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FOR EVERYONE IN THE BUSINESS OF MUSIC

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music week

UK slips in battle against recession

by Martin Talbot

New trade figures will this week show the first signs that the British music industry is losing its battle to ward off the effects of a global music business recession.

The BPI is set to unveil statistics showing that the value of the UK market fell by 3.7% in 2002, the first volte decline since 1997, with albums down marginally for the first time since 1999 and singles tumbling by almost 12%.

Although albums shipments fell by 0.1% to 225.7m units, BPI sources emphasise the continuing, underlying strength of the market. The 2002 figures reflect a year which was still the second biggest year on record for album

sales, with 2001's 225.9m albums remaining as the all-time high mark, and one which was 68% bigger than in 1992 and 152% bigger than in 1982.

Offering a stark contrast, however, was the singles market, which continued to tumble in its third successive year of decline. Despite being buoyed by Pop Idol singles from Will Young and Gareth Gates, who sold a combined total of 3m units of their debut hits, 2002 will go on record as the worst year for singles since BPI figures began in the early Seventies. Deliveries of the format were down by 11.8% in units to 52.5m, a performance which leaves the singles market down 40% on the record for album

HOW THE FIGURES STACK UP

	2002	CHANGE
Albums	Units 225.7	-0.1%
Value	£1,069.0	-3.0%
Singles	Units 52.5	-11.8%
Value	£57.2	-11.1%
Total	Units 1,186.0	-3.7%
Source: BPI. Table shows figures in millions. For 2002, year-on-year change versus 2001.		

of 1997, when 87.0m singles were delivered.

The long-term future of the single looks even more perilous after a start to 2003 which has seen across-the-board sales down by a

further 15%, according to Official Charts Company data (see p12 for latest update), despite the release of Fame Academy star David Sneddon's debut single.

BPI executive chairman Peter Jamieson emphasises the impact which increasing piracy is having on the UK market, both in the physical and online world. "If you put the piracy figures and legitimate figures together, we have never been stronger as an industry," he says. "It is unfortunate that, legitimately, we can't show an increase, but we are a very dynamic business and consumption of music is still very high."

The challenge for the industry is to continue lobbying for greater

enforcement in the area of physical piracy, while structuring workable business models for legitimate download services, he adds.

But Jamieson says he does not regard the singles market decline as a piracy issue. "It is a priority for the BPI to try to establish what the public wants in respect of singles."

The decline in singles deliveries coincides a year in which the gap between the prices of singles and albums continues to narrow. The BPI's figures highlight that singles became marginally more expensive during the year and albums cheaper, evidence of an increasing number of retail promotions.

Martin Bashir's controversial *Living With Michael Jackson* (pictured) was, to date, being sold to broadcasters in 20 markets around the world by Granada International, which holds the worldwide distribution rights. The programme clinched a 5.4% audience share when it aired on ITV1 last Monday night and 24% in the US where it was broadcast last Thursday as part of a 20/20 special on ABC. It also aired in Australia, Canada, Iceland, Ireland, the Netherlands, New Zealand and South Africa last week, while it is due to be broadcast in Finland and by France's M6 and Germany's RTL networks next week. The documentary's UK impact was enough to re-estimate sales for several Jackson titles, with *HIStory* and *Thriller* challenging to re-enter the Top 75 yesterday (Sunday). A Sony spokesman made no comment about reaction to the programme, only confirming that Jackson is still signed to the major.



EMI tops 2002 publishing list

EMI Music Publishing fought off a tougher-than-usual challenge to its market share crown to emerge as the UK's top publisher once again in 2002.

A year after taking the 2001 title by almost outperforming its two nearest rivals combined, Peter Reichardt's team led a 2.9 percentage point lead to win the annual prize with 19.6%.

EMI improved its albums-only share from 2002 with an unbeatable 22.4% of the market including nearly 45% of the year's top seller, Escopology by Williams, and 60% of runners-up *Misunderstood* by Pink and *Escape* by Enrique Iglesias. However, EMI lost its commanding

edge on singles where, having a year earlier taken a record 37.7% of the market, it slipped to second spot with 16.1%.

Warner/Chappell replaced EMI as top singles publisher with 16.8% and finished second overall with 16.7% as Universal took 16.0%. BMG 13.1% and Sony 9.3%. Chrysalis was again top indie publisher with 2.7%, despite a strong performance by MFL, thanks to Gareth Gates' cover of its Unchained Melody copyright.

The publishing market shares follow last year's BMG dethroned the top singles and albums company shares for the year in the record company market shares.

● 2002 record company shares, p7

Tough market forces Serious to cut staff

Universal label Serious Records has cut three key members of staff as it becomes the latest victim of market pressures within the dance sector.

A statement issued last Friday said three unnamed members of staff would be leaving the label, which will now focus on current album projects, including the new album by Sonique and developing new artists such as Zena and Lucy Silvas.

"This is a change of focus and emphasis, reflecting the change in market conditions," said Serious managing director Simon Belofsky, whose axed staff may be found other jobs within Universal Music.

Serious became part of a centralised dance unit based at Mercury's offices. Incorporating



Sonique: second album imminent

AM-FM and Manifesto, last February, The Move, which took place as part of a comprehensive shake-up across Universal's operations, was designed to transform the major's performance in the dance sector. It is unclear whether the restructuring will affect

the company's publishing, management, studio and promotion arms.

The changes at Serious reflect a growing trend among dance labels who are retrenching and switching direction in a declining market.

Serious is one of a string of UK dance labels which have made the shift to more commercial dance releases over the past year, last year releasing *Madhouse's* cover of Madonna's *Like A Prayer* and its Holiday follow-up, alongside *Hampenburg's* squeaky-duck-sampling *Duck Top* and a revamped version of Glenn Campbell's 1975 hit *Rhinestone Cowboy*.

The label's announcement follows news over the past month of Ministry's rethink of its music strategy, including its closure of the joint venture *Releentless*.

First moves in Dudgeon Bowie claim

The first salvo will be fired in the battle to recover royalties allegedly owed to Gus Dudgeon for his work on David Bowie's landmark single *Space Oddity* this week, with EMI being asked to remove the producer's name from the track's credits.

Dudgeon had started making moves to establish the location of his royalties as producer of the 1969 track before he died in a car crash last summer. His case is now being run by David Morgan, who Dudgeon approached before his death and recently helped *Mustard Youth* in their claim against Universal.

Morgan believes the claim for Dudgeon could be worth anything from £5m to £6m following usage of *Space Oddity* on best-of compilations and in TV advertising. He says Dudgeon was paid a one-off fee of



Dudgeon move to remove credits

£250 for producing the Bowie song, but signed a contract entitling him to 2% of all future earnings on it. "We have no evidence that Gus was paid anything," adds Morgan.

He says he is asking EMI to remove Dudgeon's name from future packaging, because "they have been exploiting his good name without reference to payment and he was paid nothing so for over 30 years".

newsfile

CHRYSALIS BUCKS TREND WITH INCREASE IN ADVERTISING REVENUE

Chrysalis Radio is continuing to fly in the face of tough advertising conditions by posting an increase in revenue. Chrysalis Group chairman Chris Wright (pictured) last Wednesday unveiled an 18.6% like-for-like lift in radio revenue for the five months to January 31 this year. Only the previous week, GWR issued a trading statement to report UK revenues for the three months to December 31 last year were flat, while Capital Radio last month unveiled a 6% fall in radio revenue for the final quarter of 2002.

MORE WIRELESS GROUP STATIONS SIGN UP FOR WOOLWORTHS CHART

The Woolworths-sponsored Hit 40 UK Sunday night chart show has added four further Wireless Group stations to its list of broadcasting stations. It brings the total of Wireless Group stations transmitting the chart to eight.

MEN ARRESTED IN ANTI-PIRACY RAID FOLLOWING MCP'S INVESTIGATION

Four men were arrested following a series of anti-piracy raids last Wednesday in the Hull area, prompted by an MCP's investigation. More than £20,000 worth of music CDs and other software were seized in raids at Westwood Street, Market Road, Kingston-upon-Hull, while six computers and copying devices were uncovered in roads in three center-fed sites in East Hull, West Hull and Sutton.

BMG ACTS NOTCH UP DOUBLE PLATINUM SALES IN EUROPE

BMG's US breakthrough acts Pink (pictured) and Avril Lavigne scored double-platinum sales across Europe with *Missundeadto* and *Let Go* respectively for 2m sales in January's Platinum Europe Awards. Meanwhile, Andrea Bocelli's Universal-issued *Sentimental* and the same company's 8 Mile soundtrack also achieved platinum status in Europe last month.



RINGTONES ONLINE BECOMES PART OF EPOSS GROUP

Electronic display company Eposx Limited has moved to exploit the growth in the mobile content market, acquiring mobile entertainment group Ringtone Ringtone Online Limited for an undisclosed cash sum. Leeds-based Ringtone Online, which specialises in helping record companies, radio stations and music magazines to generate mobile phone-related revenue streams, will become part of the Cambridge-based Eposx group but will continue to operate separately.

CHAIRMAN AND DIRECTORS RE-ELECTED TO MUSIC PRODUCERS GUARD

Andrew East was re-elected chairman and Steve Parr vice chairman of the Music Producers Guild last Thursday. Four other directors were re-elected at the AGM, triggering a motion at an EGM held the same evening to change the body's articles to allow the board to stand longer than the two years previously stipulated. "It will be a re-election every 12 months, but not to call to stand down if the membership continue to vote for a member," says East.

BIG BROUAI AND SHAUN ESCOFFERY TO SPEAREHEAD MARQUEE URBAN NIGHT

Big BroUai and Shaun Escoffery are set to share the bill of the urban night part of the City Showcase event taking place in venues around London between February 17 and 20. The February 17 gig is the first of three City Showcase nights held at Islington's Marquee including an indie night (February 18) and world music night (February 19).

MUSIC HOUNDS VICE RECORDS PR MAN BRIAN GIBSON

The music industry is mourning the loss of Brian Gibson, who formerly worked in PR for Fye Records, the home of Sixties acts including The Kinks and Sandie Shaw. He died last week of throat cancer.

m p playlist

YEAH YEAH YEAHS - Maps (the/Polydor)

An early contender for highlight from a landmark album, which has the power to influence a new wave of new wave from *Inferno* to *Tell About It*. (A, 28)

VIVIAN GREEN - A Love Story (Epic) The rocksteady soul field from a crowded one, but this stands out. Fans even get a chance to see Green live at London's Jazz Cafe this week (album, February 17)

FUNERAL FOR A FRIEND - 10-45 Amsterdam Conversions (Mighty Atom) While they put the finishing touches to their debut album, the debut single from these rising Welsh rockers is well worth a listen (from EP, out now)

FC KAHUNA - Hayling (Skint) Highlighting the electroclash backlash - and with a new label home - the Kahunas are primed to "do a RoxySquad" (single, February 24)

JAMELIA FEAT RAH DIGGA - Boss (Parlophone) After a lengthy break, Jamia returns with a clever new and a single that's a **BUFFSEDS - The Picture Show (Fantastico Plastic)** After a steady stream of quality singles, this young band have delivered a mesmerizing debut full-length set (album, February 24)

GOOD CHARLOTTE - Girls & Boys (Sony) Nothing to do with Blair, this is one of the killer cuts from the Young And The Hopeless (from album, out now)

CRISTINA AGUILERA - Beautiful (BMG) This stunning ballad continues to grow, proving Christina's best assets are in the throat area (single, February 24)

VIOLENT DELIGHT - I Wish I Was A Girl (WEA) Four-piece UK band providing a new take on the pop classic (single, February 17)

BLUR - Out Of Time (Fodex/Parlophone) Damon's vocals are more connected, relaxed, Bowie-esque, even, on this laidback offering, which highlights the Moroccan influences which underpin much of the band's eclectic forthcoming album (single, April)

Case for setting up UKMO in New York wins support

by Robert Ashton
A Music Industry Forum (MIF) meeting later this month and a European Music Office-sponsored trip to New York could help the key to the future of the proposed UK music industry office (UKMO) in the US city.

At the end of last month, Kim Howells, the government minister responsible for the music industry, met Baroness Symons, the minister for trade and investment at the Foreign & Commonwealth Office, to discuss the level of funding the Government can offer to support the project, which is expected to cost around £350,000 a year.

Howells, the Department of Culture, Media and Sport parliamentary under secretary, asked Symons to look at opening Government purse strings to help fund the UKMO. That would then trigger commitments promised from other industry groups such as PPL and PRS.

"I would like to see the project to promote the interests of the British music industry in the States say the meeting "went well".

However, Howells has yet to make a full disclosure of the meet-



Howells: has discussed funding

ing and it is, therefore, expected that the February 26 MIF will be the first real opportunity for the minister to fully brief UKMO supporters on the government's position.

Other behind-the-scenes lobbying of various Government offices is also taking place and an informed source adds that things are at a "delicate state". But, despite being mooted more than a year ago with funding expected to be in place a couple of months ago, he now adds, "It feels like something is going to happen in the next few months."

Alm CEO Alison Venham, a vociferous campaigner for UKMO, who was the subject of a June 2002

British Council report *Make Or Break: Supporting UK Music In The USA*, says, "A lot is contingent on the Government, but I would be bitterly disappointed if we haven't made a strong case."

Another potentially crucial element for funding is the level of assistance offered by the Brussels-based European Music Office (EMO), which helped Sweden, Norway and France establish music outposts in the US in 2001.

In December, the European Union passed its 2003 draft budget and set aside €2m to finance "pilot projects" and the UKMO would be eligible for some of that. An EMO spokesperson says the share allocated to music is still unknown, but confirms it is helping to lobby for UKMO funding from the EU and is also organising a related fact-finding trip to New York to take place in the next couple of months.

Songlines chief Doug D'Arcy, who co-authored the *Make Or Break* report, says, "There is an awful lot of work being done by different sectors of the industry and it is gratifying how many people are now on board."

Deston launches London operation

Deston Songs, the publishing and management company set up by veteran US-based Beat David Simoné three years ago, is establishing a London office for the first time.

The operation will be run by Simoné's son Benjamin and based in Oval Road, London, to represent its songwriters and producers in the UK, but not specifically to sign UK talent.

David Simoné, a former head of PolyGram in the US, who has been based in North America since relocating in the late Eighties, says, "We are a song-oriented company, which believes in developing our songwriters. We have opened this office because we want our writers and producers to have a constant profile in the UK."

Deston was first established in 2000 as a joint venture between Edie Music, David Simoné, Winston Simoné and internationally renowned songwriter Desmond Child.

BPI chairman and EasyGroup boss slug it out in FT

EasyGroup chairman Stellos Hajiloannou's fight with the music industry over its EasyIntertec track downloading service moved to a new battlefield last week as BPI chairman Peter Jamieson exchanged blows within the pages of the *Financial Times*.

Just one week after pledging to appeal against a summary judgment of the High Court against his company, which had downloaded and burned tracks for its customers, Hajiloannou responded to a letter Jamieson penned to the *FT*, accusing the music industry of charging "selfish profits" against his company, which had downloaded and burned tracks for its customers, Hajiloannou responded to a letter Jamieson penned to the *FT*, accusing the music industry of charging

In last Monday's letter, Jamieson had defended the industry's record on reacting to the digital threat by rejecting an editorial

Lords' amendments grant exceptions to Licensing Bill

Licensing Bill activists scored a minor victory last week when amendments to the Bill excluded churches, schools and colleges from a requirement to have a licence to perform music.

The activists have been encouraged that the House of Lords amendments may lead to further changes they have proposed - including an exception for premises with a capacity of up to 250 people - before the Bill is finally made law.

Under the proposed Bill, which is due to be the subject of two more debates in the House of Lords later this month, unlicensed premises will in future be prosecuted if they host any live music - even a band playing at a wedding reception. Premises will need to pay up to £3,000 for an annual licence, depending on the size of the venue.

Licensing reform expert and advisor to the Musicians Union Hamish Birchall says he will push for further amendments to the Bill that the Joint Committee on Human Rights (JCHR), which will give its final view of the Bill today (Monday), will also prompt the Government to reassess it.

An earlier progress report by the JCHR had suggested the Bill would "interfere with the rights of performers". Birchall adds, "There is a possibility that it may not be compatible with European rights law, which would help our case."

Meanwhile, Department of Culture, Media and Sport parliamentary under secretary Kim Howells will guest on Radio One's *Lamaqz Live* tonight to answer questions about the Bill and its implications on performers, gigs and concert goers.



Hajiloannou: intends to appeal

that had suggested "enforcement efforts are doomed to failure".

However, in a reply published last Wednesday, the EasyGroup boss reiterated his intention to appeal against the summary judgment that outlawed EasyIntertec's service and says that now the technology is

available "consumers will continue to share music files online".

By last Thursday, Jamieson was hitting back with another letter to the *FT*. In it, he suggests, "If I were to find a way to get into the Easyjet booking system and steal myself free airline tickets to Luton, Liverpool and Mallorca, I'm sure Stellos Hajiloannou would be the first to cry foul."

An EasyGroup spokesman says the company was expecting to return to Mr Justice Smith, the judge who made the summary judgment, by today (Monday) at the latest to ask for an appeal. But, regardless of the judge's decision to grant an appeal, he says Easy will approach the court of appeal itself.

