market similar to the VHS one which was then bedding down. He also noted solemnly that "CD could well be the most destructive device to have emerged for a long time. If we don't get the word out, names like Bonnie Tyler and Pink Floyd, the potential buyers will be frustrated. It could put a lot of people

### A sharp increase in CD dealership applications reported in first week

...off the lures of buying CD and even repurchase in general."

But on the first day of sale, punters had already risen above the lack of Tyler and Floyd product, and vox pops outside stores testify to the relief among many at the availability of a replacement for vinyl. *Music & Video Week* reported staggering uptake among audiophiles, as some customers bought dozens of CDs at prices starting from around £9.99.

"Where music is concerned, price is no barrier," said unemployed Jeremy Pritchard, 24, out of his job at HMV in Oxford Street, where he had picked up Roxy Music's debut – with Virginia Plain as the newly-added bonus track – plus two by Genesis and a copy of Ozawa's *Also Sprach Zarathustra*. Down at Left Bank Records in Exeter on March 2, 81-year-old retired nursewoman Albert Pratt, an audiophile of 50 years' standing, picked up eight classical recordings, having already bought a dozen the previous day. He had found Stravinsky's *Petruška* to be "shriek, very happy", but was won over by his other purchases. "An improvement as any will be as dramatic an improvement as any we have seen during the past 50 years," he said.

Press enthusiasm for the format had created an exceptionally hungry market on a scale which took surprise. It is a measure of CD's initial consumer approval rating that EMI's famous resistance soon

began to look rather foolish. In April, Sony issued a press release confirming that EMI would now be coming on board, adding that compact disc player owners had bought an average of 12 discs each in the first month the products were on sale.

And, as it became evident that a genuinely significant new demand had been created, the industry's wise heads began to wonder whether this wasn't some sort of audio Pandora's Box. Amid the testimonials to the sound quality, the stories of enormous retail demand and accidentally visionary predictions of a black market – brought about not by pirates but by unscrupulous entrepreneurs taking advantage of the bribe under-supply of hardware and discs – then-BPI chairman Chris Wright expressed a concern which probably seemed rather foggy at the time. Speaking at Sony's launch of its CD range, Wright raised an alarm about the digital audio disc's ability to provide commercial pirates with a perfect master tape.

"I wish the inventors had grasped this nettle and settled it in the development stages," said Wright. "We are worried, particularly if CD players become integrated in music centres and are looking very closely at this unfortunate aspect of the CD system."

Wright revealed that he had made his own home recording from a compact disc and while he reported that the quality was good, he conceded that it did not match the fidelity of CD. "It was only as good as a very good home-recorded copy from an analogue disc," he said. Nothing to worry about then.

Adam Woods

## 20 years in the life of the CD

1987 - CD video was introduced in the UK. Combining digital audio with up to 20 minutes of analogue video, the format is intended as a replacement for the vinyl single.

1988 - CD overstates the vinyl LP's (the most valuable format in the vinyl age) with revenue of £167.9m to vinyl's £144.1m.

March 1988 - Sony and WEA launch a campaign in the US to promote the new three-inch CD format, as another potential successor to the vinyl single. It rapidly disappears in every market but Japan, where it is still in use today.

1989 - CD overstates vinyl in the leading album format in the UK by volume, selling 41.7m units to LP's 37.3m.

February 1989 - U2's *The Joshua Tree* becomes the first CD to sell 1m copies.

July 1989 - Sony and Topyo Fusion in Japan come together to launch the world's first CD-R duplicating facility.

# OFFICIAL CHARTS 25/1/2003

www.musicweek

## SINGLES

### 1 STOP LIVING THE LIE

David Sweden

Mercury

- 2 YEAR 3000 Busted Universal
- 3 SOUND OF THE UNDERGROUND Girls Aloud Polydor
- 4 TRUE Jeavons feat. Angel Blu V2/JdD
- 5 MUNDIAN TO BACH KE Pengfei MC Sound/Instant Karma
- 6 LOSE YOURSELF Eminem Interscope/Polydor
- 7 IF YOU'RE NOT THE ONE Daniel Bedingfield Polydor
- 8 LOVE STORY VS FINALLY Large & Bushwacker XL
- 9 DANGER HIGH Voltage Electric Six XL
- 10 JUST THE WAY I'M FEELING Feeder Echo



- 6 11 CHEEKY SONG (TOUCH MY BUM!) The Cheeky Girls Mulberry
- 6 12 TREAT ME LIKE A LADY Zoe Birkett 19/Universal
- 7 13 YOU'RE A SUPERSTAR Love Inc. Nulife/Arista
- 5 14 THE WAY (PUT YOUR HAND IN MY HAND) Dime Inspiration Dime/MAS
- 11 15 SKAGER BOY Avril Lavigne Arista
- 8 16 SORRY SEEMS TO BE THE HARDEST WORD feat. Boyz II Men Jive
- 9 17 SACRED BUSTLES/AFTER YOU/WE'VE GONE ONE True Voice Backline
- 18 YOSHIMI BATTLES THE PINK ROBOTS PT.1 The Barring Lips Viver Bros
- 19 A LITTLE BIT Rosalind Wiseman T2/lester
- 20 TIME FOR HEROES The Libertines Rough Trade



The Official UK Charts Company 2003. Produced in co-operation with the BPI and BMRB, based on a sample of more than 4,000 record outlets

## MASAI DO THAT THANG

REMIXES BY  
INTENSO PROJECT  
SYNCHASER  
SKYCLONE  
NUMBER 1 IN DJ MAGAZINE CHART



## ALBUMS

### 1 LET GO

Avril Lavigne

Arista

- 2 JUSTIED Justin Timberlake Jive
- 3 MISSINDOAZTIOND Pink Arista
- 4 GUSTA GET THRU THIS Daniel Bedingfield Polydor
- 5 BOTTED Busted Universal
- 6 ESCAPOLOGY Robbie Williams EMI
- 7 BY THE WAY feat. Hot Chili Peppers Warner Bros
- 8 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 9 ONE BY ONE Foo Fighters RCA
- 10 ANGELS WITH DIRTY FACES Sugababes/du:h-beard



- 7 11 ONE LOVE Blue Innocent
- 13 12 COME AWAY WITH ME Norah Jones Parlophone
- 27 13 STRIPPED Christina Aguilera RCA
- 22 14 THINKING IT OVER Liberty X V2
- 19 15 THE EMINEM SHOW Eminem Interscope/Polydor
- 35 16 COMFORT IN SOUND Feeder Echo
- 31 17 MELODY AM Royksopp Vell Of Sound
- 11 18 A NEW DAY AT MIDNIGHT David Gray East West
- 10 19 UNBREAKABLE - THE GREATEST HITS VOL. 1 Waffle S
- 25 20 A LITTLE DEEPER Ms Dynamite Polydor



# CLUB CHARTS 25/1/2003

# music week

## COMMERCIAL POP TOP 30

Rank	Artist	Label
1	4 U2	Interscope
2	13	Capitol
3	14	Capitol
4	15	Capitol
5	16	Capitol
6	17	Capitol
7	18	Capitol
8	19	Capitol
9	20	Capitol
10	21	Capitol
11	22	Capitol
12	23	Capitol
13	24	Capitol
14	25	Capitol
15	26	Capitol
16	27	Capitol
17	28	Capitol
18	29	Capitol
19	30	Capitol

## UPFRONT CLUB CHART TOP 40

Rank	Artist	Label
1	1	Capitol
2	2	Capitol
3	3	Capitol
4	4	Capitol
5	5	Capitol
6	6	Capitol
7	7	Capitol
8	8	Capitol
9	9	Capitol
10	10	Capitol
11	11	Capitol
12	12	Capitol
13	13	Capitol
14	14	Capitol
15	15	Capitol
16	16	Capitol
17	17	Capitol
18	18	Capitol
19	19	Capitol
20	20	Capitol

## URBAN TOP 30

Rank	Artist	Label
1	1	Capitol
2	2	Capitol
3	3	Capitol
4	4	Capitol
5	5	Capitol
6	6	Capitol
7	7	Capitol
8	8	Capitol
9	9	Capitol
10	10	Capitol
11	11	Capitol
12	12	Capitol
13	13	Capitol
14	14	Capitol
15	15	Capitol
16	16	Capitol
17	17	Capitol
18	18	Capitol
19	19	Capitol
20	20	Capitol

## PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	1	Capitol
2	2	Capitol
3	3	Capitol
4	4	Capitol
5	5	Capitol
6	6	Capitol
7	7	Capitol
8	8	Capitol
9	9	Capitol
10	10	Capitol
11	11	Capitol
12	12	Capitol
13	13	Capitol
14	14	Capitol
15	15	Capitol
16	16	Capitol
17	17	Capitol
18	18	Capitol
19	19	Capitol
20	20	Capitol

## SCORCICCO MUSIC REPLAYS

Rank	Artist	Label
1	1	Capitol
2	2	Capitol
3	3	Capitol
4	4	Capitol
5	5	Capitol
6	6	Capitol
7	7	Capitol
8	8	Capitol
9	9	Capitol
10	10	Capitol
11	11	Capitol
12	12	Capitol
13	13	Capitol
14	14	Capitol
15	15	Capitol
16	16	Capitol
17	17	Capitol
18	18	Capitol
19	19	Capitol
20	20	Capitol

Compiled from pre-release sales of dance records on Capitol FM, the Galaxy (M, Radio One and The Voice) and the BBC's *Music* radio station.

## COOL CUTS CHART

All numbers in italics indicate first-time entries into the Top 10 and entry into the chart

1	1	SEXY	Label
2	1	101	Wild 99 Sound
3	2	15	Black smoke / Myonly / All stars package from... (Dancer, Dan Dye and...)
4	3	4	London new track over the... (London)
5	3	10	WE WANT YOUR SOUL / Frenzied
6	4	5	FLUSH MURDER... (Album of the...)
7	5	4	CAN YOU FEEL... (What I'm feeling thru...)
8	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
9	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
10	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
11	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
12	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
13	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
14	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
15	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
16	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
17	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
18	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
19	6	3	KEEP SOUTH LIPS & BITCHES... (New...)
20	6	3	KEEP SOUTH LIPS & BITCHES... (New...)

## CHART COMMENTARY

BY ALAN JONES

**A** week after finishing as runner-up on the Upright One Chart, some 41 times adrift of Moke's Familiar Feelings. Superstar by The Ones moves to the top of the list, beating off the challenge of Justin Timberlake by the same 41 points. Timberlake was number five last week with mixes of his last single, Like I Love You, which has now been supplemented with mixes of his next single, Cry Me A River. As well as propelling the record 5/2 on the Upright One Chart, the River mixes help the record to a number four debut on the Commercial Pop Chart.

