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music week

Embargo breach prompts talks

by Joanna Jones

Record companies and retailers are to hold talks on retail breaches of new releases embargo after hundreds of copies of the new Metallica album went on sale early in the UK.

The breach became a global issue after a copy of the St Anger album, which was leaked early by one retailer, was leaked onto the internet by a fan.

The early sales of the album - which had been brought forward from its more typical Monday release date to the previous Thursday - are set to bring to a head the issue of retailers selling albums prior to their embargo.

Bard operations director Paul Quirk, who also serves on the Bard/BPI liaison committee, says, "Both the Metallica leak and the general issue of early deliveries will

be items for discussion both at the next Bard council meeting on July 5 and the BPI/Bard on September 12, but I should think there will be discussions before then."

The Metallica album had been delivered to wholesalers as early as the previous Friday (May 30), while it was sent to other outlets between Wednesday and Friday with Universal informing retailers verbally, in writing and via despatch notes that the release was being brought forward from Monday, June 9, to Thursday, June 5. Some retailers were informed as early as Wednesday, June 28 of the change.

Mercury UK was told on the Tuesday, two days before the album's new release date, that there had been an internet leak and that some sales had been detected. A fan even boasted via the Metallica website that he had



Metallica: release date confusion

bought the album early. Mercury joint managing director Greg Castell says it is looking into the leaks. "All UK retailers and wholesalers who supply on our behalf have signed an agreement with Universal that they will not sell records before the release date," he says. "We greatly regret that not everyone managed to abide by their

contracts on this occasion."

Safeway, one of the offending retailers, says it broke the embargo "inadvertently" and that some stores did not adhere to an additional internal e-mail, which explicitly stated the album should not be sold before Thursday, June 5.

Safeway music buyer Ria Forristal says the confusion arose when the release dates were brought forward at short notice. "We absolutely do not condone the breaking of embargoes," says Forristal. "This was a genuine mistake by a few stores as a result of the change in release dates. We support and realise the importance of complying with release dates."

Bard chairman Bob Lewis says it is up to record companies to enforce their agreements by withdrawing early deliveries from

offending retailers. "When the original deals were negotiated on early deliveries about six years ago, wholesalers agreed with record companies that should their customers transgress then they would take action against them to stop early sales," says Lewis. "Otherwise, what is to stop any retailer selling early? Chaos would ensue."

EUK sales and marketing director Paul Ludlum says the Metallica breach highlights the challenges for retailers handling a Thursday release changed at short notice.

Woolworths and MCV head of commercial Jim Bachelor, who had stores among those breaching the embargo, says, "If a release is shipped early and you put it out straight away, that is anarchy and that is not a place where we want to be."

Former All Saint-Melanie Blatt (pictured) makes her return to music this week when her debut solo single is released to radio.

Due for commercial release on August 4, the Brian Higgins-produced single *Do Me Wrong* is the first track to be lifted from Blatt's forthcoming, as-yet-untitled, solo album, most of which has been written and produced by Blatt and her partner and former Jamiroquai bassist/co-writer Stuart Zender. Among the standout tracks set to be included on the album include the jazzy *I'll Be There and Blue*, an orchestrated downtempo epic. "The vision for this album is very much to make an international sounding record," says WEA/London A&R manager Steve Allen. Blatt's last single release was a collaboration with Artful Dodger on the track *Twenty Four Seven*.



Mobile downloads ready by autumn

Mobile phone operator O2 has joined entertainment retailers' association Bard, in preparation for the launch of a service offering downloads for sale over mobile phones this autumn.

Following trials in the UK and Germany using content from BMG, a range of other copyright owners have also now signed up for the service. Aim, Sony, Universal and Warner are among the latest companies working with O2 on the development of the trials.

O2's service allows customers to use free airtime to browse and listen to 30-second clips, before downloading tracks onto a Windows-style player for a track-by-track fee, expected to be in the region of £1.50. The player will retail for



Evanescence: part of mobile trial

around £100. Evanescence's number one single *Bring Me To Life* is among the chart hits currently available to the 300 consumers involved in the trial, which utilises user-friendly charts - supplied by MTV - to highlight the material available.