The BBC's new digital channel for young adults, BBC3, launched at 7pm last night (Sunday), with a commitment to developing and screening new music shows. The show *Recovered*, which will feature established artists performing covers of familiar songs, is set to be one of the channel's flagship shows. *Turin Brakes* and *Sum 41* were among the line-up of bands for the special live launch broadcast of the show, hosted by Dermot O'Leary, running in two 20-minute parts at 7.50pm and 8.40pm. In addition, the channel's music diet will include a new Trevor Nelson-hosted vehicle, which airs initially as a one-off at 8pm this Friday, before taking a regular weekly slot in the summer. The first Trevor Nelson *Lowdown* will feature Kelly Rowland (pictured), whose debut solo album *Simplicity Deep* was yesterday on course to reach number one. Controller Stuart Murphy says, "BBC3 will be packed full of modern, radical, imaginative and funny British shows. It will be BBC3's job to raise the creative game."



Smiths follows Woolies' lead by recruiting Virgin executive

by Paul Williams

WH Smith is mirroring fellow generalist Woolworths by tuning to the expertise of a long-serving Virgin Retail executive to head its entertainment operations.

Two months after Virgin's head of music, Jim Batchelor, joined Woolworths, Neil Boote – who spent 17 years at Virgin before his departure in December 2001 – takes over next Monday as Smiths' entertainment business unit director.

Boote, who last Virgin role was development director for V Shop, agrees that the appointments of himself and Batchelor to Smiths and Woolworths respectively indicate a change in approach by the generalists to entertainment retailing.

"There's been the tradition to look to the supermarkets for a way forward, but I guess WH Smith and Woolworths have been more than

just a chart retailer and can't just trade hard and sell chart product like the supermarkets do," he says. "It's about creating points of difference."

Both Woolworths and Smiths, once dominant players in music retailing, have had their market shares squeezed by the supermarkets in recent years and face the challenge of trying to win back lost custom.

Boote, who joined Smiths in December to work on developing an entertainment strategy for the retailer, says he was persuaded to take up the role because of the "sense of degree of change" occurring within the business. "There's loads of energy in the business," he says. "There's determination to improve things and that's what sold it to me."

Ahead of Boote's start date, the Woolworths Group is pressing ahead with its own reorganisation and is looking to shortly have three new



brand is underway. Helen Randless, previously category merchandise manager for Woolworths' entertainment business unit, has already been appointed as Woolworths Entertainment's marketing head.

Jim Batchelor, who was moved at the end of last month from Woolworths' head of entertainment to head of commercial for both Woolworths and MCV, stresses that the ongoing combining process will not mean a blending of the two brands on the High Street.

"It's about exploiting a lot of the synergies there are between Woolworths and MCV," he says. "At the end of the day, it's about entertainment retailing, but in two different positions in the market. It will mean some of the back-house support services being brought together, but the customer will still see two different brands."

HMV launches stores in key railway stations

HMV is launching a new phase in its expansion this week, with the opening of its first two outlets within railway stations – at London Victoria and Manchester Piccadilly.

The Victoria store, set to open tomorrow (Tuesday), is positioned on the station's main concourse and will trade from just under 100 sq m between 7am and 8pm daily. It will stock a basic range of audio, DVD, VHS and games titles and books. A 4-strong staff team led by manager Claire Howe.

The Manchester Piccadilly outlet, opening on Thursday, is around twice the size of the Victoria outlet and will stock a wider range of audio, DVD/VHS video and games titles, including 3,000 rock and pop titles as well as chart singles and related products. The store, managed by Peter Moran, will open daily between 7am and 7.30pm. "What the music retailer has stores at Heathrow and Gatwick airports, the openings represent the first time HMV has traded from railway stations and brings its tally up to 158 stores."

R1 follows Eminem gigs with plans for further live link-ups

Radio One is following its sold-out Eminem gigs with two more exclusive superstar live-ups as part of its biggest commitment yet to live music.

The BBC network, whose live music hours are set to rise this year by around 20% on 2002's already record levels, will shortly announce the staging of an intimate show by key UK act, with a live deal involving a core US band also on the way.

The planned tie-ins will further develop a new strand of the station's live music strategy, which got underway in January with the announcement of Radio One-presented Eminem gigs in June. The two Milton Keynes and one Glasgow gig sold out within 45 minutes of tickets going on sale a weekend ago.

Radio One's live events executive producer Jason Carter says the tie-ins add a new thread to the station's live output, alongside coverage of festivals such as Glastonbury and Sonar and Radio One-owned events.



Carter: targeting "core" artists

"It's a way forward for us," he says. "There are three or four artists who are absolutely core and when they come over we need ownership of these shows."

The station's live music calendar will also see its One Big Sunday events partially metamorphosing into One Big Weekend, two events taking place either side of the summer. October's annual One Live event will be staged in Brighton this year, while the station will have a live presence at Ibiza and Sonar.

EMI share price hit by market forecasts

EMI's share price closed at 128.75p last Friday, after a rocky week, in which the listed major's shares slumped to a 52-week low of 128.25p, following a downgrading of the stock by its own in-house broker and a drop in the overall market.

UBS Warburg's document last Monday downgraded its original estimate of growth in the 2002 music market from 7.2% down to 8.0% down. It had the immediate effect of pushing the share price down by more than 8p, cutting it to 131.25p at the market's close last Tuesday.

The shares briefly recovered last Wednesday, but struggled amid rumours of a profits warning and the interest rates cut later in the week. Just a year ago, EMI shares were trading for more than 300p.

HMV comment FIGURES CONFIRM CURRENT GLOOM



Two or three years of waiting, official statistics are showing that the UK market is beginning to feel

the pinch. This will not come as much of a surprise to most of us. In fact, some retailers will doubtless be surprised that the market has held up as well as it has.

Avid readers of our retail columns over the past few months will have spotted that indie retailers are finding it tougher and tougher to compete in a market dominated by supermarkets which are offering chart albums at dealer price or lower, and specialists offering continual promotions in an effort to compete. In this week's column (on p17) is a story...

But what is most intriguing – and which opens most cause for debate – from the BPI figures is the starkly contrasting performances in the albums and singles markets. While albums shipments were down last year, they were only marginally so.

Ineed, with OCC data indicating that 2002's over-the-counter sales remained slightly in the black (by 4.1%, in fact), the BPI figures may simply indicate that record companies are over-shipping less than they did in 2001. And this is certainly logical – in tough times, a more conservative approach to shipping levels is only prudent.

But the singles market is clearly ailing – of that there is clearly no doubt. And there are certainly no shortages of the evidence – present among them the growing convergence of the prices of singles and albums.

There can be little argument about the strength of this view, but the most crucial issue is what the blues do we do about it – and whether the industry believes that the single is worth salvaging.

Something which will doubtless come as little comfort to independent retailers is the fact that WH Smith is following

Woolworths' lead in attempting to get its house in order. The fact that Smiths is, like Woolies, drawing on a former Virgin retail executive is possibly less relevant than the fact that it is opting for a key player from a music specialist.

Like the indies, Smiths and Woolies have suffered greatly in recent years, as their market shares have shrunk in ratio with the growth of the supermarkets. Just 10 years ago, these two operators claimed a combined share approaching one-third of the UK retail market. Today, their shares are well down on that.

Of course, competition is good for any industry. And if Smiths and Woolies return to the non-groceries, they can bring music back to many High Streets which have long since lost their lustre as far as record retailing is concerned.

What we need, however, is that, in attempting to reclaim the ground they have conceded to the supermarkets, Smiths and Woolies do not take them on their own, price-focused game. Martin Talbot

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newsfile

NOVUMUTE EMBRACES MP3s

Mute's dance label Novumute is acknowledging the explosion in use of MP3s by DJs by releasing a CD of MP3 files of some of its remixed on April 7. The disc will be included as a bonus within a standard double CD package. The label says the initiative is in response to feedback from DJs who are increasingly asking to receive promos in the format.

WHITE STRIPES ON VINYL ONLY

Advance copies of White Stripes' new album *Delephant*, due on release on April 28, are to be issued on vinyl only. Although the move will make it harder for pirates to rip copies of the album, the real motives are less controversial. "We promoted the album on vinyl only because we didn't want journalists without turntables writing about our music," says frontman Jack White.

MOST WANTED SET FOR MTV PARTY

Unsung Rock/rap five-piece *Most Wanted* are set to appear alongside Christina Aguilera, Ms Dynamite and Shirley Bassey at a new event to launch *Lonely* on Fashion Week on Saturday (February 15). The showcase, which will be held at Billingsgate Market, will be filmed by MTV for broadcast at a later date.

WHITFIELD JOINS TELSTAR

Telstar has appointed Mickey Whitfield as urban A&R manager at the label. Whitfield fills the position previously held by Billy Grant, who worked on acts including Misa-Teeq and Craig David.

ASH KIDNAPPED

Channel 4 has commissioned a half-hour documentary about Infectious Records' Ash to be broadcast on Saturday (February 15). The film, which sees the band kidnapped and being held at a secret location, was shot at the disused Sierra Leone embassy in central London last week.

VINES AND COLDFEY LEAD WAY

Heavenly's The Vines and Coldfey have topped the list of nominations for the 2003 NME Caring Awards to be held at Hammersmith's Po Na'Na this Thursday. The Vines and Coldfey mentions for the reader-voted International band, live band, new band, album, single and the NME-voted artist of the year category, while Coldfey clinched nominations for UK band, video, album of the year and single as well as the artist of the year honour.

THIS WEEK'S BRIT AWARDS

ALBUMS: Aaliyah Care 4 U (silver) The Flaming Lips Yoshimi Battles The Pink Robots (G) Various I Love U (gold) Avril Lavigne Let Go (three times platinum) Robbie Williams Swing When You're Winning (eight times platinum) Robbie Williams Life Thru A Lens (eight times platinum) **TALENT:** All The Things She Said (Silver) Daniel Bedingfield If You're Not The One (gold)

Source: *IFPI*. Table shows latest new awards on the same day to Friday (February 2003)



VBirds: interview with Trevor Nelson

Virtual presenters line up for VBirds

EMI Liberty is developing a host of groundbreaking promotion techniques for the campaign for its new signing, virtual band VBirds.

The label has finalised a deal with AOL Time Warner's Cartoon Network channel to release an album by the characters, whose show is one of the highest-rated shows on the channel. "My presenters from the media are being invited to appear in especially-animated interviews with the four characters from the show, which will be used to promote the VBirds debut single *Virtuality*, currently scheduled for release on April 23. The first presenter to host a virtual interview is Trevor Nelson, for his show *The Lick* on MTV Base. "Considering it was my first on-air space interview, everything went smoothly," says Nelson.

EMI Liberty director of A&R and marketing Mike McNally – who was first alerted to the project through an article in *Music Week* – says a "really genuinely ingenious" store retail promotions tool in the pipeline. "Because the band are animated, they can be in lots of places at the same time," he says.

EMI Music Publishing has signed singer-songwriter

Cathy Davey to a long-term deal, hot on the heels of EMI Recorded Music label Parlophone, who recently signed the artist for recordings. "I'm really pleased to be working with Cathy," says EMI Music A&R manager Kenny McGoiff. "She is a fantastic writer and a lovely person." Davey is currently in the studio with Ken Nelson, working on tracks for a debut album, which is due for release before the end of the year. Pictured (left to right) are senior VP A&R/creative Sally Perryman, chairman CEO Peter Reichardt, Davey, manager Oliver Watson and McGoiff.

Budd sets new agenda with publishing venture

by James Roberts

Producer-manager Stephen Budd is looking to challenge the "unwieldy" structure of major publishers with the development of his new publishing company, Pollination Music. Budd is setting up the operation as a joint venture in partnership with writer/producer Rick Nowels and Seamus Murphy.

Budd says, "As a manager of producers and songwriters for the past 15 years, I have sold hundreds of songs that belong to other publishers. "I started noticing that some of the majors had become so unwieldy, with 40 to 50 writers all vying for attention, and realised there was space in the market for a company dedicated to a small team of writers – it's a natural extension of the business."

"The problem for big companies is that focus is always on chasing the next project and not working what they've got. All the energy is spent on the signing."

Stephen Budd Management represents over 30 leading writers and producers, including Nowels, who has worked extensively with



Budd: remain tightly-focused

Madonna, Dido and Greg Alexander amongst others. Morley joins Pollination from his own Fume Productions, which manages producers including Adam Wren (Lettfield) and R.Crew (Mis-Teeq).

Four writers have been signed to the new company to date: 24-year-old hip-hop artist Redrama, who is currently mixing his debut album for Virgin records; producer Tore Johansson, who is known for his work with The Cardigans and has worked on tracks for Melanie C's forthcoming second album Reason; cutting edge Danish writer/producer Carsten Kroeyer, who has co-written two tracks for Appleton's

Polydor debut and is also working with Victoria Beckham (Telstar); and Icelandic singer-songwriter Valgeir Sigurdsson, a long-time Bjork collaborator who has also worked with influential Icelandic acts including Sigur Ros and Mum.

"The aim is to keep things small and tightly-focused," says Budd. "We aim to sign another three writers in the next 12 months. The cult of the writer producer is now more prevalent than ever and we will build on that."

Administration for Pollination is being handled by Westbury Music. Budd says a series of international deals for the company are currently being negotiated on a territory-by-territory basis, with particular focus on international partners who can work the writers proactively.

"Under a standard sub-publishing deal, there is no motivation for someone in Spain, for example, to get a track into a Spanish car ad because the margins are so small compared with local repertoire," says Budd. "We will offer deals that give our works an equal footing around the world."



Norah Jones gears up to record follow-up album

Norah Jones is set to return to the studio with producer Arif Mardin in May to begin recording the follow-up to her multi-Grammy-nominated album *Come Away With Me*.

Mardin, in London last week, says the EMI artist has already penned four songs which she has been performing on stage, but after the Grammy will work on further new songs for the album. "The legendary producer, who is co vice president/general manager of EMI's Manhattan Records, says at this stage there is no indication what the musical feel of the album will be. "Norah Jones can't be pushed. She's a genuine creator," he says. "She has her interests, her ideas, a vision. My job is to get to that target but stepping it at the same time." Mardin expects the new album will be completed about as quickly as *Come Away With Me*, the highest-selling debut album in the UK last year, which took just three



Jones: return to the studio in May weeks to record in August 2003.

The album, which last week ended a three-week run at number one on the Billboard 200 chart, has to date sold around 7m copies around the world, having initially built quietly through word of mouth and coverage in local US newspapers and on daytime TV. Capitol/EMI jazz and classics CEO Bruce Lundvall says, "With a momentum, the great marketing secret is to get out the way. We did a lot of marketing but nothing over the top. It wasn't necessary but not something she would tolerate anyway," he says.

Kobalt Music to provide writers with royalty statements online

Kobalt Music has developed a unique system that allows writers to access their statements online, echoing the internet banking services of high street banks. Royalty statements are updated on a monthly basis and payment information can be offered in a number of customised ways.

Kobalt managing director Bruce Lampcov says, "When we started Kobalt, we wanted to utilise the most up to date royalty collection technology, but found that there was nothing in the market that would allow us to provide the kind of modern service we wanted to."

Lampcov commissioned a team of experts to build a bespoke system that would bring speed and transparency to a process which is often very complex. The company has established a collection infrastructure, which avoids third party sub-publishers; instead, the company has joined the societies of all



Badly Drawn Boy: Kobalt writer

the major territories directly.

The development offers an alternative approach to accounting systems, which have changed little in decades. Last year, BMG announced plans to scrap confusing packaging reductions in its royalty statements in a bid to appear more artist-friendly.

Kobalt currently publishes or administers the catalogues of 15 writers and five publishers, including Mercury Music Prize winner Badly Drawn Boy.

A revolutionary new CD theft reduction scheme

... contributed to the Sugababes becoming Top of the Pops.



"Source tagging will be of economic benefit to retailers, increasing productivity by reducing staff costs and time, as the security labels no longer have to be applied in store."

ADT Fire and Security, the UK's leading supplier of in-store security solutions, together with a number of leading retailers including HMV, Borders and WHSmith contributed to the Sugababes becoming Top of the Pops.

For over two years, ADT has been working with Universal Music UK on developing a security system called Source Protection, which involves goods being tagged before they leave the manufacturers, rather than after they are delivered to stores.

Towards the end of last year, Source Protection went live with five million tags being fitted to CDs destined for leading retailers, such as, HMV, Borders and WHSmith. The recordings were by some of the best-selling acts in the country, including Daniel Bedingfield, Sugababes and S Club Juniors. It proved so successful that Universal Music UK has now ordered an additional two million tags from ADT to fit to more CDs at the start of 2003.

The tags are fitted within the CD's packaging, at the point of manufacture. If they are taken past pedestals at retail store exit points without being deactivated, an alarm will sound.

Gill Collins, National Accounts Manager for Source Protection at ADT, says: "Source tagging enables the retailer to merchandise products freely, enabling high-risk CDs to be positioned at the front of the store to maximise sales. It will also be of economic benefit to retailers, increasing productivity by reducing staff costs and time, as the security labels no longer have to be applied in store."

As Colin Culeton, Head of Risk Management at HMV, says: "HMV remains committed to providing an outstanding range of product and excellent customer service. This can only be achieved within a self-service environment in our experience. However, it is important in this environment to ensure the profit contribution is not eroded through customer theft. This ultimately requires significant investment in loss prevention systems and personnel.



"We welcome Universal's programme and look forward to working with fellow BAFD members to persuade other major suppliers to commence source tagging programmes as quickly as possible."

If you would like to find out more how ADT can help to protect your business call: 0800 010 999 (quoting ref: RT02).