Meanwhile, the highest new Upright Chart entry comes from Jazetta. Having topped the chart with their most recent release, My Vision, which featured vocals from Seal, Dave Lee's studio project returns with One Fine Day, featuring the delicate vocal charms of Beth Hirsch. The record debuts at number 12, narrowly straddling the number 13 about of Ella, the re-release from Norway's leading club contenders RoxySucks.

The new leader of the Commercial Pop Chart is Rosie Ribbons, who debut single A Little Bit narrow defeats The Ones. Superstar with Blanks at number one, Sarah Wainmanore at number three and The Bachelors at number five. In fact, in all three main Pop 100 constancies are in the Top 10 for the first time. In last week's 2002 overview, we noted how goodly UK acts fared in the Upright Top 40 of the year, contributing just two entries. At the moment, however, things are looking a little more rosy for indigenous talent - Craig David registers his third number one on the chart with Hidden Agenda taking over from Blackstreet's Wizy Wow, while Alright by Hi! St Soul jumps 18-5 and Big Brovaz's OK inches up 8-7.

Reggae rarely raises its head in the Urban Chart, but Sean Paul has two discs on the list, moving 5-8 with his single Gimme The Light, which is also a rare reggae hit in the US, where it has thus far spent a remarkable 39 weeks on Billboard's Hot 100 - although it slips 26-44 this week and may soon be consigned to history. Sean Paul's Duty Rock sampler is the highest new entry on the Urban Chart and reggae also supplies the second highest debut, in the form of Beenie Man's Street Life, which debuts at number 21.

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### TOP 10 BREAKERS

1	SATISFIED (REPLICATING MIXES) Letta Ish	white label
2	CRUSH (1580 ME) MIDWINTER DAY MIXES	Darren Hayes
3	DOWN AND UNDER (10/10) DJ Ice Cream	DJ Ice Cream
4	KEEP ON BISH'N' (JAY)	DJ Jay
5	YOU SPIN ME ROUND (INTERPRETATION SOUND CHECK) PRINCESS JULIA MIXES	Dave Dr Alue
6	MONDRIAN TO BUCH ME (SWITCH) PAULI PAULI MC	Shelton/Kidman/Karna
7	ROCK (IMPROVABLE REPERNOSTIC & JAW) (SOUNDING LIKE MIXES)	The Digital Birds
8	HE'S UNBELIEVABLE (D-BOP MIXES) Sarah Connor	Columbia
9	THE NIGHT (ALPHABETIC) YANKEE G & POPE	YOUNG/WALLMAN/TWAIN/CLIQUE MIXES
10	OK (STRETCH & CHINA) (ORIGINAL BEATS MIXES)	Big Brovaz

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# COMPILATIONS

- 18 21** **DILEMMA** Nelly feat. Kelly Rowland (Universal/Interscope)
- 17 22** **THE KETCHUP SONG (ASSEMBLED)** Las Ketchup (Columbia)
- 20 23** **FAMILY PORTRAIT** Pink (Arista)
- 19 24** **FEEL** Robbie Williams (Chrysalis)
- 10 25** **SOLSBURY HILL** Erasure (Mute)
- 13 26** **I WANNA DANCE WITH SOMEBODY** Trip & Til (All Around the World)
- 11 27** **MADE YOU LOOK NAS** (Columbia)
- 11 28** **MISSING YOU** Lucy Carr (Lack)
- 12 29** **TIMES LIKE THESE** Foo Fighters (RCA)
- 22 30** **THE LAST GOODBYEBE WITH YOU** Atomic Kitten (Innocent)



- 1 8 MILE (OST)** Interscope/Polydor
- 2 CLUBBERS GUIDE 2003** Ministry Of Sound
- 3 ALL THE CLASSIC FEELERS** WSM
- 4 FINE BODIES FINE M - THE BEST OF** Warner Dance
- 5 NOW THAT'S WHAT I CALL MUSIC! 53** EMI/Virgin/Universal
- 6 BASS BREAKS & BEATS 2003** Warner Dance
- 7 THE BEST AND WORST ALBUMS IN THE WORLD 2** EMI/Virgin/Universal
- 8 HUGE HITS 2003** BMG/Sony/Globe/WSM
- 9 GODS/TOTEM DIRECT** Grooveslave
- 10 CLUBLAND II** UMI/VAWV
- 11 50 YEARS OF THE GREATEST HIT SINGLES** EMI/Virgin/Universal
- 12 COUNTRY LEGENDS** Virgin/QM
- 13 CLASSICAL CHILDHOOD GOLD** Decca/Dance
- 14 PLATINUM SOUL LEGENDS - 1963-1995** WSM
- 15 FAME ACADEMY** Mercury
- 16 CHICAGO (OST)** Epic
- 17 CAPITAL GOLD FIGHTERS LEGENDS** Virgin/QM
- 18 THE ANNUAL 2003** Ministry Of Sound
- 19 THE TEN BEST OF FINE, FAB - THE WINTER BEATS TV/MSG** Virgin/QM
- 20 CAPITAL GOLD SINGLES LEGENDS** Virgin/QM

- 14 21** **THE GREATEST HITS 1970-2002** Elton John (Mercury)
- 17 22** **IT HAD TO BE YOU - THE GREAT AMERICAN** Rod Stewart (J)
- 15 23** **ESCAPE** Enrique Iglesias (Interscope/Polydor)
- 21 24** **SLICKER THAN YOUR AVERAGE** Craig David (Widstar)
- 28 25** **MOBE FRIENDS - SMALL WORLD BIG BAND 2** Josh Holland (WSM)
- 18 26** **ELVIS - 30 #1 HITS** Elvis Presley (RCA)
- 16 27** **WHITE LADDER** David Gray (HIT/Fest West)
- 24 28** **FORTY LUCKS** The Rolling Stones (Virgin/Decca)
- 55 29** **ORIGINAL PRIMATE MATERIAL** The Streets (Loud On/673 Hearings)
- 1 30** **THEIR GREATEST HITS - THE RECORD** Bee Gees (Polydor)



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- 32 40** **FROM NOW ON** Will Young (S)
- ### KEY UPCOMING RELEASES
- APRILTON**: the (Polydor) Feb 24
  - ROBIN GIBB**: M Wagner (SPV) Feb 3
  - ED HARDCORE**: From Every Sphere (Heavenly) Feb 17
  - LUNKIN PARK**: the (WEA) March 24
  - MASSIVE ATTACK**: 10th Window (Melanchole/Virgin) Feb 10
  - TOM MEARLE**: Just Like Blood (DB) Feb 3
  - MELANIE C**: Reason (Virgin) March 10
  - KELLY ROWLAND**: Shut Up (Epic) Feb 10
  - KELLY ROWLAND**: Simply Deep (Columbia) Feb 10
  - SIMPLY RED**: Home (simplyred.com) March 24

# Chief operator

Joop Sinjou, the chief engineer responsible for player development and pilot production of CDs at Philips, describes the development process and reflects on 20 years of the format

How did the compact disc project come into being? In the late Sixties and early Seventies, Philips Research Laboratory presented a first laboratory model of an optical disc with very rapid access which was intended to store pictures for educational purposes. People working in the audio division took notice of this development and started to build on that system, making the first long-play laser vision player. Towards 1974, we recognised that we could probably use the high bandwidth of laser vision for audio only, because of its high possible quality and also because of its compactness. In those days, there was a big demand in the market for small products, including hi-fi systems.

We built the first laboratory model of the disc in 1976 and 1977 and presented it to the management. They were very enthusiastic because many Japanese companies were also doing research and developing this kind of optical disc. They said they'd give us four or five starting points to focus on. The first was that the quality had to be far higher than the existing long-play player. Secondly, the price of the new system had to be equal to or less than the price of a good hi-fi player on the market. The third point was that we had to build the system in such a way that all the software companies (record labels) can use all the existing audio equipment. Now a very important point: we had to do everything to go for a world standard.

So we established an optical disc laboratory, together with a small disc production facility,



Joop Sinjou on CD players

because there was no other company then that could make the discs for us and we needed a model that we could take all over the world and play, as we were looking for co-operation on the project.

#### How did Sony become involved?

In March 1979, we had our first model ready to go and we held a two-day press conference in Eindhoven and invited more than 300 technology journalists. Right after the conference, we flew to Japan with a couple of laboratory players. We had a first-class seat for them, for security reasons, and we had almost half a cubic metre of hardware. I explained to the stewardess that we were going to Japan to demonstrate the smallest player in the world, and she said, 'It's not that small...'

We toured in and around Tokyo for 10 days and visited Sony, Matsushita, JVC, Pioneer and other companies. Just before we left for Narita Airport in Tokyo, our management had a phone call from [Sony chairman and founder] Akio Morita and he said they

were interested. It took until September of that year to draw up the contracts and agreements.

#### What did Sony bring to the project?

Well, finally, I can now say that the strongest part of the whole system was the optical technology from Philips. Sony brought its experience in digital electronics and error correction. Its people were familiar with very high bandwidths from their work with digital video cassettes. In June 1980, we had a very nice last meeting setting the world standard.

#### How long did you expect CD to last?

We had to anticipate future developments. We wanted to go for the smallest disc and the longest high-quality playing time we could. We knew from developments in the past that a 2x20kHz had to be the sample rate, so we went for 44.1. We wanted the disc to run for one hour and be 11 cm wide, but Sony wanted to go for 12cm. The reason was that Akio Morita and his wife said there is an exaltation of Beethoven's Symphony No. 9 that lasts for 73 minutes. So we went for 12cm.

#### Did you imagine in 1983 that the format might still be around 20 years later?

No, no, no. And more importantly, we couldn't imagine the quantities of discs they have sold. In one year, they sold 1bn discs. We only have a population of 6bn.

#### Where do you stand on the vinyl versus CD debate?

What I have learned in the past 35 years is that music is emotion. What people like to hear, that is an emotional choice and I can't talk about it. I was working for many years as the chief developer for phono equipment and before we introduced the compact disc, we increased the quality of the old long-play disc to a very high level, in my opinion, for such a simple system. They did everything they could to improve the quality and they were pretty successful, but it was still very big, not at all compact and, of course, the quality for compact disc was better. Also, my grandchildren, who are very young, handle compact discs. I was 15 years old before my father let me handle vinyl.

Adam Woods

# CD fact file

● A distant rumbling sound in the background of Dvorak's Symphony No 9 on Philips' first post-development demo disc was ultimately identified as train noise rather than a mastering fault. The original recording had been made at Amsterdam's Concertgebouw, which is next to railway tracks.