O2 head of music Leslie Golding

says. "Following extensive discussions with the music industry, O2 is delighted to have so many key partners joining the trial. We are excited that O2 is serious about the music space and are looking at facilitating downloads of music in a controlled environment to paying customers."

Warner Music International marketing planning and new media director Pete Dowton says, "We have been astonished at the ease with which this service works in giving people an instant consumer experience while still protecting the rights of artists. It works on very low-end handsets, which means consumers won't have to invest much to use the service."

Music DVD set for further boost as chart rules relax

The chart rules have been overhauled to reflect the growing importance of music DVD both as an additional new format and as a bonus extra.

New rules, which are being trialled until the end of the year, will erase an anomaly which earlier this year prevented sales of WEA London's *Zwan* album from contributing to its chart position.

The changes - a permanent decision on which will be made in the autumn - mean that bonus DVDs will be able to feature unlimited content as long as the bonus DVD is not previously been released separately and that at least 80% of the CD tracks appear on the DVD.

The changes also mean that the sales of a CD album and its associated DVD can be combined to contribute towards an album's chart position. This is only allowed if at least 80% or more of the tracks on the CD appear on the DVD format and if the DVD has a maximum duration twice that of the audio release. However, any music DVDs whose sales are combined with an associated CD for the album's chart will not be eligible for the music-DVD chart.

In both cases, additional multi-



Zwan: deemed ineligible for chart media content can also be added, including one hyperlink connecting to an artist-brand-related microsite, one screensaver, images, text and one computer game relating to the artist or brand.

News of the rule changes came last week as new research, conducted by RDSI Research on behalf of EMI, Universal and Warner Music Vision highlighted high-profile in-store promotion for new releases, a broader range and racking alongside CDs as key future drivers for sales of music DVDs.

The research was unveiled as Warner Music Vision's Led Zeppelin DVD set continued to establish itself as one of the fastest-selling music DVDs of all time. The set sold in excess of 50,000 units in its first fortnight on sale, even outstriking its CD counterpart in its first week at retail.

newsfile

POLICEMAN FIRED OVER MUSIC, VIDEO AND GAMES COUNTERFEITING
A detective constable has been fined £1,500 and ordered to pay £985 costs after pleading guilty to six charges of copying and selling counterfeit music CDs, DVDs and computer games. Mold Magistrates Court heard last Monday that Thomas Alexander Hill from North Wales had been running a commercial counterfeiting operation from home and advertising it on his own website. He was arrested after an MCPS anti-piracy unit investigation.

SANCTUARY ON A ROLL AFTER MAJOR PROFITS RISE
Sanctuary has now reached critical mass across most of its operations, apart from publishing, according to executive chairman Andy Taylor (pictured), who unveiled a 36% rise in pre-tax profits to £6.4m last week. The interim figures, for the six months to March 31, 2003, also show group turnover up 31% to £65.5M. Management, touring and merchandising are proving to be a goldmine for the Sanctuary group, which derives less than half its revenues from sales of recorded music. Taylor says the group will only look to acquire publishing rights "if the price is right", having reached a situation where revenue streams easily cover overheads across the rest of the business.

IMPALA HOLDS DISCUSSIONS WITH EU OFFICIALS
Independent music association Impala last week held a two-day summit in Brussels, with meetings, presentations and a dinner with EU officials and MEPs. Among topics discussed were market access, collective licensing and reducing VAT rates on recorded music.

MOBO WINNER TO RECEIVE ISLAND RECORDING DEAL
The winner of the Mobo Unsong tour, due to be announced at London's Sound venue on July 9, will land a recording deal with Island Records, as well as a management deal with Shalt! Global. The winner will perform at the September Mobo Awards event.

BOWLES TO RUN EXPANSION OF HMV AND WATERSTONES
HMV Group has made its first appointment across the HMV and Waterstone's chains to co-ordinate the expansion of the two brands. HMV Europe head of property Mark Bowles is taking on the additional responsibility of head of property for Waterstone's. HMV Europe managing director Steve Knott says the move makes sense as the two brands share many synergies on property.

OBSERVER SET TO LAUNCH MONTHLY MAGAZINE
The Observer plans to launch a music magazine this year to sit alongside its existing *Observer Sport* and *Observer Food Monthly*. The *Observer Music Monthly* will be edited by Caspar Llewellyn-Smith, previously assistant editor of the *Telegraph Magazine*.