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US chartfile

ABC ARTISTS IN SUPER BOWL W/IN

With a staggering audience of 137.7m – the second highest in the competition's history – TV coverage of the Super Bowl, in which Tampa Bay Buccaneers beat Oakland Raiders 48-24, paid huge dividends for ABC who screened it, their advertisers and recording artists involved. The Dixie Chicks sang the National Anthem, and were rewarded with a 13.4% increase in sales of their album Home, sending it back to number one, 23 weeks after its chart-topping debut. Shania Twain, who used a half-time slot to sing a song from Up!, saw the album register a 41% improvement in sales week-on-week and jump 22-8 as a result. The Dixie Chicks' climb relegates Norah Jones' Come Away With Me to number two, even though it sold more than 100,000 copies, while Smashing Pumpkins singer Billy Corgan's new band Zwan enjoy top debut honours, entering at number three with their Star Of The Sea, which sold 50,000 copies.

Coldplay (pictured) were not on the programme, but were featured on the new Jimmy Kimmel Live chat show, which followed. That, and the fact they have a current hit with Clocks, helped their album A Rush Of Blood To The Head, to a 27% increase in sales week-on-week. It jumps 25-20 as a result, and is now the highest ranking album by a UK act. Clocks is the second single from the album and is doing palpably better than the first, In My Place, which was out last autumn. In My Place didn't make the Hot 100, peaking at number 17 on the tabling under list. It recorded number 22 on Adult Top 40 and number 17 on the Modern Rock chart. Clocks improves 67-62 on the Hot 100 this week, while climbing 26-23 on Adult Top 40 and 12-10 on Modern Rock.

Meanwhile, British classical crossover babes Bond's second album Shine returns to the chart after a three-month absence. It spent four weeks on the chart last year, debuting and peaking at number 61, and now reappears at number 16. Its sales are up 279% week-on-week to more than 8,500 copies, the group's appearance on the breakfast TV show Good Morning America. It has sold more than 109,000 since its release last October.

London neo-soul duo Floetry – Marsha Ambrosius and Natalie Stewart – are enjoying a revival. Their single Say Yes has been getting significant airplay on urban radio for weeks and entered Billboard's R&B/Hip-Hop chart last week. It leaps 72-58 this week and is breathing new life into their debut album Floetic, which peaked at number 43 last October. Floetic (pictured) returned to the chart three weeks ago, and jumps 188-164 this week, with a 20% increase in sales. It has thus far sold 237,000 copies.

Alan Jones

Grammys to boost Robbie and Coldplay's US profiles

By Joanna Jones

EMI's Coldplay and Robbie Williams are set to win significant US exposure in the coming weeks, with performances at the 45th Grammy Awards on February 23 and the Rock The Vote event preceding it.

Robbie Williams' 45-minute live set at Rock The Vote and MTV's 10th annual bash at New York's Rosemary Beach on the night before the Grammys will be his first live performances supporting the 3.5-selling Escapology album in the US ahead of its April 1 release. Public Enemy, Vanessa Carlton and The Flaming Lips are also on the Rock the Vote list.

"The objective is not to say Robbie is a huge star in the rest of the world and therefore we are going to break him here with a big bang," says Capitol Music senior vice president for global marketing



Williams: key live performances

Mark Collen. "Once we broke him in the UK, it was a steady process in each market using his music, his personality, and we are going to use the same plan in the US."

He says a string of live radio and TV performances around the US will follow the album's release, while a small club gig in New York is also in the pipeline.

The US version of Escapology will feature two additional US-only

tracks – one solely penned by Williams – and a rejigged running order for the market, with Feel as the opening track.

Collen adds: "Rock The Vote is a cool event. It has a great association with the other artists that perform on it and it is a high-profile live performance and industry environment." Meanwhile, Capitol UK international director Kevin Brown is confident that twice-nominated Coldplay's Grammy appearance will have sufficient impact to send their 4m-selling album back into the top 10 of the Billboard 200. The band will perform one song at the show in New York's Madison Square Garden, which is also the same night in a primetime CBS broadcast.

The Parlophone act are wing to repeat Parachutes' 2002 performance by winning the alternative

album award for A Rush Of Blood To The Head, while they are also nominated in the group rock performance category for In My Place.

A Rush Of Blood To The Head made a five-place jump to the Billboard 200 chart this week to land at number 20, after a previous dip, following the announcement they would play the awards and boosted by their current US tour.

"The single Clocks is all over alternative and adult formats at radio and we are going to Top 40 radio on the back of the Grammys. The band are in the market though and the Grammy performance is the icing on the cake," adds Brown.

Coldplay remain in the US until the end of March – apart from a return trip to the UK for the Brit Awards – with European dates still to follow in April.

Sony's Big Brovaz (pictured) have clinched Top 10 positions in sales charts across Europe with their debut single Nu Flow. The track, taken from the album of the same name, has gained the top spot in Norway, gone Top 10 in Belgium, Denmark, the Netherlands and Sweden as well as reaching number two in New Zealand's sales chart. Big Brovaz kicked off the French campaign for the single with a media launch in Paris last week and embark on a three-day promo trip to Germany next week, where the single has yet to be released. An earlier round of European promo saw their securing slots on major TV in several markets, including opening Sweden's NRJ Awards with a live performance. The album is set for a staggered release across Europe from mid-February. "MTV made Nu Flow a network priority, which has really helped," says Sony UK international director Angie Somerside. "It is a priority to break this record across Europe and to go wider from there."



Vitaminic in link with Buongiorno

European online music company Vitaminic is hoping a merger with interactive mobile services company Buongiorno will help the combined company reach profitability this year.

Under the deal, the new company, which will be renamed Buongiorno Vitaminic, will be 90% owned by Buongiorno and 10% by Vitaminic. The merger is not set to affect Vitaminic or Peoplesound operators in the UK. Vitaminic CEO Gianluca Dettoni says the merger will help the company to fully tap into the growth of broadband and the European mobile music market.

Vitaminic launched in 1999, last month rationalised its operations in the French market, absorbing some of the division's activities into the group's HQ.

Industry coalition puts pressure on EU in the fight against piracy

The music industry is intensifying its lobbying of the European Union in light of "inadequate" proposed legislation to fight piracy across Europe.

An entertainment industry coalition, including the IFPI, European indie trade body Impala and authors and composers society Gesac, has branded the planned European Union Enforcement Directive as "inadequate" and "unambitious", saying it falls short of providing the legal framework needed to tackle piracy.

IFPI Europe director Frances Moore warns that the proposed directive would create a two-tier system of legal measures across Europe and says the coalition is stepping up its lobby of member states and members of European Parliament on the issue.

"It was supposed to be a harmonising directive to create a level playing field across Europe," says Moore. "But the Commission has narrowed the scope of the [directive] in such a way that it leaves a



Moore: Has issued a warning

number of infringements to be dealt with at a national level, then above a certain threshold the directive kicks in and there will be a degree of confusion and a two-tiered system."

The EC's plans for the draft include provisions for pirates to be jailed, fined and have their bank accounts frozen. But the coalition complains the draft directive does not go far enough and sends "the wrong political signal" when the creative sector and national governments are ramping up their fight against piracy.

The directive is due to receive a hearing in European Parliament in the next few weeks.

Weller to plug album in States with top TV slot

Paul Weller's first Stateside studio album in five years has won a huge promotional boost, with the independent artist landing a slot on TV's influential Late Night With Conan O'Brien.

The January 14-released Illumination album, handled by indie Yep Roc in the US, entered the Heatseekers chart at 50 and at 20 on the independent albums chart in the first week of February. It declines 24-37 on the indie chart and 42-63 on Heatseekers this week, but the record company is hopeful that could February 20 TV appearance.

The limited-edition US version of the album features three additional B-sides, promo videos for UK singles It's Written In The Stars and Lazy Mysteries, as well as footage from the 22,000-capacity Rock of Kings show in London's Hyde Park. To support illumination, Weller is due to embark on a 12-date North American tour, opening in San Diego and including one date in Toronto, last Thursday.



Weller: Influential TV appearance

Weller, who enjoyed modest chart success in the States with the Jam and Style Council, has achieved his biggest sales there as a solo artist to date for his 1994-issued Wild Wood and 1995's Stanley Road.

Independent product manager Jo Kallil says: "Yep Roc seem to have tapped into the right market. It is getting some good airplay at college radio and elsewhere and the tour dates through February is really helping."

Meanwhile, Mute's Erasure have entered the US independent albums list at number three with their Other People's Songs release.

BMG WINS MARKET SHARE DOUBLE

As well as its expected victory in singles, BMG's RCA-Arista also lifted the albums market share crown for 2002, writes Paul Williams

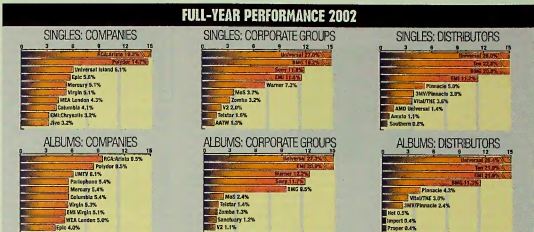
England football fans will be hopeful that, when Sven Goran Eriksson eventually quits his current job, he will leave the national team in as good a state as his fellow countryman Hansi Breithof is leaving BMG.

The record executive hands over the reins to Tim Bowen in March. In his first and only full year in charge, led the major to its most successful 12 months yet. Nowhere is this more perfectly illustrated than in the year-end market shares, where its RCA-Arista operation has captured the annual company crowns for both singles and albums.

Even as far back as quarter one few would have dared bet against RCA-Arista walking off with the annual singles prize after an early run that included more than 1m sales in the first week on sale of Will Young's *Evergreen/Anything Is Possible* debut. Gareth Gates' first release, *Unchained Melody*, speedily followed it to number one, securing 2002's only two 1m-selling singles and thus the top two sellers of the year. Two other RCA-Arista singles, Elvis V's *JXL's A Little Less Conversation* and Gates' *Anyone Of Us (Stupid Mistake)*, finished fifth and sixth respectively for the year as the company grabbed a 19.2% market share.

However, alongside its expected singles victory, BMG emerged triumphant on albums too, largely thanks to a stunning run in quarter four that it achieved 53.3% of its album sales for the entire year compared with a general market trend of around 40%. Although its year-end market share here was less than half that managed on singles, it was still enough to push 2001's winner Polydor into second place.

While BMG's achievements in 2002 have unquestionably been remarkable, it should be noted that the decision by Breitkopf's predecessor Richard Griffiths to combine RCA and Arista and their market shares makes it that much harder for still-independent entities such as Polydor and Parlophone to compete. It means they and others are now up against an entire major corporation, as RCA-Arista is effectively BMG. The same scenario now arises out of last year's decision to scrap Columbia, Epic and S2 and bring their market shares under a united Sony banner.



CLASSICAL news

by Andrew Stewart

EMI CLASSICS CUES UP NEW 'TWOFER' SERIES

This month sees the release of an elegant "twofer" artist-led catalogue series from EMI Classics. The Very Best Of... kicks off with 10 double-disc sets devoted to the artistry of great singers from the post-war period. A second batch of 10 titles is slated for later in the year, with performances by other leading singers in the pipeline.

Slimline packaging, illustrated booklets, biographical essays and strong cover artwork are part of the series' marketing mix, clearly intended to bring the work of household name singers to a new generation, while also catering for the collectors' market. Artists are invariably represented here by keystone recordings drawn from their core repertoire, although each title carries rarities or material from early in a singer's career.

Spanish soprano Victoria de los Angeles, for example, appears in extracts from Puccini's *La Bohème* and Gounod's *Faust* on one disc, while its companion carries 30 songs by composers from Schubert and Brahms to Luna and Montsalvate. The strength of the EMI catalogue is reflected in the Very Best Of Fritz Wunderlich (pictured), which charts the lyric tenor's career in German opera, operetta and as a peerless performer of Mozart.

The series rolls out complete with a strong flavour of the best work of Jussi Björling, Montserrat Caballé, Maria Callas, José Carreras, Plácido Domingo, Dietrich Fischer-Dieskau, Mirella Freni and Jessye Norman.

LIVE MUSIC EASES HOSPITAL STRESS

With conflict in Iraq leading increasingly likely and economic jitters shaking investors and consumer confidence, news arrives

from a recent conference on arts and health that listening to live and recorded music can reduce anxiety levels and boost morale. The Sydney conference heard reports of research undertaken at London's Chelsea and Westminster Hospital among cancer patients and others suffering serious or terminal illness.

"Reams have been written about the power of music to reach the sick, the comatose and the dying, but until now there has been no real clinical evidence or scientific measurement of the effects of live music," says Susan Loppert, director of Chelsea and Westminster Hospital Arts. Loppert and Dr Rosalia Lechuk Stanicoff were in Sydney to present preliminary findings of a three-year research

programme developed to test anecdotal theories on the healing effects of music and visual arts. Full data and analysis are expected to be published later this year. Evidence from the Chelsea & Westminster programme suggests that exposure to classical music can have a beneficial effect on the levels of anxiety experienced by acutely ill patients.

Under Loppert's guidance, the hospital has presented productions of *La Bohème* and *La Traviata*. Positive reaction to live performances and the use of recorded music within the institution prompted Loppert and Stanicoff's research. "I also needed to be able to provide proof to cautious funders who needed to be convinced that their money would be well spent on murals or music as on bedpans or CT scanners," says Loppert.

Andrew Stewart can be contacted by e-mail at: AndrewStewart@cmpinformer.com



ALBUM of the week

REICH: *City Life*; *Eight Lines*; *New York Counterpoint*; *Violin Phase*. *Ensemble Modern/Rundel* (RCA Red Seal 74321 66459 2). *Speech sounds, urban life and convention-busting have become preoccupations in Steve Reich's aesthetic, trends fused together in several works on this thrilling disc from Cologne-based Ensemble Modern. The most recent composition here, City Life, dates from 1995 and blows apart the stereotypical view of Reich as the high priest of musical Minimalism. City soundscape and emotional angst inform this five-movement piece, which includes the sibilant sounds of language samples. The closing movement, Heavy Smoke, offers disturbing echoes of firemen recorded during the World Trade Center bombing in 1993. Specialist press advertising backs this release.*



REVIEWS

For records released up to 24 February 2003



GLASS: *The Hours*. *Riesman; Lyric Quartet/Ingman*. (Nonesuch 759-79693-2). If, as expected, *The Hours* delivers at this year's Oscars and at the UK cinema box office, Nonesuch should be in line for bumper sales of the movie's OST. Simplicity and stasis underpin Philip Glass's compositional approach, part of a strategy to highlight the sense of emotional unity that binds the film's three distinct stories, those of Virginia, Woolf, Laura Brown and Clarissa Vaughan. **SONGS OF ANGELS: Sacred music by Anon, Davy, Mason, Preston, Appleby, Sheppard etc.** *Choir of Magdalen College, Oxford/Ives* (Signum SIGCD038). Thanks to tireless archival detective work by David Skinner, the early musical history of Oxford's Magdalen College has been unearthed from relative darkness in recent years. This admirable Signum disc marks the college choir's debut on the label, offering a rich choice of music by the college's 16th-

century choirmasters. The gems here are Richard Davy's well-known *Stabat Mater* setting and the less familiar motet *Quales Sumus* of John Mason, Magdalen Informator Choristarium during the last decade of Henry VII's reign.



NYMAN: *Sangam - The Meeting Point*. *U Shrinivas, R & S Misra; Michael Nyman Band/Nyman* (Warner Classics 0927-49551-2). Michael Nyman's latest score represents the fruits of a two-year exploration of Indian culture and classical music prompted by the composer's visit to the subcontinent in 2000. Purists may struggle to accept the interchange between Nyman and his collaborators, mandolin player U Shrinivas and the Misra brothers. But the blend of East and West here generates a powerful, often hypnotic beauty that goes far deeper than surface sounds to touch on matters spiritual. The complete version of *Sangam* receives its London premiere at the HSBC Indo-British Award Concert at London's Royal Festival Hall on February 20.

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SINGLE of the week

MELANIE C: Here It Comes Again (Virgin VSCD 1842). This great vibed-up first release from Ms C's second album — the follow-up to the million-selling Northern Star — is written by Chisholm, Marius De Vries and former Bob Monkey Robert Howard. Coupled with a video directed by Charles Infanta in LA and a B-listing at Radio One, Chisholm is off to a flying start. She is currently rehearsing with her band in preparation for a spring tour.



ALBUM of the week

BUFFSEEDS: The Picture Show (Fantastic Plastic FPCD006). This hardworking UK indie act look set to begin collecting plenty of praise for this debut album, which is chock full of their trademark heartfelt melodies. A strong mix courtesy of Michael Brauser (Coldplay) and Chris Sheldon (Foo Fighters) gives the band a majestic sound that belies their youth. This is an album that matches their live pedigree.



SINGLE reviews



JUNIOR SENIOR: Crunchy Frog/Mercy (1918192). First championed by Jo Whalley, this slice of Danish funk has been infecting the nation ever since and is now A-listed by Radio One. With further ILR support, it should go on to be a sizeable hit for the newcomers, and attract significant interest in the excellent parent album.

THE DARKNESS: Get Your Hands Off My Woman (Must Destroy Music DUSTY006CD). These retro rockers were the subject of much debate last year. Are they a joke band? Are they the future of rock? They are probably neither, but the OTT over-the-top antics of this band have caused quite a stir nonetheless. Not as strong as their anthemic last single, this suggests their comedy value is waning.

DJ SAMMY: The Boys Of Summer (Data DATA9CD5). After his massive global hit (and UK number one) with the Bryan Adams cover Heaven, Majora's DJ Sammy is back with this breezy pop-dance number. Turning to Don Henley this time for inspiration, it once again features vocals from Dutch discs Loona. B-listed at Radio One and Kiss and A-listed at Capital, it looks sure to make a strong chart debut.