● Pulse Code Modulation (PCM), the means by which analogue sound is converted into digital signals, was invented in 1937.

● A couple of years ago, Radiohead's Thom Yorke identified the CD resoussing craze as the karmic root of the record industry's internet woes. "They've been sticking their heads in the sand over the new technology ever since they discovered they could re-sell everyone their old LPs on CD," he said. "They reaped some pretty bad karma doing that and now they're paying the consequences."

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# Packaging fact file

- PolyGram initially thought of housing CDs in miniature-style LP cardboard sleeves. Another idea was to use a wooden box. The company believed that CDs would only appeal to audiophiles and thus sell in small numbers – hence the idea of using luxurious cigar-box-type packaging.
- In Japan in 1986, Sony Music Entertainment revived the idea of miniature cardboard sleeves and used them on its limited-edition Master Sound series of CDs, which featured artists from Miles Davis to Roxy Music.

- Philips allowed manufacturers to produce jewel boxes for virtually nothing, which helped boost production and bring down costs.

- Philips holds the patents on the jewel box's overall dimensions. However, over the years, some manufacturers have used thinner plastic to reduce weight.

- Philips does not hold the patent on the disc clamp, hence the variety of clamping systems on the market. Peter Doodson, who designed the jewel box, originally wanted the clamp to have 12 fingers but was told that only eight were feasible. Japanese manufacturers soon managed to produce clamps with 12 fingers.

- The disc clamps in the early jewel boxes had a habit of breaking, but improved plastics largely solved this problem.

- The tabs holding the CD booklet in place have two little dimples while others have two ribs.

- The origin of the jewel box name has been lost in the mists of time, but one story has it that a PolyGram director felt that because of the CD's jewel-like appearance, it should be treated like a piece of jewellery and put into an appropriate box.

- One of the design tweaks Peter Doodson made was to put a ribbed effect on the top spine of the jewel box so that it caught the light when displayed in a store.

- The original jewel box tray was grey so that it wouldn't clash with artwork.

# Small but perfectly formed

Peter Doodson's early Eighties Jewel Box for PolyGram provided the standard packaging for the new compact format, but it didn't take long before designers created ever more elaborate and eye-catching solutions. George Cole reports



Doodson designed CD packaging solution, the Jewel Box

**W**hen the compact disc was launched, consumers not only had to contend with a brand new audio format, but also with a new and radical style of packaging. The familiar cardboard and paper sleeves used by LPs and seven-inch singles were replaced by a clear plastic case known as a CD jewel box.

Today, the transparent plastic box can be found in hundreds of millions of households across the globe, but its story begins in Germany in 1981, where designers at PolyGram Records were trying to devise the packaging for a new 12cm digital audio disc.

Philips – which had co-developed the CD with Sony – also owned PolyGram at the time, which is why its designers were first given go at developing the packaging. Among the team of designers and engineers who worked on the design project was Hermann Grobecker, now senior

engineer at the Universal Technical Support Centre in Germany. "The CD was smaller than a vinyl album and yet had a greater capacity and sound quality, so a totally new package had to be invented," he says. Many ideas were discussed, samples were evaluated, tested and rejected. The design team worked with cardboard, wood, plastic and glass and some promising ideas were rejected because of problems with mass production.

The PolyGram team hit a brick wall and so decided to contact the Philips design centre in Eindhoven for help.

One of the Philips' team, an Englishman named Peter Doodson, was given the job of designing the CD packaging. Doodson seemed like an unusual choice for the project, because he was not a packaging designer, but an industrial designer. "However, I had been working on designs for dictional pocket memos and in-car hearing aids, so my boss thought I'd be a suitable choice for working with the CD, which was also small and required special packaging," says Doodson.

The PolyGram team gave Doodson some design concepts to work on. For instance, the ideal packaging shouldn't be much bigger than the CD itself, have space for a booklet and should also protect the tiny disc from damage.

Doodson says the initial inspiration for the jewel box was the packaging used by the compact cassette. He says, "It had always struck me as being a low-cost, elegant solution and that's what I wanted for the compact disc." Doodson's design consisted of a three-piece package made of polyethylene, with a hinged top and a plastic tray that held the disc in place with a central hub. One big problem was the cost of the package. Doodson had been given a target budget of one Dutch guilder for the package, but the final cost was 15 cents. So Doodson had to go and see Jan Timmer (later head of PolyGram and Philips) to get the go-ahead for his design. Timmer said yes and the rest is history.

Doodson is quick to acknowledge the role of Grobecker, whose job was to convert Doodson's design into an injection-moulded product – Grobecker created the master drawings that were used by manufacturers to produce the Jewel Box. In spring 1982, Doodson, Grobecker and others gathered at a factory in Hanover to see the first CD jewel boxes come off the lines and CD packaging was born.

However, the jewel case was not universally welcomed when it arrived. Some people complained that it was difficult to open (one was described it "like opening an oyster"). "The problem was that the jewel box is locked at the edge and people often tried to pull it open from the middle," says Doodson. "This had the effect of making the lock even tighter."

Consumer education helped solve this issue. In the US, the jewel box was considered too small for display purposes, so another form of packaging – the Long Box – was developed. This saw the CD jewel box placed inside a large cardboard box, a practice that remained in vogue until well into the Nineties.

In the Eighties, Born CD singles appeared, which used a simpler two-piece jewel box, but the Born single was soon replaced by the standard 12cm single in most territories. Around eight years after the CD's launch, the first transparent CD jewel boxes started to appear. These replaced the grey finger grip panel on the left-hand side with a smooth, clear one. "The use of transparency gave the jewel box a new sense of life because graphics designers could create depth effects and the front art work could continue through to the lower rear paper insert," says Doodson. ▶p10

## Groundbreaking CD packaging

1. **Pet Shop Boys: Very** A packaging design that was truly radical combining a non-transparent package with a dimpled surface.
2. **Pink Floyd: Dark Side of the Moon** This album along with Dire Straits' Brothers in Arms catapulted the CD into the public consciousness and helped introduce the jewel box to millions of punters.
3. **Now That's What I Call Music!** It was the explosion of CD compilation albums like this that resulted in the Brilliant Box selling in its millions.
4. **Simple Minds: Themes** A release that showed what you could do with a Digipack. It consisted of a cross-shaped package that housed five CDs.
5. **Victoria Beckham: Innocent Girl** This former Spice Girl's release was the first UK music product to use what some see as the jewel box's successor – the Super Jewel Box.

## 20 years in the life of the CD

1992 – Sony's Mini-Disc and Philips' Digital Compact Cassette (DCC) are launched. DCC is hoped to replace the tape cassette. Pre-recorded MusicCo sells in the UK in ten quantities

November 1996 – First DVD-Videos players are sold in Tokyo

May 1997 – Sony unveils its new Super Audio CD format

August 1997 – Launch of DVD-Videos in US

April 1998 – DVD-Video is launched in the UK

1999 – CD has its biggest year to date, with 1.164bn discs produced worldwide. In 2000 the figure was 1.103bn; and in 2001 the world fell to 997m, although the UK recorded an increase in CD production over the same period

Now 2000 – First DVD-Audio discs are launched in the US and followed up in the UK the following year





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# Bodily going

where no label had gone before

In 1983, four entrepreneurs embraced the new compact disc format, took a risk and launched the world's first CD-only label, which is still going strong today. Co-founder and Ryko president Arthur Mann describes the early days of the label

In 1983, while most major record labels were still mulling over what (if anything) the CD would mean to their business, four crafty entrepreneurs saw how the digital format was destined to change the entire industry, Terence P. Keegan writes.

Ryko's CDs are easily spotted in retail outlets around the world — the company's heightened awareness of branding power led it to trademark (and successfully defend in court) its own blue-green tint for jewel boxes. Ryko acquired the CD rights to Frank Zappa's prolific catalogue in the mid-Eighties and later reissued the likes of David Bowie and Elvis Costello. Arthur Mann — the only one of the original founders to remain continuously with the company during its 20-year history — currently serves as president of Ryko Corp. He's taken the company from a small label with a big vision to a fully integrated company, in many respects akin to his major-label multinational rivals, that signs new artists as well as continues to license content.

Did the birth of the CD inspire the birth of Ryko? Arthur Mann: Absolutely. Digital technology was the window of opportunity for us and we jumped right through that window. One of my partners had brought back a CD player from Japan. Don Rose said, "It was like the monkeys around the moonlit."

Bob Simonds was a retailer already importing CDs from Japan. Doug Lea was managing director of a Japanese trading company with offices in Los



Notable albums on the Ryko catalogue: Bowie, Frank Zappa and Doc & Merle Watson

Angeles and he was able to secure manufacturing quotas from Japan for us. Don Rose, who was the president of the company, was a marketing genius. He had his own independent labels before Ryko — he was an entrepreneur and artist manager.

I had a tremendous amount of experience as an entrepreneur in the business. I was the executive producer for Bob Jon's first two records. I had an educational record company in the late Seventies which specialised in music for the dance arts. I worked with Don — I had handled the publishing work for the artists that he managed. I came up with the idea of bifurcating rights in recordings, that you could license digital rights as opposed to analog rights.

What was the genesis of that idea?

Don asked me if we could do that. We were sitting at a music conference in the south of France. It turned out, we could and no-one had done it before. The very first record we licensed was a record by Jim Pepper (zoo saxophonist) called 'Goin' and

Goin'. We licensed that from Europdisc. Our first releases were in 1985. We licensed a lot of records from other companies for the first batch, such as the Residents and a Doc and Merle Watson record called 'Down South'.

When we originally did the deal with Frank Zappa — I think it was 1984 or 1985, it probably took a while — we licensed the digital rights for 30 titles. We had a production and distribution deal with Capitol-EMI and they wouldn't guarantee that they would put his records out on CD. We guaranteed to have CDs of his records out in a certain period of time and paid him some money in advance. (In 1994, Ryko acquired the Zappa catalogue.)

Where were your first discs manufactured?

We brought 200,000 discs in from Japan that were assembled in the U.S. It was \$300,000 just for the raw discs on spindles.

We had a network of seven or eight regional distributors to put letters of credit, then we used

package involved 26 sub-contractors and took 76 man-years to develop.

Today, a bewildering variety of CD packaging is available, such as Shogakukan's P-Pack, a tough plastic case. Showwood Packaging's sales and marketing director Tim Vernon-Dier says, "It's more robust than a jewel box and can be powder."

CSS managing director Cyprian Costelloe notes the array of CD packaging products on the market, "There are jewel cases, ultra-slimline jewel cases, ultra-slimline jewel cases, ultra-slimline jewel cases, ultra-slimline jewel cases."