NEW CLASSIC-FM DRIVETIME PRESENTER TO BE ANNOUNCED THIS WEEK
Classic FM managing director Roger Lewis (pictured) says he expects to make an announcement later this week about the station's new weekday drivetime presenter, following the sudden elevation of Simon Bates to replace long-serving Henry Kelly. Mark Goodier would oversee the programme last week, although Lewis will not be drawn on whether he is a candidate. On Kelly's ousting, he says, "We're in a position of great strength so now is the time to make a bold move to take the station to the next level."
● See Classical, p.9.

mw playlist

- THE KOREANS** - Machine Code (Drowned In Sound) This brilliant four-piece live, work and play under a railway arch in Camberwell. This limited release is an electrifying glimpse into their strange world (single, July 21)
- THE THRILLS** - So Much For The City (Virgin) Whether you are spending it in the city or at a festival, this band are likely to be the soundtrack to your summer (album, June 30)
- BUTTERFLY BOUCHER** - I Can't Make Me (A&M/Polydor) Melodic pop with a twist from multitalented Aussie, who is sure to be one of radio programmers' darlings of the year (single, September 22)
- LONGVIEW** - Further (134th Floor Recordings) The melodic revolution is coming and Radio One has just added its support to these MW regulars (single, July 7)
- DIDD** - White Flag (Cheeky) Uplifting ballad heralding the welcome return of the UK's rising female singer-songwriter (single, September)
- MCKAY** - Take Me Over (Go Beat) Following Tili Hinn and the band's self-titled album, this summery groove uses a sample from the reggae standard Double Barrel to great effect (single, August 11)
- KINGS OF LEON** - Youth And Young Manhood (Handemund Records) These sidburned blues-rockers from Alabama are clearly the real deal, based on this relentless, rootsy set, which comes hot on the heels of the scorching *White I Saw single* (album, July 7)
- BLACK REBEL MOTORCYCLE CLUB** - Take The Hammer On (Virgin) This smouldering second album sees the band return in fine form (album, August 25)
- COLDER** - Again (Output) Stark, dubby, industrial pop that offers genuine originality; this stands head and shoulders above certain other punk-funk charts (album, June 23)
- RELAXED MUSCLE** - Billy Jack (Rough Trade) Already the subject of a tabloid frenzy, this single sees pop ghoul Darren Spooner in fine form (single, July 28)

European decline prompts fall in members' payments

by Paul Williams
MCPS is expecting a DVD boost to its revenues this year, after 2003 income took a battering from falling CD sales.
Newly-published figures show distributors to composer, songwriter and music publisher members fell 2.4% year-on-year to £221.4m for the 12 months to December 31, 2002, mainly because of the falling audio music market on the Continent.

However, MCPS 2003 statistics do not include DVD revenue because of the long-running dispute between the society and the BPI over a royalty rate. Figures for 2003, due to be released in a year's time, will carry DVD income for the year, plus any back claims, even though a conclusion to the dispute may not have been reached by then. MCPS has set a DVD1 licence royalty rate of 10% for DVD-video music products.
The first four-quarter 2002 for audio sales made up some of the shortfall in sales experienced in the opening three quarters, notably from Continental markets. But MCPS executive director Sandra

| MCPS AND PRS 2002 REVENUE | | | |
|---------------------------|-----------|-----------|----------|
| Licensing revenue | 2002 (£m) | 2001 (£m) | % change |
| MCPS | 221.4 | 226.8 | -2.4% |
| UK public performance | 99.0 | 91.5 | +7.1% |
| UK broadcast | 84.6 | 86.4 | -2.1% |
| International | 85.8 | 77.0 | +11.4% |
| Total | 268.4 | 254.9 | +5.3% |

Source: MCPS/PRS. Figures cover the year to December 31 2002.