READERS WIVES: Bitch At The Brits (Popbitch/B Unique 71267). This dynamite slice of electronic pop on this London four-piece marks the first release on the notorious Popbitch label. It sounds like a "Human League with attitude" for 2003 and, marrying hilarious biting satire with a skyscraping chorus, it is irresistible.

ZWAN: Honestly (Martha's Music/Reprise WMG/CD). Billy Corghan's stint as New Order's touring rhythm guitarist seems to have taught the former Smashings Pumpkins leader the valuable lesson that epic doesn't have to mean long and complicated. Honestly is a perfect example of the vast production and sunny demeanour that characterises the Mary Star Of The Sea album and there is no reason why Zwan should not soon be enjoying Foo Fighters-style TV and radio coverage.

NICK CAVE & THE BAD SEEDS: Bring It On (Mute CDBITE263). Probably the band's most anthemic single since Straight To You, Bring It On rattles to the welcome sound of the Bad Seeds in full effect, and is also effectively a due between Cave and Australian legend Chris Bailey of The Saints. The Blockheads offer backing vocals, no

less. As ever with Nick Cave singles, it is worth picking up for the B-sides alone, particularly the titling Shoot Me Down.

CHICANE: Love On The Run (M/W/WEA WEA310CD3). Having won his case with former label Xtravaganza, Chicane's Nick Bracegirdle is free to release this typically catchy pop-trance outburst featuring DJ:Ream's Pete Gummah on vocals. With a top placing on MW's Club Chart having proved its dancefloor credentials, it could well cross over with airplay support.

MASSIVE ATTACK: Special Cases (Virgin VSCD 1839). Featuring the distinctive vocal of Sinead O'Connor, this first single from the 10th Windows album proves to be a delectable, melodic track. As ever the production is immaculate, but it may lack the immediate hook to gain all-important airplay. The package includes their Mos Def collaboration I Against 1 and a remix from name to watch KUKU.

ROYSOPP: Eple (Wall Of Sound WALLE080). Crowning a spectacular 12 months for the Norwegian duo, this re-release of their quirky dancefloor smash should receive the acclaim it deserves this time around. Already familiar as a TV soundbed, it can only help drive sales of their platinum 10 album Melody AM.

TOM JONES: Black (Polygram VVRS021763). Produced by Wyckle Jean and Terry Duplessis, this beat-heavy cover of the Leadbelly classic is lifted from his V2 album Mr Jones. Although it could benefit from Jones's lifetime achievement award at the Brits on February 19, it will give the dramatic impact to improve on the generally lukewarm retail reaction to date.

TONI BRAXTON: Hit The Freeway (Arista 82875606372). The first single and one of the highlights of Toni Braxton's cosy-listed More Than A Woman album, Hit The Freeway showcases the singer's lush tones against a beguiling backdrop of popping beats, electronic beats and subtle tabla sounds. The Neptunes do the business again, bringing Braxton's bang up to date.

SKINT: FO KAHUNA: Haying (Skint SKINT84CD). Originally released as a limited 10-inch single last year, this highlight from the Kahunas' album Machine Says Yes gets its deserved reissue on their new label Skint. An array of mixes from Chicken Lips, Lis and Super Furry Animals all have their own merits, but it is the sexy chilled pop of the original that wins hands down.

MANITоба: Jackknagged (Leaf BAT26CD). An astonishingly agile EP of folktronica from the Canadian producer, this

is a brave move on from previous work, more dense yet structured. The heavy use of vocals on his forthcoming album may scare purists, but this is exciting material. **HIGHMARES ON WAX: Tox Box (Warp WAP16CD2).** Irresistible nostalgia underpins this track from the brilliant Mind Elevation album. It is shot through with echoes of blues club reggae and lyrical gems on the Thatcher years when Crackerjack was on TV, electro was on the radio and a "wided whizz was in power".

KINGS OF LEON: Holy Roller Noisecore EP (Handmade/Run RCA HMD21). Comprising four Southern states relatives, Kings Of Leon have delivered a migrating track with this EP. The boys showcase their briny yet emotive guitar pop on a brief UK tour starting this week.

MEDICINE 8: Rock Music Pays Off (Regal REG80CD). Featuring vocals from notorious Chicago rocker/rapper Wesley Willis, this dirty, alarming house track has all the ingredients of an underground club smash. Remixes from King Britt and Steve Mac help to create an essential package.

of years and it is a curious coincidence that it should appear in the same week as the Wilco-verse Minus Five album, with a new Wilco EP due any time. Throughout Loose's six tracks, pretty tunes are smothered with electronic dissonance, scratchy guitar and feedback, but the strength of the compositions shines through from beneath the tainted surface.

BOUBACAR TRAORÉ: Je Chantier Pour Toi (Marabi 468054). This album is a de facto soundtrack to a documentary of the same name about Traoré's life. He is joined on this album by the legendary Ali Farka Touré, among others, and it tracks the singer's life from his happy early days, through the tragic death of his young wife to his days in working men's hostels in Paris. Gorgeous and fragile.

TOSCA: Dahlj 9 (IK7 MK740CD). Rupert Huber and Richard Dorfmeister have delivered another slouching gem in Delhi 9. The pair have split the release over two parts.

CD1 concentrates on a collection of jazzy pop that litters on the dancefloor's edge, while CD2 tries its hand at sophisticated piano pieces that works surprisingly well, coming from a duo previously steeped in the broken beat scene.

FREAKS: The Man Who Lived Under His Name (Music For Freaks MFCD005). This is weird and warped house from Freaks, who seem to have hit their stride with this third album. Far from observing the house blueprint, this plays gleefully with the formula. While the album is undeniably a little dearer in its innovative, has an appeal far beyond the dancefloor.

RED SNAPPER: Red Snapper (Lo Recordings LCD35). The now sadly defunct RED Snapper bow out with a selection of old, new and live tracks which serves as a timely reminder of their talents. It has the feel of a circle completed: the new stripped-down material harks back to their earlier jazzier work. A fitting swansong for a respected outfit.

VARIOUS: Rewind 2 (Uniquely URCD 119). Uniquely has drafted in a varied and inspiring selection of artists to cover old favourites for this release. Highlights include the jerky production prowess of Herbert reminding Karin Krog, and Quasimoto of about Yesterday's New York. This innovative effort of their consummate musicianship. It is evidence that it is difficult to keep a good tune down.

ALBUM reviews



APPLETON: Everything's Eventual (Polygram 0651992). This album sounds like the result of a long Friday afternoon meeting in a marketing department. It sounds like the sisters are aiming for a diverse market: there are little bits from George Harrison, a soupçon of Happy Mondays and a whole lot of confused arrangements trying to masquerade as cutting-edge songwriting and production.

THE MINUS FIVE: Down With Wilco (Cooking Vinyl COOKCD254). Sometime REM sideman Scott McCaughey lends out his shifting cast of college-rock alumni and cut heroes for their fifth album. As the title suggests, Wilco are among the main contributors to the album, which also features Peter Buck, Ben Stirling and Sean O'Hagan. Inevitably, the Search Boys are the abiding musical touchstone and, if Down With Wilco doesn't spring too many surprises, there is wit and warmth to spare.

LOOSE FUR: Loose Fur (Domino WIGCD119). This collaboration between warty-gard luminary Jim O'Rourke and Wilco's Jeff Tweedy and Glenn Kotche has been sitting on the shelf for a good couple

years and it is a curious coincidence that it should appear in the same week as the Wilco-verse Minus Five album, with a new Wilco EP due any time. Throughout Loose's six tracks, pretty tunes are smothered with electronic dissonance, scratchy guitar and feedback, but the strength of the compositions shines through from beneath the tainted surface.

BOUBACAR TRAORÉ: Je Chantier Pour Toi (Marabi 468054). This album is a de facto soundtrack to a documentary of the same name about Traoré's life. He is joined on this album by the legendary Ali Farka Touré, among others, and it tracks the singer's life from his happy early days, through the tragic death of his young wife to his days in working men's hostels in Paris. Gorgeous and fragile.

This week's reviews: Dugald Baird, Jimmy Brown, Joanne Jones, Owen Lawrence, James Roberts, Ajay Scott, Nick Tesco and Simon Ward.



CHRISTINA AGUILERA: Beautiful (BMG 82876502462). This standout track from Aguilera's album Stripped, written and produced by flavour-of-the-month Linds Perry, has flown straight on to the A-list at Radio One. It has a great vocal, a great hook and is accompanied by a strong video. Though Aguilera comes in for more criticism than many of her peers, on the strength of performances like these she should brush it off. Beautiful.

MATCHBOX TWENTY: How Many Times You Think You Are (Atlantic T56785222). Despite being megastars in their native US, Matchbox 20 have continually found the time to chip away at the UK market, to the point where their last album in 2000 sold more than 100,000 copies. The band are now set to play Wembley Arena in support of this new set, which includes surprise highlights such as the gospel-influenced Downfall and the groovy Bright Lights.

SINGLES COMMENTARY

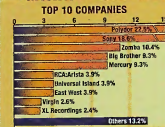
by ALAN JONES



Up against tough competition from Justin Timberlake's *Cry Me A River* and Oasis's *Songbird*, which held the lead midweek, Russian teen duo **T.A.T.U.'s** *All The Things She Said* manages to register a second week at number one. Its sales declined 36% week-on-week to 57,000, a total which turned out to be too much of a challenge for Timberlake - who thus posts his second number two hit from as many releases in his solo career - and Oasis, who settle for third place. Timberlake's single sold just under 50,500, a considerable decline on the opening week tally of 87,000 which earned his introductory solo single *Like I Love You* runners-up position three months ago. Oasis, meanwhile, open with sales of just under 48,000, their slowest start since their fourth hit, *Cigarettes And Alcohol* opened with sales of 20,000 to debut at number seven in October 1994.

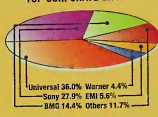
Jamaican dancehall star **Sean Paul** is one of reggae's hottest new talents. His debut hit *Give Me The Light* reached number 32 here last

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75, and corporate group share by % of total sales of the Top 10

TOP CORPORATE GROUPS



SALES UPDATE
 VERSUS LAST WEEK: **-5.8%**
 YEAR TO DATE VERSUS LAST YEAR: **-12.0%**

PERCENTAGE OF UK ACTS IN THE CHART
 UK: 66.0% US: 28.0% Others: 4.0%

September on the VP label, despite getting little exposure. This time, with marketing and distribution handled by Warner Music, and

massive support from Radio One, where it was aired 27 times last week, it fares much better, debuting at number five.

SINGLES FACTILE

by Noel Gallagher, while *Songbird* is the first Oasis single sold by Liam Gallagher. *Songbird* sold nearly 48,000 copies last week. Other *Heaven Chemistry* singles have opened thus: *Hindu Times* - 118,000, *Stop Crying Your Heart Out* - 85,500, *Little By Little/She Is Love* - 60,500. *Songbird's* success seems to have had little effect on *Heaven Chemistry*, however. The album climbs only 69-63 this week.

R&B collected **Big Broze's** debut single *Nu* reached number three last October and proved to be one of the sleeper hits of the year, and is still in the Top 75 (at number 59) some 17 weeks after its debut, with sales to date reaching 250,000. Their follow-up *OK* has high promises attracting radio (it improves only 69-54 on the airplay chart this week) but still manages to debut at number seven this week.

A number 11 hit for its writer, Joni Mitchell in 1970, **Big Yellow Taxi** made it to number 20 for *Arny Grant* some 25 years later, and is back in the Top 20 again this week, this time as a collaboration between *Counting Crows* and *Vanessa Carlton*. The new recording, taken from the soundtrack of the new *Sandra Bullock/Hugh Grant* film *The Two Weeks Notice*, debuts at number 16. It is the biggest hit yet for *Counting Crows*, eclipsing their 1994 debut *Mr. Jones*, which reached number 28. For *Carlton*, it is hit number three, falling below the number six peak of her debut *A Thousand Miles*.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label	Genre
1	NEW	CRY ME A RIVER	Justin Timberlake	Label 100	Pop
2	1	MUNDIAN TO BACH KE	Punjabi MC	Shaw/Westbeat/Karne KARNAMACRO (P)	Pop
3	2	TRUE	Jamison feat. Angel Blu	VZJ4-DIG JAD5071363 (M/MV/P)	Pop
4	4	LOVE STORY (VS FINALLY)	Lays & Bushwacka!	XL XLS15402 (V)	Pop
5	3	DANGER! HIGH VOLTAGE	Electric Six	XL XLS151002 (V)	Rock
6	NEW	SLEEP/TEARS FROM THE MOON	Conjure One	Network 321972 (P)	Pop
7	8	JUST THE WAY I'M FEELING	Feeder	Echo EDC53133 (P)	Rock
8	5	DJ NATION - BOOTLEG EDITION	Nakula & Djs	Nakula: 06677906 (ADD)	Pop
9	7	NICE WEATHER FOR DUCKS	Lemon Jelly	Imposter Party: VPLS151002 (V)	Pop
10	12	PLEASE	Robin Gibb	SPV Recordings SPV9571463 (P)	Pop
11	9	THE NIGHT	Soft Cell	Cooking Vinyl FRYC213153 (P)	Pop
12	10	DAVID	Gus Gus	Underwater H2022202 (M/MV/P)	Pop
13	11	STORMY IN THE NORTH KARMA IN THE SOUTH	Withenuts, The	Various Music SMAS5C049X (P)	Pop
14	NEW	RECYCLED EP PT 2	Various	Tidy Ties TDY11947 (ADD)	Pop
15	16	SACRED TRUST/AFTER YOU'RE GONE	One True Voice	Ebu/Jive 5201502 (P)	Pop
16	15	BACK TO LOVE	E-Z Rollers	Moving Shadow SHAD0051002 (S/P)	Pop
17	NEW	FREESTYLE MAMBO/AGUARUS	Drummond	V Recordings VCR3151002 (S/P)	Pop
18	13	U KNOW Y	Mogwai	Hope Records HOPECD3038 (P)	Rock
19	14	NO NO NO	Manjima feat. Mukupa & CJT	Defected DFTD634005 (V)	Pop
20	8	JUNKIES	Eazyworld	Jive 5254522 (P)	Pop

All charts © The Official UK Charts Company 2003

hit 40 UK

This Week	Last Week	Title	Artist	Label	Genre
1	1	ALL THE THINGS SHE SAID T.A.T.U.	T.A.T.U.	Interscope/Pulsar	Pop
2	2	CRY ME A RIVER	Justin Timberlake	Jive	Pop
3	NEW	SONGBIRD	Oasis	Big Brother	Pop
4	4	STOLE	Katy Bouchard	Columbia	Pop
5	5	STOP LIVING THE LIFE	David Sneddon	Mercury	Pop
6	6	LOSE YOURSELF	Emerson/Palmer	Interscope/Pulsar	Pop
7	7	HEY MA	Carriac	Res-A-Fella/Mercury	Pop
8	8	IF YOU'RE NOT THE ONE	Daniel Bredford	Polydor	Pop
9	9	SOUND OF THE UNDERGROUND	Guns Ahead	Polydor	Pop
10	10	BE BOMBE & CRYE	Yves The Bayona Boon	Mercury	Pop
11	11	THE 919A ONE (BAME THE NEW WORLD)	Layton/Pratt/Dee	London	Pop
12	12	YEAR 3000	David Nunez	Universal hand	Pop
13	13	YOU'RE A SUPERSTAR	Laura Lee	Mercury	Pop
14	14	BIG YELLOW TAXI	Counting Crows/Liam Gallagher	Columbia/Polydor	Pop
15	15	FEEL THE WAY	William	Chrysalis	Pop
16	16	HIDDEN AGENDA	Counting Crows	Warner	Pop
17	17	THE NEW YORK NEW YORK (BY GARY)	Counting Crows	Warner	Pop
18	18	SHAY SIMS IN THE HARVEST	Wendy	London	Pop
19	19	SKIER BIL	Alexi Camp	Arctic	Pop
20	20	OK	Big Broze	Epic	Pop

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THURSDAY MARCH 6, 2003
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ALBUMS COMMENTARY

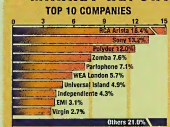
by ALAN JONES



Female solo stars make their best showing to date on the albums chart, occupying five of the top six places. Were it not for the presence of Justin Timberlake's *Justified* album at number two, they would occupy all of the top five places in the chart for the first time. Debuts from Kelly Rowland at number one, Lisa Stansfield at number three and Aaliyah at number four join existing chart albums from Arvi Lavigne and Christina Aguilera in the top six to make this an historic week for female chart talent. Ironically, Pink - who has sold more albums in the last year than any other woman - misses out on being part of the posse, with her latest album *Missundeadto* dipping 7-13, bringing to an end a run of 25 consecutive appearances in the Top 10. With Pink out of the picture, the Top 10's longest running hit is now Arvi Lavigne's *Let's Go*, which has been in the top tier for the past 11 weeks.