Doctors and grocer were also involved in the development of what some see as the ultimate successor to the jewel box, the Super Jewel Box. The new package, designed for CDs and DVDs, has the same dimensions as the standard jewel box but includes new features like rounded edges, a display area on all four sides and an improved clamp and hinges. The Super Jewel Box project was taken over by local Dutch entrepreneur Jan Schuur and the first Super Jewel Box product was launched in 2000.

the letters of credit as collateral with a traditional bank to loan us the money.

How was the label perceived by consumers in those early days?

We approached the music from a fan's perspective and we created a fan base. We were in business with these regional distributors — we all thought on the same lines. They delivered our message to retail.

There was tremendous opportunity at that time — the multi-nationals had not yet embraced the format. From a business standpoint, we were unlike them — we paid a full royalty on the SLP of the CD, as opposed to today even, for new artists, the multi-nationals reduce the royalty rate for the CD format. We never did that. There were standard packaging deductions, but other than that, we were very forward-thinking on the structure of the deal with the artists.

We've acquired thousands of titles. We were selling tens of thousands of hundreds of titles, as opposed to the multi-nationals, which need to sell tens of millions of a couple of titles in order to support the rest of their business.

RykoDisc was born out of the recession that was occurring in the music industry in the early Eighties. That in itself was an opportunity — with the artists community. It is like today, with the consolidation going on, it leaves a lot of artists out of the fray. If they only sell 200,000 units per release, the labels aren't interested. Those are opportunities for companies like mine.

This piece originally appeared in the October 2002 issue of *Mediatime*

► In the early Nineties, the first serious competitor to the jewel box arrived in the form of AGI's Digipak. The Digipak used a board and glued plastic tray. AGI group director for special packaging Andrew Prosser says, "It was originally designed as a low-cost packaging for pressing promotional CDs to US radio stations."

AGI head of music packaging Bob Barnes says, "You can get so many variations with a Digipak. It's very versatile packaging and in our view, a more personalized product than the jewel case." One of AGI's first Digipak projects was the Bob Marley Legend album.

Around the same time, the Belgian company Cartipack launched its Brilliant Box, which used a cleverly-designed hinged tray to store two CDs in a standard-sized jewel case. Cartipack vice president Filip Lammering, who also worked on the Brilliant Box

design, says, "It was the right product at the right time, especially in Europe, where two-disc compilation albums were becoming very popular — there was a big market demand for our type of product."

In 1993, the Pet Shop Boys changed the face of CD packaging once more with the launch of their Very album. EMI senior director of packaging Graham Crawshaw, who was involved in the project, says, "The original concept by Mark Farrow, the Pet Shop Boys' designer, was for a bright purple box with Y-type tracks. So I rang Des Gooch [owner of Adco-Pac] and said, 'Des, we've got this crazy idea...'"

Des Gooch, takes up the story, "I said we could do it but when I pointed out the cost and the logistics, they decided to opt for an orange box with dimples all over it. When you made the packaging, you had to ensure that every dimple was underneath the suckers used on the packaging machines."

Crawshaw also worked on the 1995 Film Floyd album Pulse, which had a flashing LED built into the spine of a box. "Floyd designer Storm Thorgerson called me and said that the band wanted a package that spoke to you," recalls Crawshaw, who adds that the resulting

**'You're constantly being asked to come up with something new to make the packaging stand out from the crowd'**  
— Bob Barnes, AGI



Pink Floyd's 1995-issued Pulse album: note flashing LED built into spine

Last year saw the arrival of the Super Jewel Box New Standard, which includes a new locking mechanism.

Bookson has now retired from Philips, although the staff takes a keen interest in CD packaging. "Even after 20 years, the jewel box remains the standard CD packaging — it's been very difficult to replace, partly because of the low cost of production," he says. "It's also inspired a huge CD furniture industry. And I still get a buzz whenever I walk around a music store and see racks and racks of jewel boxes."

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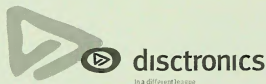
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25 JANUARY 2003

## MIDPRICE

Pos	Title	Artist	Label/Distributor
1	ALL RISE	Blue	Innocent COSMOS (E)
2	NOT THAT KING	Anastasia	Epic 491422 (E)
3	CAMINO PALMERO	The Celting	RCA 742191812 (BMG)
4	RIGHT NOW	Atomic Kitten	Innocent COSMOS (E)
5	THE IMMACULATE COLLECTION	Melodrama	Sire 75952642 (E)
6	WORDS OF OUR FATHER	Westlife	RCA 742191802 (BMG)
7	THE VERY BEST OF	The Pogues	WSM 87574635 (TEN)
8	TRACY CHAPMAN	Elektra 759674012 (TEN)	
9	THE MAN WHO	Travis	Independiente ISOM2CD (E)
10	CLAPTON CHRONICLES	Eric Clapton	Reprise 808417542 (TEN)
11	RESIST	Nickelback	Motown 742018012 (BMG)
12	GREATEST HITS	Take That	RCA 142213522 (BMG)
13	COUNTRY GRAMMAR	Nelly	Universal Island 013632 (E)
14	GREATEST HITS	Rick Astley	Arista 742195122 (BMG)
15	RADE AGAINST THE MACHINE	Rage Against The Machine	Epic 472224 (E)
16	WESTLIFE	Westlife	RCA 742191822 (BMG)
17	GRACE	Jeff Buckley	Chrysalis 470582 (TEN)
18	LOVE IS HERE	Stellarator	Columbia 5205242 (E)
19	TEN	Pearl Jam	Epic 468849 (E)
20	BORN TO DO IT	Craig David	Widestar CDM102 (TEN)

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## BUDGET

Pos	Title	Artist	Label/Distributor
1	GOOD MORNING VIETNAM	Various	Crimson CRM203 (E)
2	22 CARAT COUNTRY GOLD	Various	Crimson CRM203 (E)
3	WOMAN 2 WOMAN	Various	Crimson CRM203 (E)
4	CLASSICAL AMBIENCE	Various	Crimson CRM203 (E)
5	T REX HITS	Michael Ball	Crimson CRM203 (E)
6	STAGE AND SCREEN	Various	Crimson CRM203 (E)
7	BEST OF THE SIXTIES	Various	Crimson CRM203 (E)
8	A KICK UP THE B'S	Various	Crimson CRM203 (E)
9	ANDY WILLIAMS	Andy Williams	Crimson CRM203 (E)
10	THE MUSIC OF ANDREW LLOYD WEBBER	Various	Crimson CRM203 (E)

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## R&B SINGLES

Pos	Title	Artist	Label Cat. No./Distributor
1	MUNDIAN TO BACH KE	Panjabi MC	Showbiz/Instant Karma KARMA2CD (P)
2	LOVE YOURSELF	Enrique	RCA/Interscope 4978222 (U)
3	MADE YOU LOOK	Naz	Columbia 479476 (TEN)
4	A LITTLE BIT	Roxy Robinson	12/Interscope CD574532 (BMG)
5	DILEMMA	Nelly feat. Kelly Rowland	Interscope 4978222 (U)
6	BACK THEN	More Fire Crew	Get Back 6082356 (U)
7	REACT	Eric Serson feat. Redman	7421918042 (BMG)
8	THUG LOVIN'	Ju Jale feat. Bobby Brown	Def Jam 903787 (U)
9	LIKE I LOVE YOU	Justin Timberlake	Jive 526340 (P)
10	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 623552 (TEN)
11	STOLE	Big Brovaz	Epic 623562 (TEN)
12	PUT HIM OUT	Kelly Rowland	Columbia 472122 (Import)
13	LOVE ON THE LINE	Ms Dynamite	Polydor 666831 (U)
14	HAPPY	Braxton Spard	East West SQA402CD (TEN)
15	DIRTY	Ashanti	Def Jam 663241 (U)
16	ONE LOVE	Christina Aguilera feat. Redman	RCA 742191722 (BMG)
17	ADDICTIVE	Truth Hurts feat. Rakim	Innocent SWS241 (E)
18	WORK IT	Missy Elliott	Interscope/Polydor 497782 (U)
19	CLEANIN' OUT MY CLOSET	Enimem	Elektra 674242 (TEN)
20	WHAT'S YOUR FLAVAZ?	Craig David	Widestar CDM102 (BMG)
21	FROM THE CHOUHOUR TO DA PALACE	Snop Dogg	Priority 515102 (E)
22	DON'T WANNA KNOW	Shy FX & T-Power feat. D & Shkadez	NY F2048 (U)
23	NOTHIN'	NORE	Def Jam 625262 (U)
24	HOT IN HERRE	In'N'Out	Universal MCD740269 (U)
25	DOWN 4	LL Cool J	Motown/360282 (U)
26	LVU U BETTER	Jay Dee	Def Jam 663722 (U)
27	NO ONE OF US ARE FREE	Solomon Burke	Delos 10902 (U)
28	GIRL TALK	TLC	Arista 742191842 (BMG)
29	THROUGH THE RAIN	Meriah Carey	Mercury 9036712 (U)

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## COUNTRY

Pos	Title	Artist	Label/Distributor
1	UPI	Shania Twain	Mercury 170542 (U)
2	YESTERDAY'S MEMORIES	Daniel O'Donnell	Rosette RCD2026 (U)
3	COME ON OVER	Shania Twain	Mercury 170542 (U)
4	LITTLE SPARKBOW	Dolly Parton	Sanctuary SANC2122 (P)
5	THE MAN COMES AROUND	Johnny Cash	Lost Highway 062032 (P)
6	LIVE	Alison Krauss & Union Station	Rounder RUCD0015 (P/IMP)
7	HALOS & HORNS	Dolly Parton	Sanctuary SANC126 (P)
8	DEEPER STILL	Guthrie Nielsen Chapman	Sanctuary SANC122 (P)
9	CRY	LeAnn Rimes	Warner Bros 5482026 (TEN)
10	TWISTED ANGEL	LeAnn Rimes	Carul/London 50461152 (TEN)
11	GOLD	Ryan Adams	Lost Highway 170252 (U)
12	HOME	Dixie Chicks	Epic 506602 (TEN)
13	NEW FAVORITE	Alison Krauss & Union Station	Rounder RUCD0016 (P/IMP)
14	THIS SIDE	Nickel Creek	WEA 65274182 (TEN)
15	JERUSALEM	Steve Earle	Epic 504862 (TEN)
16	BLUE HORSE	Big Good Tinashe	Network 30203 (P)
17	BREATH	Faith Hill	Warner Bros 742372 (TEN)
18	I NEED YOU	LeAnn Rimes	Carul/London 85741632 (TEN)
19	DRIVE	LeAnn Rimes	Arista Nashville 074831032 (BMG)
20	WHEN THE BOSES BLOOM AGAIN	Laura Jurell	Shoeshine SP7CD014 (P/IMP)