Cox notes that UK royalty collections and distributions were in line with the year before.
The rise in CD shipments in the UK last year was coupled with heavy price discounting in stores, although publishers were protected by this as their royalty rate is calculated on the published dealer price of a product, rather than on the price at which a release is actually sold into stores.
MCPS also lost £150,000 because of the end of a data-supply agreement with PPL, which now sources information from its own C&C system. Its income from interest fell around £400,000 because of lower rates and faster royalty payments, but the society did manage to reduce its costs over

the year by 0.5%, while the cost-to-income ratio of the MCPS/PRS Alliance again remained at 11%.
In contrast to MCPS's revenue drop, PRS reports a 5.3% rise in revenue for 2002 to £268.4m, even though the cashflow from broadcasting slowed because of the continuing downturn in ad revenues with UK commercial radio. This resulted in a 2.1% drop for UK broadcasting revenue for the year to £84.6m, although this was offset by revenue rises from UK public performance and international.
PRS's UK radio performance revenue rose 7.1% on the year to £98m, which executive director John Axon says is "compelling evidence" of the worth of the society's investment in its systems in the sector.

New blood's strategic plan to reposition in The City event

In The City is promising a new-look convention this year after bringing "new blood" into its management team to conceive a three-year strategic plan for the event.
The 12th annual ITC, which takes place in Manchester from September 11-16, under the theme "Retaking The World", is implementing several key features this year to rejuvenate and reposition the event to reflect industry changes over the past few years.
Rose Marley, who runs Silk Studios in Manchester, is one of six new faces brought in to join the existing team, including founders Tony Wilson and Yvette Livesy. Wilson says the exercise is to rebrand ITC and reflect the changing music industry. "We are getting loads of new blood to bring new fresh ideas to ITC," he adds.
Marley, who becomes chief operating officer, is one of the architects of the plan, which will see



Wilson: bringing in young blood

changes this year. These include closing streets to traffic in Manchester's Northern Quarter and opening shops and cafés there through the evening. She also aims to double the public attendance from around 25,000 to 50,000.
Marley concedes that the new team has been put in place because of poor attendance last year, and says it is determined to "build an event for the UK industry that becomes a talking-shop".

Radio One makes weekend changes

Spoony is taking over Radio One's Saturday and Sunday breakfast shows as part of a rationalisation of the station's weekend schedule.
Spoon, currently presenting on Sunday mornings as part of the Dream Team, will succeed KC in the 7-10am slot on Saturdays and Sarah H at breakfast on Sundays from September. At the same time, Colin Murray and Edith Bowman's 10am-12pm Saturday programme will be extended to Sunday mornings, replacing The Dream Team.
Radio One editor of mainstream programmes Ben Cooper says the changes are to bring harmony to the schedule. "Programming at the weekends will be easier now for listeners because there will be one breakfast show with the same presenter and the same mid-morning programme," he says.
Cooper says Spoony has emerged as the "natural man-in-charge presenter" of The Dream Team, whose 1.3am Monday show will continue after the shake-up.

'Super council' is proposed to unite industry

A firm is proposing the creation of a forum to tackle issues affecting the entire industry, bringing together representatives from leading trade organisations and music companies.
The new body, dubbed the "super council", would be accessible to all areas of the business, from publishers, promoters, managers and major and indie labels.
Beggars chairman and outgoing AIM board member Martin Mills, one of the architects of the super council, says the music business forum (MBF) - the working party which includes the BPI's Andrew Yeates, BMA's Frances Lowe and Mike Savelle - could provide the founda-



Mills: MBF could be forum foundation

tions of the new body with the addition of "principals" alongside the bureaucrats.
"The MBF has administrators, not principals, the people who run the music companies," he says. Mills envisages a structure under which

the head of each trade body would be given a position in the super council alongside a chief executive from one of its member companies.
Existing trade bodies would remain in place in some form to fight issues where differences remain. "The super council would identify areas of common interest and deal with them," he says. "But areas where we can't agree, such as reversion of copyright, would go back to the individual bodies for them to argue their cases."
Yeates says the MBF has been successful in promoting a cross-section agenda. He supports in principle anything to co-ordinate the full range of music industry voices.

Twenty-year-old singer-songwriter Mark Joseph (pictured) made it onto the front page of *Music Week* earlier this year when his self-distributed single *Get Ready* charted inside the Top 40, despite the fact it was being stocked in just six virgin stores, with Joseph and his father-manager Stefan Muznyal hand-delivering the copies themselves. Joseph played 14 hour-long sets over three days in various shopping centres in Milton Keynes to promote the single. The stunt has paid off for the artist, who has now secured a deal with Christian Tattersfield's Warner imprint 14th Floor Recordings, although his material will be marketed under the Mark Joseph Records label, in keeping with the entrepreneurial spirit of the project. Joseph's first release for 14th Floor, titled *Fly*, will be single on August 4, followed by his album *Scream* on August 18.