With 18 hit singles under her belt stretching back to 1959, it is surprising that there has never been a Lisa Stansfield hits album. That

MARKET REPORT



Picture shows UK Companies % of total sales, but contains group shares by % of total sales, of the Top 75 total units



situation has been remedied with the release of *Biography - The Greatest Hits*, which debuts this week at number three. Its first-week sales

While acknowledging the accomplishments of Alison Moyet and Annie Lennox - who both topped the chart solo and in duos - and Gloria Estefan, who was credited alone and with the Miami Sound Machine for different number ones although the lineup of her band remained the same throughout, we salute Kelly Rowland who this week becomes the first female recording artist to date to have number

ALBUMS FACTFILE

one albums both as part of a group and solo: Rowland, of course, is a member of Destiny's Child, whose 2001 album *Survivor* topped the chart for four weeks in all. Rowland's solo debut *Simply Deep* features Justin Timberlake's *Justified*. The album - home to her number one Nelly duet *Dilemma* and the number two hit *Stole* - sold nearly 63,000 copies to take pole position with 6546.

and the 2001 disc *Face Up*, which shifted 16,000 units - and demonstrate the effectiveness of her high-visibility TV and radio campaign in support of the disc.

The Stansfield set is one of several collections to hit the chart. The others, some of which are aimed specifically at the Valentine's Day market, are *Care 4 U* by Aaliyah - a best set with a handful of previously unreleased songs - (number four), *Gold* by Ella Fitzgerald (number 10), *The Ballad Hits* by Roxette (number 31) and *Lets A Get Back Together - The Love Songs* by Billy Ocean (number 65). Meanwhile, Marlin Bashir's documentary and ITV's screening of his 30th Anniversary Concert all helped Michael Jackson to secure three re-entries to the Top 75: *Greatest Hits - History Volume 1* at number 37, *Thriller* at number 48 and *Bad* at number 73, with week-on-week sales increases of 769%, 908% and 597%, respectively.

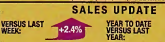
COMPILATIONS

Valentine's Day has delivered a short-lived but welcome surge in sales for several years with the effect, particularly on the compilations market, becoming more pronounced each and every year. It is no surprise, therefore, to find there are more contenders than ever competing for attention this year. Lovers were out in force last week purchasing poignant and pertinent compilations. So much so that, for the first time in compilation chart history, six of the Top 10 albums this week are love-themed collections. That's twice as many as this week last year, and just three times as many as in the corresponding week in 2001.

The love squad comprises the *Classical Love Album* (number 10), *All Time Classic Tearjerkers* (number seven), the *Power Of Love* (number six), *Reggae Love Songs*

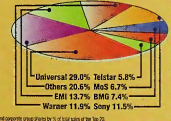
(number four), *I Love U* (number three) and *Love - Eternal Lovesongs*, a new Universal Music compilation which debuts at number one with first-week sales of nearly 33,000 copies. Seizing the top spot from the past three weeks, *Love - Eternal Lovesongs* is a 38-song double-disc set with contemporary hits like *You're Not The One* by Daniel Bedingfield and *Sorry Seems To Be The Hardest Word* by Blue and Elton John and vintage classics like *You're The First, The Last, My Everything* by Barry White and Marvin Gaye's *Let's Get It On*. Meanwhile, pursuing an entirely different brief, the latest in *EMI/Virgin's* highly successful *Best...Ever* series is *The Best One Hit Wonders In The World...Ever!*, which debuts at number 11 with sales of 8,500.

MARKET REPORT



Picture shows UK Companies % of total sales, but contains group shares by % of total sales of the Top 75

TOP CORPORATE GROUPS



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	JUSTIFIED	Justin Timberlake	Jive 520472 (P)
2	2	MELIODRUM	RayKoop	Wall Of Sound WALLCD02 (V)
3	NEW	NOCTURNAL	Nick Cave & The Bad Seeds	Muse CDSTUM020 (P)
4	4	COMFORT IN SOUND	Fredrod	Echo ECHCD04 (P)
5	3	OVERGROWN Eden	Irma	Music For Nations CDMFK025 (P)
6	NEW	THE OLD KIT BAG	Richard Thompson	Cooking Vinyl COKVC025 (P)
7	6	LOST HORIZONS	Lemon Jelly	Impotent Funky XL FPLCD16 (V)
8	NEW	MAGNET	Rubin Gibb	SPV Recordings SPVW87142 (CMV/P)
9	8	HAVE YOU FED THE FISH?	Bashy Drawn Boy	XL TXLDC016 (V)
10	13	THINKING FT OVER	Liberty X	V2 VVR010782 (CMV/P)
11	11	TURN ON THE BRIGHT LIGHTS	Interpol	Mercury CLES042 (P)
12	NEW	BIGSOUNDING	Johnny Marr & The Healers	I Music MUCD04 (P)
13	9	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101568 (CMV/P)
14	14	NIGHT WORKS	Lays & Bushwackal	XL XLCDP14 (V)
15	5	OTHER PEOPLE'S SONGS	Esraune	Muse CDSTUM021 (V)
16	12	PLAY	Moby	Muse CDSTUM117 (V)
17	17	THE DATSUNS	The Datsuns	V2 VVR 100962 (CMV/P)
18	10	IS THIS IT	The Libertines	Rough Trade RTA026 CD (P)
19	NEW	CRY ME A RIVER	Justin Timberlake	Jive 520470 (P)
20	15	UP THE BRACKET	The Libertines	Rough Trade RTA026 CD (P)

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THE YEAR SO FAR... TOP 20 COMPILATIONS

TW	LP	TITLE	ARTIST	LABEL
1	1	8 MILE	ORIGINAL SOUNDTRACK	INTERSCOPE
2	3	ALL TIME CLASSIC TEARJERKERS	VARIOUS ARTISTS	WSM
3	4	CLUBBERS GUIDE 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
4	2	NOW THAT'S WHAT I CALL MUSIC 33	VARIOUS ARTISTS	EMI VIRGIN
5	8	PURE GARAGE PLATINUM...THE VERY BEST OF 5	VARIOUS ARTISTS	EMI VIRGIN/UMTV
6	1	THE BEST AIR GUITAR ALBUM IN THE WORLD 2	VARIOUS ARTISTS	EMI VIRGIN/UMTV
7	6	RASS BREAKS & BEATS 2003	VARIOUS ARTISTS	WARNER DANCE
8	7	HUGE HITS 2003	VARIOUS ARTISTS	BMG/SIGNATURE/WSM
9	9	CHICAGO	VARIOUS ARTISTS	EPIC
10	5	CLUBLAND II	ORIGINAL SOUNDTRACK	UMT/VAARTW
11	11	50 YEARS OF THE GREATEST HIT SINGLES	VARIOUS ARTISTS	EMI VIRGIN/UMTV
12	10	COUNTRY LEGENDS	VARIOUS ARTISTS	EMIRGIN
13	12	FAME ACADEMY	VARIOUS ARTISTS	MERCURY
14	13	REGGAE LOVE SONGS	VARIOUS ARTISTS	SANCTUARY
15	11	I LOVE U	VARIOUS ARTISTS	EMI VIRGIN
16	14	CLASSICAL CHILL OUT GOLD	VARIOUS ARTISTS	DECADEANCE
17	13	THE ANNUAL 2003	VARIOUS ARTISTS	MINISTRY OF SOUND
18	18	THE VERY BEST OF PIRE NAB...THE WINTER	VARIOUS ARTISTS	BMG/STELLA TV
19	20	WHILE MY GUITAR GENTLY WEEPS	VARIOUS ARTISTS	UMTV
20	16	PLATINUM SOUL LEGENDS...1960-1975	VARIOUS ARTISTS	WESM

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CLUB CHARTS 15/02/2003

music week

COMMERCIAL POP TOP 30

Pos	Artist	Title	Genre
1	50 CENT	Get Rich Or Die Tryin'	Hip-Hop
2	10	THE CORNER	Pop
3	16	THE CORNER	Pop
4	14	THE CORNER	Pop
5	14	THE CORNER	Pop
6	4	THE CORNER	Pop
7	7	THE CORNER	Pop
8	10	THE CORNER	Pop
9	14	THE CORNER	Pop
10	2	THE CORNER	Pop
11	14	THE CORNER	Pop
12	20	THE CORNER	Pop
13	17	THE CORNER	Pop
14	10	THE CORNER	Pop
15	5	THE CORNER	Pop
16	8	THE CORNER	Pop
17	14	THE CORNER	Pop
18	3	THE CORNER	Pop
19	7	THE CORNER	Pop
20	16	THE CORNER	Pop
21	21	THE CORNER	Pop
22	22	THE CORNER	Pop
23	29	THE CORNER	Pop
24	24	THE CORNER	Pop
25	24	THE CORNER	Pop
26	26	THE CORNER	Pop
27	23	THE CORNER	Pop
28	19	THE CORNER	Pop
29	23	THE CORNER	Pop
30	26	THE CORNER	Pop

UPFRONT CLUB CHART TOP 40

Pos	Artist	Title	Genre
1	3	THE CORNER	Pop
2	13	THE CORNER	Pop
3	10	THE CORNER	Pop
4	4	THE CORNER	Pop
5	14	THE CORNER	Pop
6	1	THE CORNER	Pop
7	6	THE CORNER	Pop
8	4	THE CORNER	Pop
9	3	THE CORNER	Pop
10	7	THE CORNER	Pop
11	12	THE CORNER	Pop
12	16	THE CORNER	Pop
13	14	THE CORNER	Pop
14	2	THE CORNER	Pop
15	22	THE CORNER	Pop
16	17	THE CORNER	Pop
17	19	THE CORNER	Pop
18	12	THE CORNER	Pop
19	16	THE CORNER	Pop
20	30	THE CORNER	Pop
21	6	THE CORNER	Pop
22	5	THE CORNER	Pop
23	24	THE CORNER	Pop
24	25	THE CORNER	Pop
25	31	THE CORNER	Pop
26	11	THE CORNER	Pop
27	11	THE CORNER	Pop
28	19	THE CORNER	Pop
29	13	THE CORNER	Pop
30	28	THE CORNER	Pop
31	37	THE CORNER	Pop
32	31	THE CORNER	Pop
33	24	THE CORNER	Pop
34	29	THE CORNER	Pop
35	30	THE CORNER	Pop
36	34	THE CORNER	Pop
37	28	THE CORNER	Pop
38	36	THE CORNER	Pop
39	23	THE CORNER	Pop
40	23	THE CORNER	Pop

URBAN TOP 30

Pos	Artist	Title	Genre
1	5	THE CORNER	Pop
2	1	THE CORNER	Pop
3	2	THE CORNER	Pop
4	2	THE CORNER	Pop
5	3	THE CORNER	Pop
6	21	THE CORNER	Pop
7	9	THE CORNER	Pop
8	4	THE CORNER	Pop
9	1	THE CORNER	Pop
10	11	THE CORNER	Pop
11	13	THE CORNER	Pop
12	15	THE CORNER	Pop
13	12	THE CORNER	Pop
14	16	THE CORNER	Pop
15	4	THE CORNER	Pop
16	15	THE CORNER	Pop
17	15	THE CORNER	Pop
18	15	THE CORNER	Pop
19	15	THE CORNER	Pop
20	15	THE CORNER	Pop
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26	15	THE CORNER	Pop
27	15	THE CORNER	Pop
28	15	THE CORNER	Pop
29	15	THE CORNER	Pop
30	15	THE CORNER	Pop

PRE-RELEASE AIRPLAY TOP 20

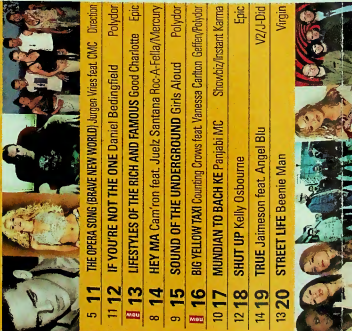
Pos	Artist	Title	Genre
1	3	THE CORNER	Pop
2	2	THE CORNER	Pop
3	2	THE CORNER	Pop
4	3	THE CORNER	Pop
5	8	THE CORNER	Pop
6	7	THE CORNER	Pop
7	1	THE CORNER	Pop
8	12	THE CORNER	Pop
9	10	THE CORNER	Pop
10	13	THE CORNER	Pop
11	12	THE CORNER	Pop
12	12	THE CORNER	Pop
13	14	THE CORNER	Pop
14	14	THE CORNER	Pop
15	17	THE CORNER	Pop
16	17	THE CORNER	Pop
17	17	THE CORNER	Pop
18	18	THE CORNER	Pop
19	18	THE CORNER	Pop
20	18	THE CORNER	Pop

OFFICIAL CHARTS 15/02/2003

NEW **music week**

SINGLES

- 1** **ALL THE THINGS SHE SAID**
TATU Interscope/Polydor
- 2** **CRY ME A RIVER** Justin Timberlake Jive
- 3** **SONGBIRD** Oasis Big Brother
- 4** **STOLE** Kelly Rowland Columbia
- 5** **GIMME THE LIGHT** Sean Paul Atlantic
- 6** **LOSE YOURSELF** Eminem Interscope/Polydor
- 7** **OK** Big Brovaz Epic
- 8** **STOP LIVING THE LIE** David Sheaddon Mercury
- 9** **BO BONNIE & CYDIE** Jay-Z feat. Beyoncé Knowles Roc-A-Fella/Def Jam
- 10** **YEAR 3000** Bustard Universal
- 11** **THE OPERA SONG (BRAVE NEW WORLD)** Jurneen Vries feat. CMC Diction
- 12** **IF YOU'RE NOT THE ONE** Daniel Bedingfield Polydor
- 13** **LIFESTYLES OF THE RICH AND FAMOUS** Good Charlotte Epic
- 14** **HEY MA** Cam'ron feat. Juelz Santana Roc-A-Fella/Mercury
- 15** **SOUND OF THE UNDERGROUND** Girls Aloud Polydor
- 16** **BIG YELLOW TAXI** Counting Crows feat. Vanessa Carlton Gaffney/Polydor
- 17** **MUNDIAN TO BACH KE** Panjabi MC Shonobi/Instant Karma
- 18** **SHUT UP** Kelly Osbourne Epic
- 19** **TRUE** Jaimeson feat. Angel Blu V2/J-Did
- 20** **STREET LIFE** Beenie Man Virgin



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ALBUMS

1 **SIMPLY DEEP**
Kelly Rowland

- 2** **JUSTIFIED** Justin Timberlake Columbia
- 3** **BIOGRAPHY - THE GREATEST HITS** Lisa Stansfield/Arista
- 4** **I CARE 4 U** Aaliyah Independent/Blackground/Unique
- 5** **LET GO** Avril Lavigne Arista
- 6** **STRIPPED** Christina Aguilera RCA
- 7** **BUSTED** Universal
- 8** **THEIR GREATEST HITS - THE RECORD** Bee Gees/Polydor
- 9** **BY THE WAY** Red Hot Chili Peppers Warner Bros
- 10** **GOTTA GET THRU THIS** Daniel Bedingfield Polydor
- 11** **THE EMINEM SHOW** Eminem Interscope/Polydor
- 20** **200 KHM IN THE WRONG** LANE T.A.T.U. Interscope/Polydor
- 7** **MISSUNDAZTWOOD** Pink Arista
- 14** **MELODY AM** Rockavox Vain OJ Sound
- 15** **GOLD** Ella Fitzgerald Verve
- 16** **THE NEON HANDSHAKE** Hell Is For Heroes EMI
- 17** **A RUSH OF BLOOD TO THE HEAD** Coldplay Parlophone
- 11** **ESCAPOLOGY** Robbie Williams EMI
- 14** **ONE BY ONE** Foo Fighters RCA
- 16** **NOCTURAMA** Nick Cave & The Bad Seeds Mute



MASAI DO THAT THANG

REMIXES BY
INTENSO PROJECT
SYNCHROUSER
SYLSTONE

NUMBER 1 IN DJ MAGAZINE CHART



- 13 **21** COMFORT IN SOUND Feeder Echo
- 18 **22** COME AWAY WITH ME Norah Jones Parlophone
- 19 **23** THE BALLAD HITS Roxette Capitol
- 20 **24** SLICKER THAN YOUR AVERAGE Craig David Wildstar
- 21 **25** ANGELS WITH DIRTY FACES Sugababes Island/Universal
- 22 **26** JUST LIKE BLOOD Tom McRae DB
- 23 **27** AUDIOSLAVE Audioslave Epic/Interscope
- 24 **28** LOVE SONGS Barry White Universal TV
- 25 **29** THE ESSENTIAL Barbara Streisand Columbia
- 26 **30** THE YOUNG AND THE HOPELESS Good Charlotte Epic



- 31 LOVE SONGS feat. King Cole Capitol
- 32 JOSH GROBAN Josh Groban Reprise
- 33 A LITTLE DEEPER Ms Dynamita Polydor
- 34 ONE LOVE Blue Innocent
- 35 ORIGINAL PIRATE MATERIAL The Streets Locked On/19 Recordings
- 36 DISCO 3 Per-Shop Boys Parlophone
- 37 GREATEST HITS - HISTORY VOL. 1 Michael Jackson Epic
- 38 THINKING IT OVER Liberty X V2
- 39 A NEW DAY AT MIDNIGHT David Gray East West
- 40 THE GREATEST HITS 1970-2002 Elton John Mercury

KEY UPCOMING RELEASES

- APRILTON: Everything's Eventual (Polydor) Feb 24
- CELINE DION: One Heart (Epic) Mar 24
- LINKIN PARK: Meetsora (Warner Bros) Mar 24
- MASSIVE ATTACK: 10th Window (Virgin) Feb 10
- PAUL McCARTNEY: Back in the World (Parlophone) Mar 17
- MIS-TEN: Eye Candy (Inferno/1starr) Mar 31
- MELANIE C: Reason (Virgin) Mar 10
- KELLY OSBORNE: Shut Up (Epic) Feb 10
- SIMPLY RED: Home (simplyred.com) Mar 24
- WHITE STRIPES: Elephant (XL) Apr 7