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## ROCK

Pos	Title	Artist	Label/Distributor
1	ONE BY ONE	Foo Fighters	RCA 74219742 (BMG)
2	BY THE WAY	Red Hot Chili Peppers	Warner Bros 5816412 (U)
3	COMFORT IN SOUND	Echo Echo/CD4 (P)	Echo ECH043 (P)
4	AUDIOLIFE	Audiolife	Epic/Interscope 511032 (TEN)
5	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 63444 (U)
6	NIRVANA	Nirvana	Geffen/Polydor 603222 (U)
7	GREATEST HITS I & II	Queen	PolyGram 25662 (U)
8	NEVERMIND	Nirvana	Geffen/Polydor DCD 2825 (U)
9	SILVER SIDE UP	Nickelback	Roadrunner 120462 (U)
10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 647416 (U)

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## DANCE SINGLES

Pos	Title	Artist	Label Cat. No./Distributor
1	LOVE STORY (VS FINALLY)	Lary & Bushwacka!	XL XT1356 (U)
2	THE BEAT GOES ON	Big Star	Defected DDF028 (P)
3	TRUE	Janissem feat. Angel Gu	V2/D-DANCE/3158 (IMP/PP)
4	CHANGES	Sandy Rivera feat. Haze	Defected DFD 658 (U)
5	COME ON OVER	John Silver	Form CREAM2012 (E)
6	THE WAVE/RAGING	Simon	Nebula NMB708 (IMP)
7	WE ARE SHIT SAMPLE 2	Various	Skiner BRAS3124X (ADD)
8	THE WAY (PUT YOUR HAND IN MY HAND)	Dance Inspiration	Data/Miscology Of Sound Data 427 (3M)/TEN
9	FEEL THE HEAT	Roni Size	Faith City 037 (U)
10	TAKE ME DOWN (IN UNDERGROUND)	Epic Size	Audi 42ZY185 (IMP/TEN)
11	AM I ON YOUR MIND	Doygen feat. Andrea Britton	Innocent S107 (U)
12	DIGITAL REACT	Achraf	Deviant DVNT468 (U)
13	HEAVEN IS CLOSER (FEELS LIKE HEAVEN)	Darius G	Serious/Mercury SEB612 (U)
14	SHAKE IT	Moon	Nakadem 96239UK (ADD)
15	DREAMER	CK & Supreme Dream Team	Multiply TMTLTY 95 (BMG)
16	SHINY DISCO BALLS	Who Da Funk feat. Jessica Eve	Cream CREAM2012 (E)
17	LA LA LAND	Shy FX	Ebony Dubs EBM011 (SRD)
18	YOU'RE A SUPERSTAR	Green Velvet	Hustle Recordings HUSSY016 (ADD)
19	INVISIBLE/GETTHEMASTER	TiKu/Tee	Nul/Arista 7421973041 (BMG)
20			Hooj Cheems HOOJ.PD (02 U)

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## DANCE ALBUMS

Pos	Title	Artist	Label Cat. No./Distributor
1	MELODY AM	Rockwold	Wald Of Sound WALLP22 (U)
2	ORIGINAL PIRATE MATERIAL	Lockd On/767 Records	692745562 (TEN)
3	LOST HORIZONS	The Streets	Imported/Force 10 PULLY166 (P)
4	PLAY	Lemon Jelly	Mute STUMM 127/CTSUMM 127 (U)
5	GOTTA GET THRU THIS	Dave Nub	Polydor - 85122 (U)
6	ANGELS WITH DIRTY FACES	Manly	Island/Uni-Island - 010812 (U)
7	FREEMOTE EP	DJ Ziggab	True Playaz TPR1204A - (SRD)
8	200 KING IN THE WRONG LANE	taTu	Interscope/Polydor 667462 (U)
9	CUBES DUDDI 03	Various	Ministry Of Sound - 8905CD (U)
10	GODSKITCHEN DIRECT	Various	Gedskitchen - YKCD001 (V)

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## MUSIC VIDEO

Pos	Title	Label Cat No.
1	MADONNA: Drowned World Tour 2001	Worner Music Video 75963563
2	WESTLIFE: Unbreakable - The Greatest Hits - Vol 1	S 742195322
3	STEPS: Live At Wembley	Sire 75952632
4	DIXIE: Greatest Video Hits - 1	Parlophone 425949
5	DANIEL O'DONNELL: Starline Of Green	Rosette 7051821
6	ROMAN READING: Live - Greatest Hits Wembley	VAL 5074811
7	U2: The Best Of - 1990-2000	Island/Uni-Island 01363233
8	BLUE: One Love Live Tour	Innocent SR101A
9	BRYTNIY SPEARS: In Hawaii	Jive 920235
10	DAVID BOWIE: Best Of Bowie	EMI 431032

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Pos	Title	Label Cat No.
11	ANDREW LLOYD WEBBER: Music Of Andrew Lloyd Webber	NY F2048
12	KYLE MINOUE: Kylee Fever 2002	Sire 75952632
13	RUSSELL WATSON: Live	Rosette 7051821
14	ROBBIE WILLIAMS: Nobody Perfect	VAL 5074811
15	VARIOUS: Queen's Concert - Party At The Palace	Island/Uni-Island - 010812 (U)
16	ASBA: The Definitive Collection	Polydor 010458
17	ROBBIE WILLIAMS: Live At The Albert	LED 258299
18	LED ZEPPELIN: Song Remains The Same	Warner Brothers 530138
20	METALLICA: Cunning Stunts	PolyGram Video 861431

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## STORE OF THE WEEK

# AARDVARK MUSIC

## STORE DETAILS

The shop opened by Dave Jones 18 years ago and was originally called Discs. Five years ago, the shop was renamed Aardvark after it had moved to larger premises two doors away. In March 2002, Olive Jones took over the shop from his brother, after giving up teaching life skills and IT in a prison environment and now runs Aardvark and another shop, Tor Records, in Torquay.

Store size: 60 sq m

Music stocked: hip hop, metal, punk, indie  
Areas of specialisation: dark metal, hip hop and punk

Local competition: major chains

## Aardvark's Punk Top 10:

1. Good Charlotte – The Young and the Hopeless (Epic)
2. Blink 182 – Take Off Your Pants and Jacket (MCA)
3. Green Day – International Superhits (WEA)
4. Bexarc Racer – Bexarc Racer (MCA)
5. MOPX – So Long And Thanks For All The Shoes (Epitaph)
6. The Offspring – Smash (Epitaph)
7. Millencolin – Home From Home (Burning Heart)
8. Vengedrome – Room For Abuse (Sucka Punch)
9. The Distillers – The Distillers (Epitaph)
10. MOPX – Slowly Going the Way of the Buffalo (AS&M)

## CLIVE JONES, OWNER

"We have five main groups of customers down here: our local customers, the college students, internet customers, hobbyists and the foreign students who attend all the language schools down here. Our local customers give us a regular turnover throughout the year, but May through to September gets very busy with the holidaymakers and foreign students coming down here.

As an independent retailer, you have to identify your niche in a local market. We're not looking for some massive turnover, like the supermarkets, we just aim to make a living. One of the areas that has been very successful for us is used videos. Many of our older customers are looking for musicians or the older war films, as well as new films that we order in for them, to such a degree that we have given about 40% of the shop space over to them. People can come in and exchange second-hand videos, DVDs and CDs for new CDs so we always have a good stock. They're very popular with the foreign students as well, so learning to trade.

We try to promote local bands here, such as 2Morrow Gaze, Myntur and Soft Toy. However, by selling their CDs and merchandise at no markup. Some of the bands have become very popular and advertise our shops on their posters. As a result, their audience come in here to get their records and end up getting to know the shop. At the weekends, we've become a cool place to hang out and meet up so we always get very busy. I've found that our customers aren't that happy with the major



## Aardvark: promoting local bands

stores as they can never get what they want. We're still stocking vinyl, rock and classic albums – it's a growing market for us and people can't get it at the chains.

I think the main problem at the moment for retailers has to be CD burning. I get a small minority of customers who come in looking for refunds on records that I know they've copied. All our retailers can do is refuse refunds, which would seem to be the way forward. The majority of record buyers want to own the original product and to be able to get it at a good price, which is what we aim to do. I should imagine that the actual figure involved in burning is around 2% to 3% of our customers. If you give people good service and they don't feel like they're being ripped off then they'll find it easier to come to our shops than to download. That's what good shops are about: service and value."
 

Address: Compton House, 9 Totnes Road, Paignton, Devon TA2 5BY  
Tel: 01363 864481  
Email: cj@torrecords.freemove.co.uk

## NEW RELEASE

# COUNTDOWN

## ALBUMS

## This week

Kinky Kinky (Sonic 360/London); The Raveonettes Whip It Up (Columbia); Saliva Back In Your System (Mercury); Erick Simon Reed (RCA)

## January 27

Crash Out: Her People's Songs (Mute); More Fire Crew More Fire Crew CD (Polydor); Reef Together – The Best Of (S2); Various Rough Trade Shops: Counter Culture 2002 (Mute); Various Solid Steel: Hecstache (Inna Tune)

## February 3

Asian Dub Foundation Enemy Of The Enemy (Virgin); Nick Cave & The Bad Seeds Nocturnal (Mute); Robin Gibb Magnet (SVP); Tom McRae Just Like Blood (DE); Pet Shop Boys Disco 3 (Parlophone); Stereo MCs Raveatorio (Island/Un-Island)

## February 10

50 Cent Get Rich Or Die Tryin' (Polydor); Massive Attack 1000 Weeks (Virgin); O Two: On Two 2 (J); Kelly Osborne Shut Up (Epic); Erland Oye Unrest (Souris); Kelly Rowland Simply Deep (Columbia)

## February 17

Big Wolf on No Row (Epic); Fog Implosion The New Folk Implosion (Denimo); Ed Harcourt From Every Sphere (Heavenly); Sash! 5 For Sash (Profile)

## February 24

Appleton Everything's Arentual (Polydor); Jessica Deth 9 (IKT); Sarah Whatmore Living Proof (RCA)

## March 3

Stephen Jones Almost Cured Of Sadness (Sanctuary); Beverly Knight Who I Am (Parlophone); Rhythm Section: Matchbox Twenty More Than You Think You Are (Atlantic); Moloko Statues (Echo)

## SINGLES

Craig David Hidden Agenda (Wildstar); Hell Is For Heroes You Drive Me To It (EMI); Jay-Z '03 Bonnie & Clyde (Def Jam); Mercury; Jürgen Vies Nice Weather For Ducks (Jolly); Jürgen Vies The Opera Song (Director)