New structure at Mercury sees roster split into three streams

by Martin Talbot

Mercury Records is restructuring around three label streams following a frantic period of signings activity.

The new label company is being formed around three streams based on genre lines:

- Fontana, which will focus on pop repertoire;
- Mercury/Vertigo, which will house the label's established star acts as well as its rock acts;
- Def Jam UK, which will provide a home for R&B, urban and hip hop.

The company shape has been developed to provide defined homes for the various streams, which the company wants to be involved in. Acts such as Darius, the Fame Academy acts and Lisa Scott-Lee have started going through Fontana in the past month, alongside Richard Park's The Park Record Company and Seniors Records.

Eilon John, Texas, Shania Twain and Def Leopard will continue to go through Mercury, with Metellia, the



Mercury team (L-R): Barker, Castell, Jagger, Lilywhite, Marshall

Rapture and other alternative rock acts appearing on the Vertigo imprint. 13 Amp will also go through Mercury. Recent months have seen a frenzy of artist signings with new deals bringing in 13 Amp and acts including The Rapture, Razorlight, Canadian hopefuls Broken Social Scene, Funjabi Hit Squad and Fake Idols.

In parallel, the senior management of the company – which saw joint MDs Steve Lilywhite and Greg Castell joined by Matt Jagger as executive vice-president, reporting to Lilywhite, in January – has been reinforced by

the arrival of Adam Barker as director of legal and business affairs, while Richard Marshall has joined as director of marketing. Barker and Marshall have joined from Ministry of Sound and WCA London respectively.

Castell says, "It has been about completely changing the culture of the company for the modern record business. We feel we have created a new infrastructure to sign and break new UK and American acts.

"What we have been doing this year is looking at the structure of the company in terms of domestic A&R and adding more people to the company in marketing and promotions, to make sure that we can deal with all the opportunities that we create."

Lilywhite, who points out the company is still looking to sign further acts as they arise, says that the Mercury A&R team has also been reinforced with the arrival of City Rockers' head Phil Howells and former B-Unique scout Jonny Simons, and that he is looking

Ministry bails out of publishing ventures

Ministry Of Sound is in the process of overhauling its music publishing interests, which include Brian Rawling's Metropolis venture and B-Unique Music.

The company's in-house publishing roster, including rapidly rising Scottish trio Biffy Clyro, Kinesis and British rapper Blade, have parted with the company along with A&R manager Ewan Grant.

Grant is taking all the acts to his new independent venture Death Or Glory Music, which will be developed to include management, records and publishing operations.

Ministry is also understood to be negotiating to terminate its existing five-year deal with Metropolis Music.

m w comment ACTION NEEDED ON EMBARGO BUSTERS



Record release embargoes, and the regular breaches of them, have long been a thorny issue. But the full implications over there in the high streets are rarely recognised by those working in comfortable offices in London.

To any independent retailer, embargo-breaking rivals are irritating, embarrassing and can be commercially crippling. Imagine the scenario. You are a small independent store, specialising in alternative and rock material, based in a medium-sized provincial town.

Business is tough. And the hotly-anticipated new album by a big act, which precisely matches your usual customer profile, is a key release for the spring. So you order 30 or 40 units and wait for a rare boost to sales.

Then, two or three days before release, potential customers come into the store and tell you that they've just seen the album on the open sale, in the local supermarket or non-specialist store.

Not only do you, as a retailer, feel stupid, but you cannot offer the same product, you are losing sales as every day goes by. And, to add insult to injury, you are too afraid to renege and follow suit because you know that the record company behind the release would come down on you like a ton of bricks if you follow suit and break the embargo.

Of course, some independent retailers do break embargoes. But it is only fair that any retailer which breaks the release-date embargo should be penalised, from the smallest independent

through to the largest supermarket.

How can they be penalised? Simple. Well, for a start, any retailer who breaks the embargo by selling a substantial number of copies or does so on a regular basis – there will always be the occasional mistake, of course – could have early deliveries withheld for a week. Or, break the embargo on one big act and you lose early deliveries on the big act on the same label or in the same genre.