COMPILATIONS

- 1 **1** LOVE - ETERNAL LOVESONGS Universal TV **11** THE BEST ONE HIT WONDERS IN THE WORLD Virgin/EMI
- 2 **8** MILE (OST) Urban Explosion **10** URBAN EXPLOSION Incredible Woman Dance
- 3 **1** LOVE U Reggae/BMI **13** LATE NIGHT LOVE Sony TV/BMG TV
- 4 **4** REGGAE LOVE SONGS Ministry of Sound **14** CLUBBERS GUIDE 2003 Ministry of Sound
- 4 **5** VERY BEST OF BAKE FRANKIE DANCE ANTHEMS Island TV/BMG **15** THE PUNKIN BISH Island TV/BMG
- 7 **6** THE POWER OF LOVE Sony TV/BMG **16** NOW THAT'S WHAT I CALL MUSIC! 53 EMI/Virgin/Universal
- 7 **7** ALL TIME CLASSIC TEACHERS VOM **17** THE KARMA COLLECTION 2003 Ministry of Sound
- 8 **8** FRIENDS REUNITED Universal TV **18** CLUB HITS 2003 Island/Sony TV
- 9 **9** CHICAGO (OST) Epic **19** DEEPER SHADES OF EUPHORIA Island TV/BMG
- 10 **10** THE CLASSICAL LOVE ALBUM Decca **20** FIRE CRACKER PLATINUM - THE BEST OF FIRE Warner Dance

music week
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- 18 **21** YOU'RE A SUPERSTAR Love Inc. Nullife/Avista
- 15 **22** DANGER! HIGH VOLTAGE Electric Six XL
- 20 **23** CHEEKY SONG (TOUCH MY BUM) The Cheeky Girls Multiply
- 21 **24** LOVE STORY (VS FINALLY) Lavo & Bushwackal XL
- 19 **25** HIDDEN AGENDA Craig David Wildstar
- 16 **26** MAKE IT CLAP Bosta Rhymes feat. Spliff Star J
- 24 **27** SURRY SEEMS TO BE THE HARDEST WORD Blue feat. Eton John Innocent
- 23 **28** THE MAN (PUT YOUR HAND IN MY HAND) Divine Inspiration feat. Ozzy Osbourne Parlophone
- 17 **29** KNOW YOU WANNA 3rd Edge Universal/1starr
- 26 **30** DILEMMA Nelly feat. Kelly Rowland Universal/1starr



- 29 **31** FEEL Robbie Williams Chrysalis
- 32 STING (WE'RE BACK) YOU'RE SO Who Da Funk feat. Fern Dea Deem
- 25 **33** JUST THE WAY I'M FEELING Feeder Echo
- 34 LAST NIGHT ALL BLEW MY MIND Feb feat. Robert Owens Illustrious/Epic
- 35 ALL OF YOUR DAYS WILL BE BLESSED Ed Harcourt Heavenly
- 36 THESE ARE THE DAYS O-Town J
- 37 SKNER BOI Avril Lavigne Artist
- 38 SEEN THE LIGHT Supergrass Parlophone
- 39 THE KETCHUP SONG (ASEREBE) Les Ketchup Columbia
- 34 **40** PLEASE Robin Gibb SPV Recordings

KEY UPCOMING RELEASES

- ATOMIC KITTEN: Love Doesn't Have to Hurt (Innocent) Mar 31
- BLUE: U Make Me Wanna (Innocent) Mar 17
- CHRISTINA AGUILERA: Beautiful (RCA) Feb 24
- COLDPLAY: Clocks (Parlophone) Mar 24
- DJ SAMMY: Boys of Summer (Data/Ministry of Sound) Feb 24
- EMINEM: Sing For The Moment (Interscope/Polydor) Mar 3
- AVRIL LAVIGNE: I'm With You (Arista) Mar 31
- MELANIE C: Here It Comes Again (Virgin) Feb 24
- NELLY FEAT. JUSTIN TIMBERLAKE: Work It (Universal) Mar 3
- RICHARD X VS LIBERTY X: Being Nobody (Virgin) Mar 24

CLASSICAL ARTIST

This	Last	Title	Artist	Label	Distribution
1	1	SENTIMENTO	Andrea Bocelli	Philips 4274102 (U)	
2	2	REFRASE	Russell Watson	Decca 4731002 (U)	
3	3	ALED	Aled Jones	EMI 0649292 (U)	
4	4	KASHIF: THE QUEEN SYMPHONY	Royal Philharmonic Orchestra	EMI Classics 5512852 (E)	
5	5	THE COLLECTION	John Rutter	EMI 4736222 (U)	
6	7	I GIORNI	Ludovico Einaudi	Arista 742219622 (BMG)	
7	6	ESSENTIAL	Anuna	EMI 0647722 (U)	
8	8	ENCORE	Russell Watson	Decca 4702002 (U)	
9	13	THE VOICE	Russell Watson	Decca 4672512 (U)	
10	9	THE GOLD COLLECTION	Lesley Garrett	Decca/DCC 7006 (DSD)	
11	10	BEYOND IMAGINATION	Opera House	Sony Classical 5326216 (TEN)	
12	10	THE SINGER	Lesley Garrett	EMI Classics 5514032 (E)	
13	14	PRELUDE - THE BEST OF	Charlton Church	Sony Classical 5306900 (TEN)	
14	15	SACRE ARIAS	Andrea Bocelli	Philips 4655002 (U)	
15	18	HOLD THE PLANETS MYSTIC TRUMPETER	Rutter/RSCAO/Lloyd-Jones	Naxos 8525776 (S)	
16	15	MALESCENT PROMYNO NO 5	Bartini/Philharmonic Orchestra/Buffalo	EMI Classics 5512852 (E)	
17	12	NEW YEAR'S CONCERT 2003	WFF/Hannover	Deutsche Grammophon 4762422 (U)	
18	19	GREATEST HITS	Nigel Kennedy	EMI Classics 5524112 (E)	
19	16	BRITISH: ALBERT HERRING	Norbert Sinfonia/Berford	Naxos 8667078 (S)	
20	8	THE ARMED MAN - A MASS FOR PEACE	Karl Jenkins	Venture CDV956 (S)	

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JAZZ & BLUES

This	Last	Title	Artist	Label	Distribution
1	1	GOOD	Ella Fitzgerald	Venus 95462 (U)	
2	3	COME AROUND WITH ME	Norah Jones	Parlophone 5386262 (U)	
3	2	MAMBO SILENDIO	Jay Grobler & Manuel Gugu	Noanessh 5792692 (TEN)	
4	4	14 IN PARIS	Diana Krall	Nones 0653832 (U)	
5	3	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzbo Blue JBLLEC01X (DMP/VP)	
6	5	THE JAZZ ALBUM 2003	Various	Venus 068672 (U)	
7	7	TANTO TEMPO	Bobby Gilberto	East West 0627402 (TEN)	
8	8	BLUES BLUES BLUES	Jimmy Rogers	Atlantic 756701402 (TEN)	
9	8	STORMY WEATHER	Billy Holiday	Wagram 8832 (DSD)	
10	9	PHRENOLGY	The Roots	MCA/Int'l-label 111352 (U)	

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	Distribution
1	1	CRY ME A RIVER	Justin Timberlake	Jive 925432 (P)		
2	1	STOLE	Kelly Rowland	Columbia 6753182 (TEN)		
3	2	GIMME THE LIGHT	Sean Paul	Atlantic 4704522 (TEN)		
4	4	OK	Big Brovaz	Epic 675212 (TEN)		
5	2	GO BONNIE & CLYDE	Jay-Z, feat. Beyoncé Knowles	ROC-A-Fella/Mercury 677011 (U)		
6	4	LOSE YOURSELF	Eminem	Interscope/Polydor 4518282 (U)		
7	3	HEY MA	Panipiti feat. Juelz Santana	ROC-A-Fella/Mercury 6537242 (U)		
8	5	MUNDIANO TO BACK	Cam'ron/MI	Shoibiz/Int'l-label KARMA 282CD (P)		
9	6	STREET LIFE	Beastie Man	Viper VLS760 (P)		
10	7	MAKE IT CLAP	Busta Rhymes feat. Spiz Star	J 828 9520362 (BMG)		
11	9	HIDDEN AGENDA	Craig David	Wildstar CDWV184 (BMG)		
12	8	KNOCK YOU WANNABE	Ed Sheeran	Parlophone CD938596 (U)		
13	11	DILEMMA	Nelly feat. Kelly Rowland	Universal/MCA 5704028 (U)		
14	10	WYZZ WYD	Blackstreet	DreamWorks/Polydor 4579202 (U)		
15	10	IF I COULD GO	Angie Martinez feat. Lil Mo	Elektra E2501 CD (U)		
16	11	MISS OUT	Jaylin	Viper ERE18105 (P/word)		
17	14	JENNY FROM THE BLOCK	Arash/R Lopez	Epic 673272 (TEN)		
18	13	REACT	Eric Sarmolen feat. Redman	J 743218692 (BMG)		
19	12	MADE YOU LOOK	Nas	Columbia 6134792 (TEN)		
20	18	NU FLOW	Big Brovaz	Epic 6730282 (TEN)		
21	15	LIKE I LOVE YOU	Justin Timberlake	Jive 925430 (P)		
22	16	THUG'N'LOVE	Jay-Z feat. Bobby Brown	Def Jam/Mercury 6707872 (U)		
23	22	LOVE ON THE LINE	Billy Squad	East West 5010400 CD (TEN)		
24	17	A LITTLE BIT	Rosie Robinson	T2/Telstar CDSTA3232 (BMG)		
25	21	CLEANIN' OUT MY CLOSET	Eminem	Interscope/Polydor 4872842 (U)		
26	19	BACK OUT	Mash Pie Crew	Gal Beat G930254 (U)		
27	24	KNOCK YOU OUT	Arash	Def Jam/Mercury 663841 (U)		
28	20	PUT HIM OUT	Ms Dynamite	Polydor 6536931 (U)		
29	20	DIRTY	Christina Aguilera feat. Redman	ROC-A-Fella/Int'l-label (BMG)		
30	28	HOT IN HERRE	Nelly	Universal/MCA 5704028 (U)		

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label	Distribution
1	1	CLASSICAL CHILLOUT GOLD	Various	Decadance DCTCY005 (DMP/7EN)	
2	2	SIMPLY THE BEST CLASSICAL PASSION	Various	Warner Classics 852740542 (TEN)	
3	2	CLASSIC FM - SMOOTH CLASSICS	Various	Classic FM CRMC008 (BMG)	
4	4	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 756551322 (BMG)	
5	3	CLASSICAL AMBIENCE	Various	Cincoam CARM033 (EUK)	
6	6	FAMOUS TENDERS	Various	Solo BR004 (DSD)	
7	5	CLASSICS 2003	Various	Decca 472812 (U)	
8	7	CLASSICAL FAVOURITES	Various	Crimson 3 CRIM033 (EUK)	
9	9	RELAXING CLASSICS	Various	EMI Gold 574272 (U)	
10	8	CLASSICAL CHILLOUT	Various	Virgin/EMI VTDCC046 (U)	
11	10	CLASSICAL CHILLOUT 2	Various	Emporio EMTB320 (DSD)	
12	8	CLASSICAL LEGENDS	Various	Virgin/EMI VTDCC048 (E)	
13	11	OPEN FOR LOVERS	Various	Decca 469312 (U)	
14	11	100 POPULAR CLASSICS	Various	Castle Music M55C012 (P)	
15	12	RELAXING CLASSICS	Various	Cincoam MDC0208 (EUK)	
16	14	THE BEST CLASSICAL ALBUM OF THE MILLENIUM EVER	Various	Virgin/Polydor VTDCC026 (P)	
17	13	THE SPECIAL CHILLOUT 2	Various	Virgin/EMI VTDCC043 (U)	
18	10	CHOPIN FOR LOVERS	Various	Decca 460222 (U)	
19	14	THE BEST OF PUCCINI	Various	Naxos 855670 (S)	
20	17	TCHAIKOVSKY: THE BEST OF	Various	Naxos 855602 (S)	

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ROCK

This	Last	Title	Artist	Label	Distribution
1	1	THE NEON HANDSHAKE	Red Jax For Heroes	EMI 540025 (E)	
2	2	FEEL THE VIBES	Red Jax, Phil Peppers	Warner Bros ECHO ECH024 (U)	
3	3	COMFORT IN SOUND	Feder	Echo ECH024 (U)	
4	5	ONE BY ONE	Fox Fighters	RCA 742187342 (BMG)	
5	4	AUDIOLIFE	Audiobase	Epic/Interscope 518130 (U)	
6	1	OVERGROWN EDEN	Imre	Music For Nations CMFN245 (U)	
7	8	NIIVANA	Niverna	Genfun/Polydor 453222 (U)	
8	7	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope 52682 (U)	
9	6	TOGETHER - THE BEST OF	Reef	SC 506453 (U)	
10	10	GREATEST HITS I II & III	Queen	Parlophone 526832 (E)	

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	Distribution
1	5	LOVE STORY (VS FINALLY)	Laya & Bushwacka!	XLIT 154 (U)		
2	1	SLEEP/TEARS FROM THE MOON	Conjure One	Network 331781 (P)		
3	2	SO GET TO ME	Badlifax feat. Da	Serious/Mercury 6585725 (U)		
4	1	FIX MY SINE	DJ Snaak feat. Bear Hu	Ordnance 12CD052 (U)		
5	4	DIJ NATION - BOOTLEG EDITION	Nikkuez dj's	Nikkuez 04887NJK (ADD)		
6	2	LAST NIGHT A DJ WEL MY MIND	Fa/Fa feat. Robert Owens	Illustrious/Epic 12L1013 (TEN)		
7	3	PRAY	Syntax	Illustrious/Epic 12L1012 (U)		
8	6	DAVID	Gus Gus	Underwater H2022G (DMP/VP)		
9	5	BLUE SONG	Miss Royale	Illustrious/Epic FH13903 (P)		
10	10	STING ME (RE YOU THINK YOU'RE SO)	Who Da Funk feat. Terra Del	Who Da Funk 001 (U)		
11	10	LOMELINESS	DJ Tomcraft	Captivating Sounds CV555 (ADD)		
12	7	U KNOW Y	Moguai	Reco Recordings H02E038 (U)		
13	2	THE PLAGUE	Keaton & Hive	Renegade Hardware RH45 (SRD)		
14	12	THE BEAT GOES ON	Bob Sinclar	Defected DFD026 (P)		
15	11	THE OPERA SHOW (LIVE NEW WORLD)	Jürgen Vries feat. CMC	V Records/Int'l-label 1028 (U)		
16	10	FREESTYLE MAMBO (AQUARIUS)	Infusion	Dance Therapy AT001 (ADD)		
17	12	LEGACY	Infusion	Audio Therapy AT001 (ADD)		
18	14	TRUE	Jameson feat. Angel Elu	V2-DJ-label JAD5021356 (DMP/7EN)		
19	8	BACK TO LOVE	E-Z Rollers	Moving Shadow SHAD001598 (SRD)		
20	9	NO NO NO	Manjama feat. Mukpa & Lit T	Defected DFD026 (P)		

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	Distribution
1	1	MELODY AM	Roystrop	Wall of Sound WSO17427 (U)		
2	2	DISCO 3	Pat Shop Boys	Parlophone 5814581 (SRD) (EUK)		
3	4	208 KHM IN THE WRING LINE	T.A.T.U.	Interscope/Polydor -0674562 (U)		
4	3	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/F78 Recordings 05242582 (U)		
5	5	BAD	Michael Jackson	Epic 4522601 452269 (U)		
6	2	LOST HORIZONS	Lemon Jelly	Impactful Fun/LX FXN 13456 (P)		
7	7	ENEMY OF THE ENEMY	Asian Dub Foundation	Virgin/EMI VTDCC049 (U)		
8	9	THE KARMA COLLECTION	Various	Ministry Of Sound -MOSC059 (DMP/7EN)		
9	8	ANOTHER LATE NIGHT - KID 2003	Various	Azul ALMPL7/ALNCD07 (DMP/7EN)		
10	6	ANGELS WITH DIRTY FACES	Sugababes	Intand/Int'l-label -CD10122 (U)		

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MUSIC VIDEO

TW	LW	Title	Artist	Label	Cat. No.	Distribution
1	1	VARIOUS: The Last Waltz		MGM 17225 (S)		
2	24	ERINCE: The Erinace Show		Interscope/Polydor 4870772 (U)		
3	3	QUEEN: Greatest Video Hits -1		Parlophone 625949 (U)		
4	4	RAMMSTEIN: Live Aus Berlin		Universal 616012 (U)		
5	5	MICHAEL JACKSON: History On Film - Volume II		SMV Epic 551302 (U)		
6	6	MICHAEL JACKSON: Video Greatest Hits - History		SMV Columbia 550229 (U)		
7	7	LE ZEPPELIN: Song Remains The Same		Warner Bros Classics 851339 (P)		
8	8	DANIEL O'DONNELL: Shades Of Green		Resonance 6150567 (U)		
9	9	U2: The Best Of -1996-2002		Intand/Int'l-label 103553 (U)		
10	7	DAVID BOWIE: Best Of Bowie		EMI 450528 (P)		
11	12	KYLIE MINOQUE: Kylie Fever 2002				
12	12	WEST LIFE: Unbreakable - The Greatest Hits - Vol 1		Parlophone 650103 (U)		
13	6	BLUE: One Love Live Tour		S 14273103 (U)		
14	17	ROBIE WILLIAMS: Live At The Albert		Imperial 59AV04 (U)		
15	15	ALICE: The Definitive Collection		Chrysalis -105553 (U)		
16	23	VARIOUS: Queen's Concerts - Part 4 At The Palace		Polydor 017456 (U)		
17	8	ROMAN HEATING: Live - Destination Wembley		Optus Arca 056 (SRD) (U)		
18	18	MADONNA: Drowned World Year 2001		WAL 010461 (U)		
19	27	SNOW PLOD: Snowplod		Warner Music Video 7595265 (U)		
20	23	METALLICA: Casting Stars		Revolver Films REV110 (U)		
				PolyGram Video 045743 (U)		

STORE OF THE WEEK

POPSCENE

STORE DETAILS

Chris Lovett started in the business in 1995 with a vinyl-only shop called Southern Grooves. In 1997 he moved to his new premises and changed the name to Popscene and started stocking CDs. Over the years, along with help from funk DJ Dan and Mick Ronson wannabe Rachel, he has built up a considerable stock of rarities and memorabilia and today Popscene services both the general and specialist customer.