## January 27

Beanie Man Street Life (Virgin); Kelly Osborne Shut Up (Epic); Busta Rhymes Make It Clo (Arista); Kelly Rowland Solo (Columbia); Stylophone! If Everybody In The World Loved Everybody In The World (Profile); T.A.T.U. All The Things She Said (Polydor)

## February 3

Project, Interpol, Layo & Bushwackal, Asian Dub Foundation, Johnny Mann, The Ob, Lou Reed, Nick Cave, Tom McRae, Hell Is For Heroes; Justin Timberlake Cry Me A River (Jive)

## February 10

Appleton Don't Worry (Polydor); Blazin' Squad Harmonic (EastWest); The Datsuns Ramonice Generator (2T); Idlewild Modern Way Of Letting Go (Parlophone); Red Hot Chili Peppers Can't Stop (Warner Bros); Sinead O'Connor Can't Break Down (Mercury)

## February 17

Michelle Branch Goodye To You (WEA); Ian Van Dahl The (Nuffie); Moloko Familiar Feeling (Nonesuch); The Echoes Superstar; Sinead O'Connor Fly FX & I Power feat. Kale Le Roc Feelin' Yu (Jfr)

## February 24

Christina Aguilera Beautiful (RCA); Ainsley Keep Me A Secret; Mercury; Diddy Sammy Boys Of Summer (Dats/MG); Massive Attack Special Cases (Melanoid/Virgin); Melanie C Here It Comes Again (Virgin); Ms Dynamite Brother (Polydor); Nelly the (Universal)

## March 3

Ashanti's (Def Jam/Mercury); The Coral Don't Think You're The First (Deleatino); Eminem Sing For The Moment (Interscope/Polydor); Jennifer Lopez All I Have (Epic); Daniel Mingoing I Begin To Wonder (London); S Club 12 (Polydor); Sugababes The Island/Un-Island

## IN-STORE NEXT WEEK: FROM 27/1/03

**Andys RECORDS**  
Report: Instore – Hell Is For Heroes, Richard Ashcroft, John Silver, Feeder, Milk Inc, DJ Otz, Tenacious D, Darren Hayes, The Coral, Adonislave, Shakira, Jennifer Lopez, The Rolling Stones, Atomic Kitten, Now! 53, The Roots, Hi! St. Soul, Kylie Minogue, Marilyn Manson, Manic Street Preachers, Andy January sale, Andy's two for £7.99, Naxos sale

**ASDA**  
Singles – T.A.T.U., Kelly Rowland, Kelly Osborne, Bennie Man, Busta Rhymes, 3rd Edge, Nu Circles, Cam'ron Albums – Enslave, Dave Pearce's Dance Anthems, Funkin' 80s, 1 Love U, Karma Collection 2003, Friends Reunited, Classical Love Album, Power Of Love, Reggie Love Songs, Club Hits 2003, Reef

**BORDERS**  
Books, music and DVD's. Listening post year, Rhythmscope, Teenage Fanclub, Norah Jones, Badly Drawn Boy, U2, Elvis Presley, Avril Lavigne: Instore – two for £22 and two for £10 on CDs, three two on books and CDs

**RED**  
Instore – Loose Fur, Mountain Goats, The Faint, Best Of Sourelab, The Maytensions, Clearlake, Nick Cave & The Bad Seeds, DJ Tige

**HMV**  
Instore – Cam'ron, Kelly Osborne, Busta Rhymes, Kelly Rowland  
Press ads – T.A.T.U., 3rd Edge, Supergrass, Syntax, TV ads – Reef

**MVC**  
Instore – Reggie Love Songs, Ocean's 11, FXR DVD boxed set, Atomic Kitten, Sugababes: Listening posts – Raveonettes, Teenage Fan Club, Pet Shop Boys: Windows – Karma Collection 2003

**PLANITALE NETWORK**  
Selecting listening posts – Baz, The Libertines, Ladytron, Electronic Music Project for Heroes Vol 2, The Sea & Cake; Major recommended retailers – Mick Ralphs, Major Loner & Billy Cote, Jeff Klein, Jan Wobble, Dakota Suite, Bob Log III

**Sainsbury's**  
Singles – One True Voice, Girls Aloud: Albums – Daniel Bedingfield, The Bee Gees, The Streets, Erasure, In-Me, Club Hits 2003, Karma Collection 2003, Reggie Love Songs

**TESCO**  
Singles – Jay-Z, Jurgen Vies, Craig David: Albums – Bee Gees, Justin Timberlake, Urban Exploration, Chicago: Instore – bestsellers: two for £20 or £19.99 each, £5.99 or two for £10, midprice CDs at £6.99

**TOWER RECORDS**  
Instore – Feeder, Studio One Story, Dutch Boy, Gotta Get It, Lemon Jelly, Interpol, Delgado's, Layo & Buchwackal, Scooter, Graham Coxon, John Peel, Sigur Ros: Windows – Steve Wonder, Johnny Cash, Ja Rule, Ghost John, QOTSA, Rhythmscope, Lemon Jelly, Robbie Williams, Björk, Feeder, Libertines

**Virgin megastores**  
Instore – Lou Reed, Tom McRae, T.A.T.U., Teenage Fanclub, Nick Cave; Press ads – Delgado's, Golan

**Virgin megastores**  
Project, Interpol, Layo & Bushwackal, Asian Dub Foundation, Johnny Mann, The Ob, Lou Reed, Nick Cave, Tom McRae, Hell Is For Heroes; Windows – Buy any two chart CD albums and get £5 off, NME three for £20 campaign, sale

**WHSmith**  
Singles – T.A.T.U., Kelly Rowland, Kelly Osborne: Albums – Bustard, Craig David

**WOOLWORTHS**  
Singles – 3rd Edge, Jurgen Vies feat. CMC, T.A.T.U., Kelly Rowland: Albums – Jay-Z, Club Hits 2003, Funkin' 80s, Avril Lavigne, Foxy Fighters, Phil Young, Reggie Love Songs, Dave Pearce Dance Anthems

## SALES WATCH: DANIEL BEDINGFIELD

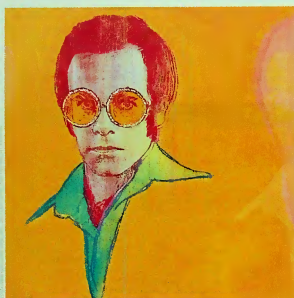
**DANIEL BEDINGFIELD: GOTA GET THRU THIS (POLYDOR)**  
LW Chart position: 4.  
Pie charts show sales by retailer type and geographical region respectively for sales week to the end of January 11, 2003. Source: Official Charts Company.

**RETAILER**

General	26.7%
Specialist	27.7%
Supermarket	43.1%
Other	1.8%

**REGION**

West & West Midlands	8.1%
Midlands	8.3%
East	8.6%
East of England	3.7%
East Midlands	2.2%
London	8.2%
South	13.9%
South East	4.2%
South West	1.4%
West Midlands	8.8%
Wales	2.2%
Yorkshire	27.7%



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# SINGLE of the week

**JUSTIN TIMBERLAKE:** Cry Me A River (Jive 9254612). The pairing of Timberlake and Timbaland has produced a stunning contemporary R&B ballad. A lip-syn for this track (which includes an A-listing at Radio One) has already helped propel Timberlake's excellent (but until recently somewhat overlooked) solo album *Justified* towards the upper echelons of the chart, where it should now stay for some time.



to Jon Bon Jovi's stadium soft-rock style than the pure pop of their past.

**RECORDED GOOD CHARLOTTE:** *Lifestyles Of The Rich & Famous* (Sony 6735562). This is the debut UK release from the fast-rising nu-punk upstarts. The group's clever mix of styles is extreme in both its relentless nature and its pop underside, a combination which is sure to take this infectious single, which is already picking up spins on Radio One, into the charts. **ANGIE MARTINEZ:** If I Could Go (Elektra 77331CD). Martinez returns to what she does best: after quitting as a judge on American Idol 2 after just three days on the job. The *Rix Rix*-produced If I Could Go is a punchy portion of hip hop featuring LP! Mo and Sacario which, with a little help from radio, could help her make commercial inroads in the UK.

**MINT ROYALE:** *Blue Song (Fath & Hope FICD030)*. Following the summer hit *Sexiest Man In Jamaica*, Mint Royale resurface with this authentic, blues-flavoured offering. With vocals by Stephen Wren over heavy-duty beats, it is reminiscent of Moby's recent material and could have similar crossover potential. **100Hz:** *Waterfalls (HAL BCHAL003)*. This new UK label debuts with an infectious



**RECORDED SEAN PAUL:** *Gimme The Light (VP/Atlantic AT0146)*. A *Music Week* tip and Top 40 hit when it was released in November through VP, this excellent track from Mobo Award-winner Paul receives another push following his signing to Atlantic in the US. The new Busta Rhymes remix has already ensured that it is huge in hip-hop and regga circles, and an A-listing at Radio One should help it follow the likes of Beenie Man and Mr Vegas straight from the dancehall into the Top 20.

house groove from Lee Renaeze and Jimmy Chapman. Built around a catchy guitar lick, it is currently receiving club plays from DJs such as Lottie and Roger Sanchez. **ED HARCOURT:** *All Of Your Days Will Be Blessed (Heavenly HVN127CD)*. This talented singer-songwriter is yet to reap the rewards he deserves, but perhaps his second album (out February 17), from which this is the first single, will change this. Charming and romantic, this poetic single features Ed's harmonium to good effect.

**RECORDED LEMON JELLY:** *Nice Weather For Ducks (XL FXFL5156)*. The second single from Nick Franglin and Fred Deakin's lush album *Lost Horizons* upon the tempo somewhat, while retaining the duo's quintessential quirks. Blasted at Radio One, *Nice Weather For Ducks* is backed with their infamous Chicago-sampling track *Soft*, which originally surfaced last year as a limited seven-inch single. **FAB FOR FEAT. ROBERT OWENS:** *Last Night A DJ Blew My Mind (Illustrious CDIL1013)*. Reworking In-Deep's club classic, this hypnotic house out features dance pioneer Robert Owens on vocals.

Growing club plays are reflected in a listing as top breaker on *MW's* *Upfront Club Chart* last week.