Store size: 78 sq m

Music stocked: Soul/Motown, Northern soul, Saxes/Seventies ska and reggae, prog rock, Filles rock'n'roll and R'n'B, chart and pop

Areas of specialisation: Collectables of all genres

Local competition: Woolworths, Tesco

Popscene top 10 albums:

1. Various - The In Crowd (Castle)
2. Various - After Hours (WSM)
3. Various - Best Northern Soul Allnighter (Virgin TV)
4. Various - Keb Darge: Deep Funk (BBE)
5. Various - Sound Gallery (EMI)
6. Love - Forever Changes (Elektra)
7. The Who - Ultimate Collection (Polydor)
8. The Rolling Stones - 40 Licks (Virgin)
9. Various - Tamla Motown Compansions (Spectrum)
10. Various - Sampled 4 (Virgin TV)

CHRIS LOVETT, OWNER

"I've been pretty quiet these past few months, thanks in no small part to the supermarkets and CD copying. Tesco is selling chart albums for £9.97 and I just can't compete with prices like that. I can if I source stock from Europe and if I do I clearly label the CDs as European releases. The major supermarkets can't be making any profit whatsoever on these chart albums. It's because of this situation that I have to specialise.

In truth, I'd always wanted to have a specialist shop. I grew up with three older brothers who were all into rock'n'roll in a big way and I was a classic child of the Sixties. In my teenage years, I started out being into soul and Motown and later got into prog rock and I'd always wanted to have a record shop that carried that kind of music. I get so many people coming here asking for records that the chains have just never heard of that it makes me wonder how the chains do any business at all. The lack of musical knowledge is amazing.

Do stock classic albums, but where I feel an artist might not have had a real standout album I try to stock a definitive best of collection. That way I'm covering all my bases, as my more general customers tend to go for the collections whereas the specialist buyers will go for the classic albums. I stock some vinyl but it tends to go to new issues of Sides bands and ska and reggae releases.

One of my biggest drawbacks is my location, as we're based at the wrong end of the High Street away from the shopping precinct. I'd love to move closer but we just can't afford the rents that are charged for premises like that and this



Popscene: from Motown to prog rock is a problem loads of small independent shops face in this country. I've never found advertising to be particularly efficient, but I am looking at improving my website, using eBay and putting a few ads into Record Collector.

Current ads are definitely suffering from downloading and CD burning. My daughter was telling me that all she hears among her peer group is talk of what downloads they've done. This, coupled with the squeeze on our profit margins from the major supermarkets, is killing the independent sector. If supermarkets can continue to sell albums for less than an independent can buy them, then what hope is there for the indie retailer? The industry is forcing us to buy their products, but we can't make a profit on so we have to turn to Europe. We have to bring the price of CDs down in this country, so we can all compete on a level playing field."

Address: 97 High Street, Cosham, Hants PO6 3AZ

Tel: 023 9242 8042

Email: enquiries@popsceneuk.com

Website: www.popsceneuk.com

NEW RELEASE COUNTDOWN

ALBUMS

This week

50 Cent: Get Rich Or Die Tryin' (Polydor); Calexico: Feast Of Wine (City Slang); Massive Attack: 1000 Windows (Virgin); O Town: O Town 2; J; Kelly Osbourne: Shut Up (Epic); Busta Rhymes: I Ain't Safe No More (Filmmode/J)

February 17

Folk Implosion: The New Folk Implosion (Domino); Ed: Harcourt; From Every Sphere (Heavenly); Tom Jones: Greatest Hits (Universal TV); R Kelly: Chocolate Factory (Jive)

February 24

Apollon: Everything's Eventual (Polydor); Clips: Lord Wilin' (StarTrak/Arista); Matchbox Twenty: More Than You Think You Are (Atlantic)

March 3

Tracy Chapman: Let It Rain (EastWest); Beverley Knight: Who I Am (Parlophone/Rhythm Series); Moko: Solos (Echo); Mull: Historical Society Us (Blanco Y Negro); Turin Brakes: Eterni (Source)

March 10

Bent: Everlasting Bird (Sport); Blackstreet: Level II (DreamWorks); Toni Braxton: More Than A Woman (LaFace/Arista); Crade Of Fifth: Damnation & A Day (Epic); Everclear: Slow Down Daydream (Parlophone); Melanie C: Rarison (Virgin)

March 17

B2K: Pandemonium (Epic); Evan Dando: Baby I'm Bored (Setanta); Des'ree: New Dream Soldier (S2); Paul McCartney: Back In The World (Parlophone); Kelly Price: Iba (Mercury)

March 24

The Cardigans: Long Gone Before Daylight (Stockholm/Polydor); Celine Dion: One Heart (Epic); Linkin Park: Meteora (Warner Bros.); Simply Red: Home (SimplyRed)

SINGLES

This week

Apollon: Don't Worry (Polydor); Blazin' Squad: Runnin' (EastWest); The Patmans: Human Generator (V2); Idlewild: Modern Way Of Letting Go (Parlophone); Sinead Quinn: I Can't Break Down (Mercury); Red Hot Chili Peppers: Can't Stop (Warner Bros)

February 24

Def: Live One (Incentive/Ministry Of Sound); Moko: Familiar Feeling (Epic); The Ones: Superior (Positive); Reader's Wives: Bitch At The Brits (Popbitch); Turin Brakes: Pain Killer (Source); WC: The Streets (Def Jam/Mercury)

February 24

Chicane: Love On The Run (M/WEA); Christina Aguilera: Beautiful (RCA); DJ Sammy: Boys Of Summer (Delta/Ministry Of Sound); Ainsley Henderson: Keep Me A Secret (Mercury); Melanie C: Home It Comes Again (Virgin); RoxySopp: Eps (Wall Of Sound)

March 3

Ashanti: Iba (Def Jam/Mercury); The Coral: Don't Think You're The First (Defastonic); Darkie: Incredible (Mercury); Emmin: Sing For The Moment (InterScope/Polydor); Nelly: feat Justin Timberlake: Work R (Universal); Sugababes: Spase (Island/Un/Island)

March 10

50 Cent: In Da Club (InterScope/Polydor); The Cardigans: For What It's Worth (Polydor); Missy Elliott: Gossyp Folks (EastWest); Jennifer Lopez: All I Have (Epic); Shanita Twain: Iba (Mercury); Westlife: Iba (S)

March 17

Blue U: Make Me Wanna (Innocent); Gareth Gates: Iba (S); Ja Rule: Iba (Def Jam/Mercury); Mis-Teeq: Scandalous (Inferno/Telstar); Simply Red: Sunrise (simplyred.com); Holly Valance: Iba (London)

March 24

Athlete: El Salvador (EastWest); Coldplay: Clocks (Parlophone); Ainsley David: Iba (Mercury); Nas: I Can (Columbia); Richard X: Vs Liberty X: Being Nobody (Virgin)

IN-STORE NEXT WEEK: FROM 17/2/03



Windows - Massive Attack
In-store - Massive Attack, Turin Brakes, Ed Harcourt, Idlewild, Kelly Rowland, 3rd Edge, Roberto Alagna, Hell Is For Heroes, Nat King Cole, Beanie Man, Hell Is For Heroes, Richard Ashcroft, Asian Dub Foundation, Pet Shop Boys, Reader's Wives, DJ Oti, Tenacious D, Darren Hayes, The Coral, Jennifer Lopez, Rolling Stones, Atomic Kitten, No. 53, The Music, Aaron Copeland, Hill St Soul, Kelly Minogue, Handel, Vaughan-Williams, Britten, Best Of British, Edgar, Walton, Pizal, Berndt II, Late Beckett, Marilyn Marsun, Nigel Kennedy, Press ads - 3rd Edge, Idlewild, Roberto Alagna, Carmen, Raitavaara, Handel, Vaughan-Williams, Britten, Best Of British, Edgar



Singles - Kira, Moko, Jakketa, Dee Dee, Desert Eagle Diets, Resonance Q
Albums - Tom Jones, 50 Cent, Brit Awards Album 2003, Club Mix 2003, Very Best Of Relaxing Classics



Windows - new year promotion on books, music and DVDs; Listening posts - Massive Attack, Ella Fitzgerald, Nick Cave, Natalie Cole, Eva Cassidy; In-store - two for £22 and two for £10 on CDs, three the price of two on books and CDs



In-store - Echoboy, Celestea, Erlend Øye, Richard Hawley, Kings: Love, Cat Power, Jimi Tenor, The Folk Implosion



Press ads - Brits, Moko, Mull: Historical Society; TV ads - Kira; In-store - Jakketa, Terri Walker, The Music, Turin Brakes; Windows - Brits



In-store - Relaxing Classics, Oasys; Listening posts - Ed Harcourt, Alison Moyet, Counting Crows; Windows - Turin Brakes, God Soldiers, 8 Legged Freaks; Press ads - Kid Loco, Ota; Mastercuts: Urban, St Germain - Lounge Rendezvous



Selecta listening posts - Johnny Marr, Kelli Allie; Richard Thompson, Cut Of Luna, Corvus One; Mojo recommended retailers - Adrian Legg, Brokenback, Dirty 3, The Devils, Carl Verheyden Band, Woven Hand



Albums - Brits 2003, Very Best Of Relaxing Classics, Tom Jones, Club Mix, R Kelly, 50 Cent



Singles - Justin Timberlake, Sean Paul, Oasis; Albums - T.A.T.U., Aaliyah, Classical Passion, Reggae Love Songs; In-store - Kelly Rowland, Ava Stanfield, T.A.I.L., Barry White, Aaliyah, Hell Is For Heroes, Ella Fitzgerald, Robin Gibb, Nat King Cole, Roctee, Josh Groban, Eternal Love Songs, Late Night Love, Best One Hit Wonders



Windows - Massive Attack, Nick Geryb, Queens of the Stone Age, Justin Timberlake, Foo Fighters, Emmin



Press ads - 2Pac, 50 Cent, The Music, R Kelly; Windows - Clearcut; In-store - Clearcut, 2Pac, 50 Cent, Live Forever, The Music



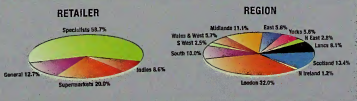
Singles - Kira; Album - I Luv U; In-store - Brits 2003, Coldplay, Justin Timberlake, Blue, Norah Jones



Singles - Kira, Ainsley Henderson, Melanie C, Azuagen, DJ Sammy; Albums - Brits promotions, Avril Lavigne, Alison Moyet, Gro Charlote

SALES WATCH: ROYKSOPP

ROYKSOPP: MELODY AM (WALL OF SOUND)
 LW Chart position: 10.
 Pie charts show sales by retailer type and geographical region respectively, for sales week of end of February 1, 2003. Source: Official Charts Company.



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Cradle of Filth: ready to move to the next level after Nick Raphael signed them to Sony



Lostprophets: Are working on the follow-up to the platinum album Fake Sound of Progress

ROCK HITS ITS STRIDE AS NU-METAL GIANTS PAUSE FOR BREATH

British bands looked on as US rockers stormed the world two years ago. But in a market eager for new thrills, UK bands are making themselves heard. James Roberts reports, while Daniel Lane profiles four names to watch

Such is the speed of change in the rock market that the instigators of the current rock revolution — Korn, Limp Bizkit and Linkin Park — are already regarded as yesterday's men among discerning metalers. They may have spawned hundreds of copycat bands, but nu-metal as we know it is no longer a credible force. Just how far the rock market has moved on will be tested in March, when Linkin Park return with their second album, *Meteora*.

"For a while, there was so much of a sensation around the nu-metal acts they could do no wrong," says Kerrang! editor Ashley Bird. "But now it is by no means a given that they will be successful. They will have to work much harder at it now."

Despite the uncertainty for the nu-metal giants, however, the UK rock market is healthier than ever. Along with urban music, it is one of only two serious youth movements with any longevity. This year will continue to see the scene splintering into a wider range of sub-genres, from emo-hardcore to black metal through to punk.

"Kids that got into listening to Slipknot when they were 15 are now growing up and are looking for acts who are more passionate and wear their hearts on their sleeves," says Bird, who cites Glassjaw and The Used as two of the key acts for this year.

For the older rockers in town surviving some of today's newcomers, a sense of déjà vu is understandable. From flamboyant glam rockers The Darkness to Dorset trio The Clams, a whole new generation of acts are reinterpreting some of the key scenes of the past 30 years of popular music.

Seventies rock, punk, goth and even Eighties spandex metal are all being re-referenced by acts too young to remember them first time round.

Europe is for the first time emerging as a serious hotbed of talent across the board. From Sweden the likes of Turbonegro and The Hellacopters are leading the charge of garage rock spearheaded by The Hives, while the goth metal scene which is tipped to be this year's big draw has its roots in mainland Europe.

"Bands like In Flames are taking death metal, which has for a long time been an underground scene, and combining it with more melodic influences which give it more crossover appeal," says rock journalist Malcolm Dome, who is also

one of the founders of rock radio station Total Rock.

Along with new emerging scenes, some of Britain's established rock acts are currently seeing their careers hit all time highs. The likes of Feeder and Hell Is For Heroes are finally seeing their hard work rewarded with charting albums and sold-out tours. Visible Noise's Postgrind nu-metal heroes Lostprophets, currently in the studio working on their second album, follow up to the platinum *Fake Sound Of Progress*, have a challenge ahead of them. They have already been the subject of a backlash among UK metal fans and need to update their sound without being seen to be jumping on the latest bandwagon.

"They are developing a much more intelligent sound," says Visible Noise A&R director Julie Weir. "The first album was directed almost three years ago, so they recorded almost everything a lot naturally," have already changed quite a lot naturally."

InMe

You only have to switch on the TV or radio on the radio to realise that rock's commercial renaissance continues to sustain itself. But, perhaps more importantly, British rock is alive and kicking more violently

than it has in years. More established scene stalwarts such as Feeder, Hundred Reasons and A have all played their part in besieging the Top 40. But now it is time for the next generation of British rock bands to make a name for themselves, and leading the assault is Music For Nations' Essex trio InMe.

The band — Dave McPherson on vocals/guitar, Joe Morgan on bass and Simon Taylor on drums — have been making comparatively serious waves in chartland recently. In January, their most recent single, *Crushed Like Fruit*, scored the band their first Top 30 hit, while their debut album, *Overgrown Eden*, entered the UK album chart at number 15 shortly afterwards. But it might have all been a different story had the band not been picked up by Stereophonics manager John Brand.

"I do my bit," says Brand. "I don't think I've opened many doors for InMe as such, I've just tried to bring them to the attention of the people that matter."

Music For Nations made a name for themselves in the mid-'80s, releasing the



first few Metallica albums, and now flies a healthy global trade as a specialist rock label selling respectable volumes for such diverse acts as Opeth, (Hed)PE and Lost Horizon. But InMe's success at

chart level owes a debt to an unprecedented marketing push, for which Brand takes part of the credit.

"InMe have tremendous potential," says Brand. "Yet, initially, the band was still being marketed down the same route as the other acts on the label. One of the first things I did was to stop the album being rushed out."

Indeed, *Overgrown Eden* was due to come out last September. However, MFN delayed the release so the band could get a few more high profile live dates under their collective belt while building up with successive singles releases. Now the future looks bright for the teenage trio, who have picked up some pretty high profile celebrity fans, including XFN's Zoë Ball.

"I think Dave has got a fantastic voice," she says. "It is so easy to forget how young they really are. And, being an ex-groupie myself, I think they're going to break a lot of young girls' hearts. 2003 may very well be their year."

InMe's debut album, *Overgrown Eden*, is out now on Music For Nations

Hell Is For Heroes

Having all been in bands since their early teens – with guitarist Will McGonagle and Joe Birch perhaps best known as two-fifths of temporarily notorious mid-Nineties pop-punkers *Symplosum* – success has been a long time coming for fledgling Brit band Hell Is For Heroes. But frontman Justin Schlosberg, who completes the band with guitarist Tom

O'Donohue and bassist James Findlay, puts it all down to fate. "We've all been in bands since we were at school, but I think we all feel that Hell Is For Heroes is the band we've always been destined to be in," he says. "Obviously people keep bringing up the *Symplosum* tag, but when we got together none of us were really that conscious of the fact that Will and Joe have had a bit of notoriety in the press and, besides, I think it's a good reference point to use because we're a new band."

A reference point maybe, but HIFH's post-hardcore sound is a million miles away from the twee indie rock of *Symplosum*, owing its greatest debt to seminal (Washington) DC-scene bands such as *Fugazi* and *Girls Against Boys*. Yet the hell-than-thou attitude of their hardcore heroes is something the band take with a pinch of salt and, luckily for



HIFH, EMI-Chrysalis understood their musical integrity from the start.

"A lot of the bands who influenced us were all about taking the independent path and were primarily against major labels," says Schlosberg. "But I think that whilst they are an influence on our music, there's no escaping the fact that we are on a major label. That said, we apply the DC school of thought to our musical integrity. EMI have never tried to mould or shape us into what they think we should be and the whole thing works quite well

because obviously we want to get as many people as possible to hear our music."

The band recorded their debut album, *The Neon Handshake*, with top Swedish producers Pelle Henriksson and Eskil Lövsröm. The pair are perhaps best known for their work with the band *Hives*, but the main attraction of that particular production duo for the band was very different to that of EMI.

"Well, why we wanted to record with Pelle and Eskil was simply down to the fact that they produced the last two of our refused albums," says Schlosberg. "Refused are a big influence on our music."

Yet, being on a major, do they feel under any pressure that their album has to perform commercially? "Not really," says Schlosberg. "Sure, a lot of people have high expectations of us, but I think the only pressure we have felt is when we were recording our album, making sure we got it right and that we were making a record that we can stand by in years to come." *The Neon Handshake* is out now on EMI

rockers *Cradle Of Filth*, who will release their sixth album – their first for a major label – on March 10. With the recent surge of demand for darker, heavier material, *Damnation And A Day* looks like being a well-timed release.

"There are very few UK bands that can be taken all over the world and sell out 2,000, 3,000-capacity venues night after night," says Sony Music VP repertoire Nick Ripstein, who signed the act to the major. The label has hired renowned rock video producer Wix (Marilyn Manson) to produce a DVD single, *Dark*, to precede the album on February 24. "It has really stepped things up a level for the band," says Ripstein.

Helping fuel the various emerging post-metal scenes is an ever-growing rock media.

'The foundations are now being re-set and we are seeing new rock clubs and nights opening on an almost weekly basis'

— Andy King, *Total Rock*

Along with established magazines such as *Kerrang!*, *Rock Sound*, *Metal Hammer* and *Classic Rock*, TV channels such as P. Rock, MTV2 and *Kerrang TV* are an increasingly important part of the mix. Even mainstream broadcasters such as *BSkyB* are now looking to muscle in on the genre with new music channels, one of which will be firmly aimed at the rock/metal audience.

The situation is a far cry from even five years ago, when rock acts had few avenues for exposure in the video UK, as most radio stations dropped their taken weekly rock shows. "Rock and metal was driven so far underground that the infrastructure had collapsed," says Andy King of *Total Rock*. King's station has firmly established itself in the market with a

quarter of a million UK listeners, of which 200,000 are what King calls "very regular listeners", tuning in at least once a week. "In the mid-to-late-Nineties there was very little happening on a grass roots level and the club circuit had dwindled away to almost nothing. The foundations are now being re-set and we are seeing new rock clubs and nights opening on an almost weekly basis at the moment," he says.

There are plenty of new acts experiencing the benefits of such rock-rung media outlets. Psychedelic emo-hardcore act *Million Dead* are amongst Britain's leading new talents and look set to join *InMe* in the charts later in the year. "They are an amazing live band and are very passionate about what they do," says *Kerrang!*'s Bird. "Another band I think could be Britain's answer to the Foo Fighters are *Reuben*, while *Capdown* are leading the whole ska-punk area," he says.

But the newcomers aren't the only UK rock acts setting themselves up for a fruitful year.

The reformed *Widhearts* hit the UK Top 20 last month with *Stormy In The North*, *Karma In The South* on *Snapper Music*, while another *Snapper* band, *g!ndcore* heroes *Napalm Death*, are currently celebrating their 20th anniversary while headlining their own tour of the US in support of their *Order Of The Leech* album. On *Spitfire*, *Therapy?* – veterans of many so-called rock revivals over the past decade – release a new album, tentatively titled *High Anxiety*, in April or May.

And, from a look at the UK festival calendar for this year, you could be forgiven for thinking it is 1986 all over again. *Iron Maiden* are expected to headline the *Donington Monsters Of Rock* open-air festival, while the *Carling Weekend* festivals in Reading and Leeds will be headlined by *Metallica*, and *Ozzfest* is set to return in September. "The trouble this year has been in finding non-rock acts to balance out all the rock," says *Mean Fiddler* fiddler Pengelly, who books acts for *Carling Weekend*.

Newer events are also being developed to satisfy the healthy demand for live rock music. *Kerrang!* will return to *Camber Sands* in April for the second of its *Weekender* indoor festivals – headlined by *Iron Maiden* – and will follow with a second weekend event in the autumn.

And, although in recent years the UK scene as a whole has struggled to translate its rising self-esteem into sales, as more bands find an outlet and demonstrate their chart appeal, the US metal titans may find themselves up against some genuine opposition when they finally return. ■

Having already made inroads in the US market – where they are signed to Sony Music and appeared at 2002's *Ozzfest* – they remain one of our brightest hopes of international success.

"I think when one of these bands breaks through internationally in a big way it will open the floodgates and turn the spotlight on what is happening in the UK," says Dome. The established label which has been particularly impressed by the success of *Lostprophets* is *Roadrunner*, which is already enjoying one of the most commercially potent periods in its history through bands such as *Midnight* and *Nickelback* and is now investigating ways to tap into UK talent. "We are considering a move back into UK A&R and have been for a few months now, although we need to find a great A&R person and that is almost as hard as finding a great band," says *Roadrunner* UK general manager Mark Palmer.

Another UK act looking to take things to the next level in 2003 are Sony's shock-

EVENING

in an age of instantly famous, made-for-TV pop groups, it is still shocking how long it actually takes for a British rock band to link a record deal. Take young Sheffield-based quartet *this.Girl* for example: despite being heralded as the saviours of the UK scene by the likes of *Kerrang!*, *Metal Hammer* and the *NME*, it still seems as though UK labels are reluctant to put their money where their mouths are when it comes to rock bands. But it is this very same phenomenon that is pushing record companies to outsource artist development (by whatever means) to put their money where their mouths are when it comes to rock bands. But it is this very same phenomenon that is pushing record companies to outsource artist development (by whatever means) to put the finished product from day one.

"The support has always been there,"

says Elizabeth Dameron of *Rage Management*, which looks after *this.Girl*. "We are talking to and meeting with labels now – both here and in America. I think people understand what the band started out as then they watched the progression. The band have played 200 gigs with no tour support and are fully self-sufficient. It took *Lostprophets* and *Hundred Reasons* a similar amount of time to get signed too and, at the end of the day, they're only 19 and this is about a career and finding a deal and the right team which allows the band to continue being creative."

this.Girl will release a new single (title *TBC*) on *Fierce Panda* in April.

Solonoid

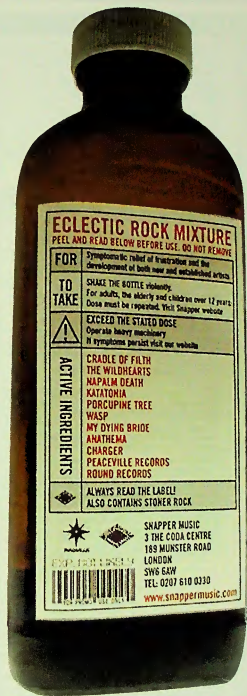
In the light of the current love affair between the UK press and a horde of bands from the other side of the Atlantic, it is easy to forget that the UK actually produces top quality home-grown talent. One such example is young *Darlington*-based outfit *Solonoid*. But, by a fitting twist of fate, one of the figureheads of US alternative rock was responsible for recognising the potential of this particular export and their heady mix of Nirvana-esque riffage and Sonic Youth-influenced altar terrorism.

Indeed, lead-producer Jack Endino (*Nirvana*/Sound/Garden/Mudhoney) spotted the three-piece playing in a tiny venue in his native Seattle a year ago

and was so impressed with the band's music he offered his services. "I had a band from the UK come over in July and spend a couple weeks with me, by the name of *Solonoid*," announced Endino on his official website (www.endino.com). "They proceeded to make a slaming record, sounding kinda like *Dinosaur Jr.*, *Sonic Youth*, *Smashing Pumpkins* (but with a much better singer than any of those bands), very basic slash'n burn guitar alternative rock. But actually, um, very excellent. OK, I'll ask them to sign. I will someone please sign 'em!" *Solonoid* release their debut single *January 14th* on *March 10* through *Disquiet*

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RECOMMENDED CATALOGUE NEW RELEASES

RED HOT CHILI PEPPERS: Red Hot Chili Peppers (Capitol)
FRANKY: Franky (5403772), The Upfit Molo Party (5403732), By the Way selling nearly 2m copies in the UK and about to span a third hit single, there has never been a better time for EMI to re-release the first four albums from the RHC band. And it's doing it in style, with digital remasters of their classic tracks. The band's superior "funk'n'roll" style is as commercial as it is unique and all four albums are hugely enjoyable, with the 1985 offering, *Sticky Situation*, being an uncompromising funk odyssey - perhaps the best, though Mothers Milk, which enjoys an ethereal revamp of Steve Wonder's Higher Ground, runs it a close second.

THE WEDDING PRESENT: The Hit Parade (RCA/Camden)
 627876503952), The year 1992 was a remarkable one for the Wedding Present, an indie rock band from Yorkshire who set a still unique chart record of releasing a Top 40 hit each and every month. The singles - whose titles ranged from a high of number 10 to a low of number 25 - were collected along with their flips onto Hit Parade 1 and Hit Parade 2, both volumes of which are now included on this double disc. It's a collection that is just over a decade since it was completed the feat and comes with new sleeve notes and the original singles' artwork.

Kent's: Kent's Cellar Of Soul (Kent)
 CDMK 198
 Combining 26 diverse Sixties recordings from black American soul singers primarily to smaller labels, Kent's Cellar Of Soul nevertheless manages to maintain high quality control, with only the very finest soul and R&B making the cut. While it's not as strong as some of the label's topsters like Cowboy To Girls by The Intruders and Make Me Yours by Bettye Swann are fine records, Kent has done a wonderful job in unearthing obscure soul as the 'rackers' - vinyl, piano-led soul instrumental *Home In The Wall* and Tina Turner's *Motownecue The Real Thing*. The best track, though, is James & Bobby Purdy's *Let Love Come Between Us*, a soulful 1967 offering every bit as good as her hit *I'm Your Puppet*.

THELONIOUS MONK: 1962-1966 (Columbia Jazz MNM)
 5056262), One of 23 generic Sony Jazz titles, this superlative selection features post-bop pianist Thelonious Monk during his sojourn there in Columbia, where he released some of the best work of his lengthy and prolific career. Captured live and in the studio, his virtuosity shines through on this long set, comprising 10 self-performed tunes, including the celebrated *Round Midnight* and an acclaimed live take of *Bemba Show*. Alan Jones

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- 10 CLOUTON: 2012 12" 12" 02006 249
- 11 CLOUTON: 2012 12" 12" 02006 249
- 12 AUTOPHOREN: DANCER EP: Room 266 12" ROOM 026
- 13 BAD COY: INTERLUDE: Akademia 12" AKRDE 005
- 14 BARKER: REAL THINGS: Real Things 12" RT 001
- 15 BARNHARTMAN: HOURS OF BAMBINO: Selenia 7" SOLD 7002
- 16 BANKNIK: IMPACT: MASTERS OF THE UNDISCOVERED CD DUCO 009 12" CR 1208
- 17 BASKIN: MIGHTY MASTERS OF THE UNDISCOVERED CD DUCO 009 12" CR 1208
- 18 BASKIN: MIGHTY MASTERS OF THE UNDISCOVERED CD DUCO 009 12" CR 1208
- 19 BEAT: CHESTER: BACKSTAGE STYLE EP: Phat 12" PHONT 03
- 20 BEER: OFF: ROCKAWAY: Marine Parade 12" MARPA 001
- 21 BENDING: ROCK: THE PERFECT: APOSTROPHE CD 8725302 12" E 7317
- 22 BIRDA: BIRD: THE ORIGINALS: Originals Parlophone CD DUBE 1140D DUBE 114
- 23 BISHMINE: JAMIE: JAMIE: Chancer 12" CHANCE 091
- 24 BLACK: ROCK: THESE ARE THE THINGS: One Little Union 12" CD 219
- 25 BODALDO: INVESTIGATORS: LET THE GROOVE MOVE: You Defunked 7" DEFF 001
- 26 BOONE: MATTHEW: ROCK INSTRUMENTALS: Freshie Ann Tapes 12" FAT 012
- 27 BOON: HILBERT: HILBERT: Makers 12" MAK 005
- 28 BROWN: BARRY: BUCK CONFESSIONS: Jammin' Recordings 12" PROJL 010
- 29 BUBBA: BUBBA: THE ORIGINALS: Originals Parlophone CD DUBE 1140D DUBE 114
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RELEASES THIS WEEK: 159 • YEAR TO DATE: 888

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- 2 KABA: LIVE BY YOUR ANGRY: Nite CD 742191382 12" 742191383 AC
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CMP Information, Lodge House, 8th Floor,
245 Blackfriars Road, London SE1 9UR
Tel: 020 7579 4150 Fax: 020 7579 4712
All Box Number Replies To Address Above

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As Britain's biggest wholesale distributor of home entertainment products, we're responsible for supplying around a quarter of the UK music and video industry's entire output to leading retailers and e-tailers up and down the country.

It's our mission to make our customers and suppliers even more successful - and you'll play a key part in achieving this, managing your trading team to develop a competitive product portfolio that will satisfy individual customer and supplier requirements in addition to meeting key sales, margin and stock targets.

You'll play a pivotal role in ensuring that everyone succeeds in hitting their targets. Reporting to the Trading Controller, you'll focus on developing a team of buyers, meeting the specific needs of a high-profile national account customer and maintaining positive relationships with all our suppliers.

Confident and ambitious with an in-depth knowledge of the entertainment market, you'll have at least five years' commercial experience including a sound understanding of merchandising and stock control. You'll combine a real affinity for the entertainment sector with the drive, initiative and negotiating skills to make the most of this unusually autonomous role.

Benefits include bonus, share save and pension schemes.

If you know you've got what it takes to succeed, please send your full CV, including details of current salary, to: Rashpal Jheeta, Entertainment UK Ltd, Blyth Road, Hayes, Middlesex UB3 1DN. E-mail: rashpal.jheeta@entuk.co.uk

Closing date for applications: 21 February 2003.

www.entuk.co.uk

ROYALTY ADMINISTRATOR - CHRYSALIS MUSIC DIVISION

Chrysalis Music

A vacancy has now arisen for a Royalty Administrator within Chrysalis Music Group, incorporating the Echo label.

Reporting to the Assistant Royalty Managers, the role will involve:

- Responsibility for the accurate & timely processing of Royalty statements.
- Monitoring & registering of artists Label Copies.
- Assisting in setting up Artist/Producer & License agreement royalty rates.
- Revenue analysis and collection.
- Future development will involve integration with Assistant Managers duties.

The ideal candidate will possess strong interpersonal and communications skills, with both internal staff and writers/artists. With a minimum of 2 years record or music publishing royalty experience, this position would suit existing Royalties personnel who feel ready to begin advancement to a more senior position. Experience with Counterpoint's AS400 Maestro system would be a distinct advantage.

Applications via e-mail to nigel@chrysalis.com
Chrysalis Group Plc. 13 Bramley Road, London W10 6SP

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- Maintaining Industry + Membership Databases
- Updating Websites
- Inviting + Securing Accounts (MMF)
- Administrative functions for both companies

It is not necessary for the candidate to have worked in the music industry although experience in a trade organisation and/or collection society would be advantageous. It is essential that the candidate understands or displays an awareness of music industry concerns.

Please send covering letter and CV to

James Sellar
Music Managers Forum
7 Russell Gardens
London W14 8EZ

www.ukmmf.net www.aurauk.com

PRESS OFFICER AND BOOKER REQUIRED

Should speak fluent Japanese and English.
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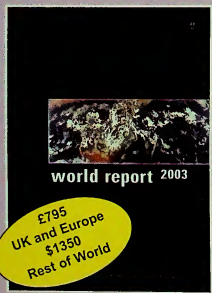
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music week World Report 2003

The annual guide to the global music industry



- **Sector analysis:** In-depth coverage of the record, publishing, retail/distribution and collection society sectors
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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
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MAYOR OF LONDON

Peter Jones **NERO** 



Monday 17 February 2003

1100/1400	Map	Marks and Spencer
1200/1500	Leon King	Cecil Gee
1230/1430	Batterie	Peter Jones
1230/1430	Leonard Ng	Orange
1300/1530	Who Will Miss Mary?	Jaeger
1330/1630	Cathy Burton	Virgin Megastore

Tuesday 18 February 2003

1100/1400	Anna Krantz	Marks and Spencer
1200/1500	Parks and Gardner	Cecil Gee
1230/1430	Interceltique	Peter Jones
1230/1430	The Voltaires	Orange
1300/1530	Eva Katzler	Jaeger
1330/1630	Karen David	Virgin Megastore

Wednesday 19 February 2003

1100/1400/1600	Hugo Eltzalde	Marks and Spencer
1200/1500	The Brudenell Groove	Cecil Gee
1230/1430	Oduo	Peter Jones
1230/1430	Azrah	Orange
1300/1530	Rosie Brown	Jaeger
1330/1630	Mozesnine	Virgin Megastore

Thursday 20 February 2003

1230/1430	Celloman	Peter Jones
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