**WHO DA FUNK? FEAT. TERRA DEVA:** *Sting Me Red (You Think You're So Clever) (Cream/EMI CREAM19CD)*. The New York duo behind last year's Top 20 hit *Shiny Disco Balls* are back, this time with a more electrotinged track. Once again featuring sassy vocals from Terra Deva, it has a dark Eighties edge akin to the likes of Felix Da Housecat, Miss Kittin & the. **BIG BROVAZ:** *OK (Epic 6735212)*. The hard-hitting UK R&B talents follow their number three debut *Mr Flow* with a down-tempo but equally strong second single, which is Clusted at Radio One and should reacquaint them with the Top 10 while maintaining their musical assault on their domestic and US contemporaries. The keenly anticipated debut album, also titled *No Row*, is released on February 17. **BADFELLS FEAT. CK:** *Soc It To Me (Serious/N2 SERSCD3)*. Serious hitches a ride on the vocal drum & bass bandwagon with this breakbeat-infused reworking of Missy Elliott's *Soc It To Me*. With club credibility enhanced by heavy-duty mixes from Dillinja and Peshay, it could well follow acts such as *Sty FX & TPower* into the charts.

## SINGLE reviews



### RECORDED OASIS:

*Songbird (Big Brother RKDSCD27)*. If someone had suggested six or seven years ago that Liam would one day be writing pretty good A-side, while Noel supplied the hopeless B-side, few would have believed it. In fairness, Heathen Chemistry has given Oasis their best singles for years, but it is only right that the simp-but-sweet *Songbird* should get an airing. It is Blasted at Radio One.

**GRAND POPO FOOTBALL CLUB:** *Each Finger Has An Attitude (BMG 74321986992)*. Finally, GPFC receive a full release in the UK. These masters of Gallic insouciance swing into action with a filtered dance track coupled with some great remixes. This should set up their next release, *Men Are Not Nice Guys*, for the big hit it must surely be.

**O-TOWN:** *These Are The Days (J Records 82876503052)*. The group that emerged from US reality TV programme *Making The Band* have come along way since their initial run of singles. Their new sound is more akin

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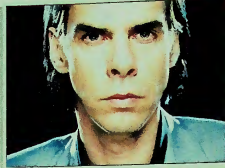


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# ALBUM of the week

**INME: Overgrown Eden** (Music For Nations CDMFN275). Already voted by readers of *Kerrang!* as the best new band of 2002,

INME's debut album is highly anticipated to say the least. And rightly so. The trio craft intense atmospheres (reminiscent of *The Cure* or *Smashing Pumpkins*) with the heavier qualities of some of their biggest UK rock counterparts. But with plenty of unique quirks of their own, INME have effortfully marked themselves out as a force to be reckoned with in 2003.



**NICK CAVE & THE BAD SEEDS: Nocturama** (Mute CDSTUM027). Two years ago, *And No More Shall We Part* took the maudlin, piano-led lamentations of Cave's seminal *The Boatman's Call* as far as they could reasonably go. And if *Nocturama* is not a wholesale retreat from the downbeat, it is the most strident Bad Seeds album since *Murder Ballads*. Highlights are many, including the melodic Rock Of Gibraltar and the impassioned 25-minute closing surge of *Babe I'm On Fire*.

## ALBUM reviews



**TOM MCRAE: Just Like Blood** (DB DB006CDLP).

"I think if you lose your anger then you're just not paying attention," says McRae on the press release. That is probably true, although his second album's emotional tone is more quietly desperate than angry.

Brow-furrowing singer-songwriters are not everyone's cup of tea, but McRae's modern, diverse musical palette offers necessary relief from the painted subject-matter.

**HELL IS FOR HEROES: Neon Handshake** (Chrysalis 5409232). This eagerly-anticipated debut album from the London rockers swiftly follows the re-released single *You Drove Me To It*. With a timely release coming at the end of the band's short UK tour, the riotous album is a remarkable debut containing many contenders for a follow-up single. While heralding the band's arrival on the scene with a thump, it provides a first-rate platform for the future.

**ROBIN GIBB: Magnet** (SPV 08571472). Robin Gibb's first solo album since 1985's *Walls Have Eyes* follows the release of lead

single *Please*. Produced by Deacon, whose recent publishing credits include K-Ci & JoJo, Mary J Blige, and Hinda Hicks, Magnet has a distinct urban feel in places while being, for the most part, middle of the road pop. Bee Gee brothers Barry and the late Maurice have written some tracks.

**CLEARLAKE: Cedars (Disty Company/Domino WIGCD117)**. Clearlake's powerful yet considered sound has won them favour since last year's debut album *Lido* and Cedars looks certain to keep the positive attitude coming their way. The quartet offer 12 mournful, thrilling and gorgeous tracks that deserve the plaudits they are destined to receive from the rock and indie press.

**VARIOUS: Another Late Night - Kid Loco (Azul ALNCD 07)**. This continues the successful series, which has featured acts such as Groove Armada and Zero 7. As usual, the selection is obtuse and gratifying, taking in obscurities from Gabor Szabo and John Lucien alongside more standard fare such as Aim and The Herbaliser.

**BONNIE PRINCE BILLY: Master And Everyone (Domino WIGCD 121)**. This is a masterpiece in melancholia from Will Oldham, his third album under the Bonnie Prince Billy guise. Fans of his understated style will not be disappointed; his cracked

vocal's waver around a minimal backing which offers greater depth with every listen.

**LO'JO: Au Cabaret Sauvage** (Emma EM122002). One of the world's greatest live bands, Lo Jo have survived label difficulties and line-up changes that would have broken a run-of-the-mill unit. This fifth album — a track from which features on this week's *French Talent 2003 CD* — is delicious, melodic and unique.



**VARIOUS: Impact! (Soul Jazz USCD18)**. Soul Jazz follows its acclaimed *Studio One* Series CD and DVD with this strong set featuring tracks from Jamaica's Impact and

Randy's labels. Many of the cuts are reggae versions of funk and soul classics, with highlights including tracks from Augustus Pablo, Jackie Mitton and Hortense Ellis. **ASIAN DUB FOUNDATION: Enemy Of The Enemy (Labels/Virgin CDVIR201)**. As the UK wakes up to the rich music to be found within our own Anglo-Asian community, this release comes from a band who have been pushing those boundaries for the past

seven years. In many ways, ADF are the children of The Clash, dressing their message in music that demands attention and the addition of Adrian Sherwood the production brew makes all the difference.

**PET SHOP BOYS: Disco 3 (Parlophone 5814582)**. The dance tracks featured on this third edition of the *Disco* series range from tracks such as *Try It*, which was written by Bobby O in 1983, to a remix of London by Felix Da Housecat, it is wry, witty and always imaginative.

**DEVICS: The Stars At Saint Andrea (Bella Union BELLCD47)**. Miserabilist ballads with country-tinged, echo-laden soundscapes reign supreme on this 10-track set by the LA-based Devics, whose female vocalist, Sara Lou, could easily be mistaken for Portishead's Beth Gibbons.

**JOHNNY MARK & THE HEALERS: Boomslang (MUSIC IMPV 01074-2)**. The former Smiths guitarist returns with his traditional, but by no means uninvited, three-piece band. Almost all the songs jump out of the stereo with hooks attached, while Americana and echoes of The Smiths abound. This is an impressive comeback.

This week's reviewers: Dugald Baird, Phil Brooke, Jimmy Brown, Owen Lawrence, James Roberts, Nick Tesco and Adam Woods.

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# DVD SCORES CHRISTMAS SUCCESS

Both frontline and catalogue music DVDs scored at retail during December, shifting almost one-third of the year's total sales. By Adam Woods

Westlife, U2, Queen and Kylie Minogue were the top performers at Christmas as music DVD put on a staggering December surge to shift nearly 500,000 copies during the month – almost one-third of the year's total sales.

Some 3.1m music DVD titles were sold in the fourth quarter overall – compared with 200,000 in the same period last year – as record industry product notched up annual sales of 2.8m in total. “In fairness, the DVD market is increasing, but certainly the music market is increasing with it,” says Mike Brown, marketing consultant for the DVD Committee, which recorded all-genre DVD sales of 80m during the year and 35m in the fourth quarter.

Music DVD's share of the market remained more or less static as volumes rose during the year, although December saw it take a biggest-yet out of 4.2% of all sales. Although Westlife's *Unbreakable – The Greatest Hits Vol. 1* claimed the Christmas number one slot on OCC's music DVD chart for 5 Records and U2's *The Best Of 1990-*



Queen: top-selling music DVD of Q4 2002

2000 was in second place. Queen's *Greatest Video Hits One* was quarter four's biggest seller overall. Indeed, EMI took 35.2% of the combined video and DVD market for the year, with four of the top 10 spots in the fourth quarter and five in the Christmas chart. Its

showing was led by strong performances from Kylie Minogue's *Kylie Fever 2002*, David Bowie's *Best Of Bowie, Now 2003: The DVD* and the all-time best-seller Robbie Williams' *Live At The Albert*.

“Our new focus on DVD is paying off,” says EMI DVD product manager Stefan Demetrou. “We had a mixture of frontline and key catalogue product selling very well.”

Universal also enjoyed a strong quarter, putting U2, *The Complete Jam*, Roman Keating's *Live: Destination Wembley* and Slipknot's *Disasterpieces* into the fourth quarter top 10, which was rounded out by Warner's *Led Zeppelin DVD* transfer of *The Song Remains The Same*.

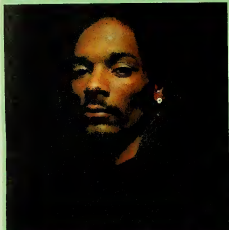
Meanwhile, a trading statement released last week by HMV Media Group provides a taste of the general retail experience over Christmas. The chain reports that HMV Europe once again spearheaded the group's growth and cited a 41% increase in DVD and VHS video sales as a key driving factor. DVD pulled away from VHS over the course of the half-year, the statement said, to register more

## TOP 10 MUSIC DVDS Q4 2002

- (Title first (UK sales))
1. *Greatest Video Hits – 1* Queen (Parlophone)
  2. *Unbreakable – The Greatest Hits Vol. 1* Westlife (SI)
  3. *Kylie Fever 2002* Kylie Minogue (Parlophone)
  4. *Best Of Bowie David Bowie (EMI)*
  5. *The Best Of 1990-2000 U2 (Island)*
  6. *The Complete The Jam* (Polydor)
  7. *Live – Destination Wembley* Roman Keating (VNL)
  8. *The Song Remains The Same* Led Zeppelin (Warner Home Video)
  9. *Live At The Albert* Robbie Williams (Chrysalis)
  10. *Disasterpieces* Slipknot (Roadrunner)
- Chart shows top-selling DVD albums to October 1 to December 31, 2002.  
Source: The Official UK Charts Company

than double the sales of its rival format, although the biggest-sellers were once again feature films.

## ...PREVIEW...



**SNOOP DOGG PRESENTS DOGGY STYLE ALL STARS: Welcome To The House Vol. 1.** (Universal). Released Feb 7. These are testing times for hip hop, with the entire genre subjected to highly critical scrutiny after two teenage girls in Birmingham were shot dead on New Year's Day. But rap goes on, and February sees the DVD release of *Welcome To The House Vol. 1*, featuring various artists from the Doggy Style stable, including Snoop Dogg himself. In the normal course of things, product bearing a stamp of approval from an artist of Snoop Dogg's pedigree might have been expected to sell well.

However, while Snoop's last album, *Paid Tha Cost To Be Da Boss*, has sold respectably, it has not exactly prompted any Montecristo moments in the boardroom and it will be instructive to see the reception this DVD receives. Described as a “dogumentary”, it is a behind-the-scenes look at the lives of Snoop Dogg and the Doggy Style All Stars. It features clips of the recently-created *Lafayette Williams*, Mr Kane and E-White and the story of the artists' homes, and will feature four never-before-seen music videos from the album – *Light That Shit Up*, *Biggy Snoop Dogg*, *Doggyhouse America* and *Doing It Right* – as well as a making-of feature on Williams' *Fallen Star* video.

Nell Armstrong

## ...PREVIEW...



**SOPHIE ELLIS-BEXTOR: Watch My Lips (Universal).** Feb 24.

“This is a big one for us,” says Jo Cavanagh, creative and marketing manager at Universal. “Sophie has a triple-platinum album, so we are hoping this will do well.” The DVD is to be released on 24 February, on the back of Ellis-Bextor's sell-out national tour, which starts this month and ends at London's Hammersmith Apollo on February 5. It features a concert filmed at the Shepherd's Bush Empire in London last year (set list: *Sparkle*, *Universe Is You*, *Lower*, *A Pessimist Is Never Disappointed*, *By Chance*, *Final Move*, *Is It Any Wonder*, *Groovetix* (If This Ain't Love), *Everything Falls Into Place*, *Murder On The Dancefloor*, *Move This Mountain*, *Get Over You*, *Take Me Home*).

The DVD also features three promos from Ellis-Bextor's pre-solo career *The Best Of Me*, *Take Me Home* and three promos from Ellis-Bextor's pre-solo career *The Best Of Me*, *Take Me Home* and three promos from Ellis-Bextor's pre-solo career *The Best Of Me*, *Take Me Home* and three promos from Ellis-Bextor's pre-solo career. It also features an on-tour diary and a new interview exclusive to the DVD, while a diary shows Ellis-Bextor going about her day – doing radio interviews, preparing for shows, in make-up and on the tour bus after performances. Running to around 125 minutes, the release will benefit from a programme of marketing around the tour and a pretty aggressive print campaign, according to Cavanagh.

Nell Armstrong

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DVD

# DVD DEBUTS JOIN VIDEO HITS

Alongside transfers of established video successes to DVD, the coming months see some strong debuts on the format. By Neil Armstrong



**MADNESS:** Take It Or Leave It (Virgin DVDV2794). Out now. Made in 1981, this is the first time the Madness movie has been available on DVD. The documentary-style film stars band members playing themselves and charts the rise of the Natty Boys from their inauspicious beginnings in north London. Likely to appeal to Madness fans and social historians alike, it should be subtitled "How We Used To Live".

Half the fun lies in wincing at the fashions and London mores of yesteryear. "There's no Starbucks, no Gap and no one's got a mobile phone," points out Chris Foreman in the audio commentary by himself and director Dave Robinson. The title features all the early hits, including One Step Beyond, Night Boat To Cairo and The Prince.



**LENNY KRAVITZ:** Lenny Live (Virgin 4905299). Out now. Billed as a "portrait" of Kravitz, this is the artist's first live DVD, is more of a documentary than a straightforward concert film. It features exhilarating live material recorded last year, intercut with interviews as well as behind-the-scenes and on-the-road footage. Tracks include Are You Gonna Go My Way, Fly Away, American

Woman and Bank Robber Man. The special features consist of several uninterrupted live tracks and outtakes - some of which are amusing, such as Lenny's Biggest Fan - while others are scraping the bottom of the barrel, such as Lenny Shaves. We also see the director Mark Seiger interviewing Kravitz and, bizarrely, a chat with the guitarist's grandfather. The concert material is electrifying, the rest is filler.

**KEITH RICHARDS AND THE X-PENSIVE WINDS:** Live At The Hollywood Palladium



(Virgin DVDVUS232). Out now. Another video-to-DVD transfer, this sees Richards and band ambling through a 12-number set recorded in 1988, at the beginning of the Human Riff's two-album solo phase. Featured tracks include Stones gems Happy and Time Is On My Side, along with a lot of fairly variable tracks from Richards' own solo debut Talk Is Cheap. Die-hard Rolling Stones fans will find this diverting, but for non-believers the chief entertainment lies in Richards' "bizarre hair furniture."

The DVD is an hour long and offers no extras.



**YES: Greatest Video Hits, Yearsans (Warner 853650133, 8536502502) Jan 27.** This is a brace of releases from the veteran prog-rockers. On the former, the 12 videos spanning the numerous incarnations of Yes are introduced by

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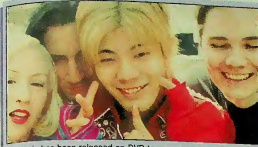
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- Market shares: Figures for the majors and independent sector on a global, regional and territory-by-territory basis
- New media: Analysis of the emerging business models for the online distribution of music as well as an assessment of their prospects for success

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.

Contact David Pagendam  
tel: +44 (0)207 579 4156  
or email: DPagendam@cmpinforma-  
tion.com





**SMASHING PUMPKINS:** Vespertina (Virgin DVDHUT4). Out now.

Vespertina has been released on DVD to accompany last year's release of the Eorphoria album. Previously available only on VHS, the DVD includes all the original footage as well as additional archive material such as studio footage from the recording of the band's first album. Also offered are live performances from the tour which supported 1993's *Siamese Dream*, rare TV appearances and wacky interviews. The running time of more than two-and-a-half hours represents great value for aficionados of Billy Corgan's genre-bending combo, but a punishing marathon for the unconverted.

various band members. They include I've Seen All Good People, Wondrous Stories and Owner Of A Lonely Heart. A couple of the numbers come from Yes's 1986 film *9012 Live*, directed by Steven Soderbergh at the start of his career. There are no extras. Two hours long, *Yesyears* is a potpourri of interviews, concert footage, studio sessions and behind-the-scenes material from the band's 1991 tour.



**CREAM: Strange Brew** (Warner 8536502573)

**Jan 27.** This is a one-hour documentary on the first "supergroup". It comprises a somewhat haphazardly assembled collection of archive concert footage, interviews with Eric, Jack and Ginger, contributions from artists such as John Mayall, Buddy Guy, Robert Cray and Alex Van Halen, plus Jimi Hendrix playing *Sunshine Of Your Love* during a TV appearance. Featured tracks

include *Strange Brew*, *White Room* and *I Feel Free*.



**P.O.D.: Still Payin' Dues** (Warner 8536531282)

**Feb 3.** Contemporary Christian music is said to be the fastest-growing genre in the US and non-musical outfit P.O.D. ("Payable On Death") are among its most popular exponents. Atlantic Records' best-selling act, the band takes its inspiration from dub reggae, funk and the likes of Metallica, as well as the good book. This is the first UK DVD release for the outfit, who are multi-platinum in the UK. It takes a look at the history of P.O.D., features all seven of their videos including *Alive* and *You're Of The Nation*, behind-the-scenes footage shot by the band and three live performances filmed in Hamburg during last year's tour. There is a photo gallery of more than 200 shots, many from band

## ...PREVIEW...



**VARIOUS: Looking For A Thrill (Thrill Jockey). Apr 7.** As part of its 10th year anniversary celebrations which kicked off in September, Thrill Jockey Records is preparing to release on DVD an unusual film featuring

musicians talking about a musical moment that has inspired them. "It can be a record or a show or who knows? It's all there," says Bettina Richards, who started the independent and influential Chicago label a decade ago, after a period working for Atlantic Records. "The stories told are not necessarily the ultimate musical moment or the defining one, though some chose to tell that story, but one that made a significant impact." The movie *Looking For A Thrill* includes most artists on Thrill Jockey - including Tortoise and The Sea & Cake (pictured) - as well as interviews with Thurston Moore of Sonic Youth, Jon Spencer, Mark Arm and Dan Peters of Mudhoney, Björk, Jon Langford and Sally Timms of The Mekons and numerous others. It will be sold in a regular CD-style jewel box rather than the usual DVD case, facilitating ease of racking and allowing it to be presented with Thrill Jockey artist CDs. And the release will be supported by ads in *Wire* and *Straight No Chaser* and point-of-sale material - postcards and flyers. A Thrill Jockey spokesman admits the label is "not quite sure what we expect sales to be", and the DVD is unlikely to cause meltdown at the tills, but it is interesting to see something slightly different in this format.

members' own collections and the director's original storyboard for the *Alive* promo.

**MELISSA ETHERIDGE: Live...And Alone** (Sony 7-201833). **Feb 3.** This generous double-disc release is Etheridge's first DVD. Disc one features a two-hour 22-song solo performance recorded in 2001 at the Kodak Theatre in Los Angeles. Sound and picture quality are excellent, while the disc can be played with audio commentary from the artist and via various multi-angle segments.

The second disc includes a tour diary (in London, Etheridge appears to get a Millennium Wheel pot to harvest - ah, the rewards of fame), an interview (featuring a surprising and unexplainable substandard sound quality), a rare snippet from a 1987 performance, a couple of extra numbers from the tour, a two-and-a-half minute clip of a performance with band recorded after the tour and two new bonus audio tracks (*Alive* and Joan Armistrading's *The Weakness In Me*). All in all, it is excellent value. ■

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ALBUMS

Table listing album releases with columns for title, artist, genre, and catalog number.

RELEASES THIS WEEK: 251 YEAR TO DATE: 801

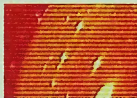
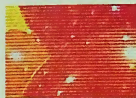
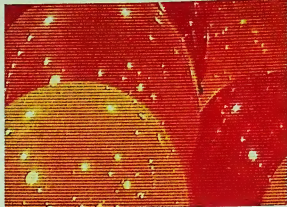
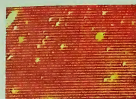
Large table of music releases with columns for title, artist, genre, and catalog number.

CATALOGUE & REISSUES

Table listing catalogue and reissue releases with columns for title, artist, genre, and catalog number.







# MW AWARDS<sup>®</sup>

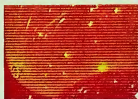
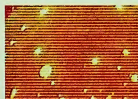
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