The reality is that while it is simple and easy to penalise an independent retailer, it is a far bigger deal to do so to the likes of a Sainsbury's, Asda or Safeway. But there is no point in having regulations if they are not policed.

Last week's Metallica leak was a completely different context to the issue. If a consumer can buy a new album and distribute it worldwide over the internet before its official release date, he effectively renders the project's huge marketing, highly co-ordinated anti-piracy online campaign meaningless.

It turns what many think of as a parochial, slightly irritating detail into an issue of international proportions.

Hopefully, it will also force record companies to take action where action is urgently needed.

Martin Talbot
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OD2 gains edge in online market after major deals

OD2 has become the first online music distribution platform in Europe to offer a full complement of legitimate digital music across the majors after striking a deal with Sony.

The agreement unlocks repertoire from the likes of Jennifer Lopez, Michael Jackson and Kelly Rowland and will result in 7,500 tracks from 60 artists being incorporated into OD2's catalogue over the next six weeks, bringing its total offer to more than 200,000 tracks.

Musi from Sony artists will be available to UK customers via OD2-powered services including dotmusic, MSN, Freezone, MTV, Ministry of Sound and HMV.

OD2 has already signed deals with BMG, EMI, Universal and Warner as well as a host of independent labels via an agreement with Aim. It is the latest development in a rush of online activity by the majors in the wake of the launch of Apple's iTunes service in the US.

OD2 CEO Charles Grimdale says



Awerdeck signed up with five majors

the deal makes a "major milestone" for the legitimate online industry. "The first hurdle any retailer has to overcome is offering what the customer wants," he says. "We can offer consumers true choice, as well as superior quality files – two essential planks in our fight to promote legal digital music."

OD2 sales marketing director Edward Awerdeck says the past three years have been a "beta test" for the service, but now the aim is to roll out deals with Sony across Europe. "It's taken three years for everyone to be comfortable with a business model that is sustainable," he adds.

Music Week recruits web editor as July 7 website launch nears

Music Week has hired an online editor to oversee the magazine's new website, MusicWeek.com, which will be unveiled on July 7.

"Nicola Stadio joins Music Week after four years in the music industry as editor of Clickmusic.com and Channell.com, with the brief to edit and manage what is designed to become the definitive online information source for the UK music industry.

The site, which is currently in the final stages of construction, will be available to Music Week subscribers only via password access. Details on how to access the site will be mailed to subscribers during the next two weeks.

Besides daily news, the site will include the latest sales charts, an extensive range of radio and TV airplay charts and playlists, as well as up-front and historic new release information and an archive of news from

MUSICWEEK.COM

- daily news
- sales charts
- radio/TV airplay and playlists
- new release information
- news archive
- regularly updated Music Week Director

Music Week magazine.

The site will also offer access to the full database of 15,000 contacts as featured in *Music Week's* annual Directory, searchable by company and refreshed on an ongoing basis throughout the year.

Music Week editor-in-chief Ajax Scott says, "We are delighted to welcome Nicola, who brings a new area of expertise to the MW team. Her arrival and the launch of *MusicWeek.com* represent another significant step forward for *Music Week* as we prepare for magazine relaunch and redesign of the magazine next month."

Development back in vogue as UK bands look to long-term campaigns

by James Roberts

Travis and Stereophonics may be more influential than many people in the music industry would want to give them credit for.

Although both bands made strong inroads with their debut releases, it wasn't until the release of their second albums that both acts stepped up to the multi-platinum division they inhabit today.

Now it seems their slow-build success is inspiring a new wave of development at UK record companies, which in itself is proving to be antidote to the short-termism of the late 1990s.

This summer the next generation of UK bands, such as The Coral, The Cooper Temple Clause and Lostprophets, are preparing to release their second albums to solid fanbases, already established through extensive touring and sales of 250,000, 75,000 and 110,000 of their respective debut albums. With the likes of Kosheen and Haven also plotting imminent returns with follow-ups to well-received debut albums, 2003 could be the year of the second album. Subsequently, a new wave of acts have a shot at joining Travis and Stereophonics as home-grown multi-platinum acts.

A host of newer acts, such as Dublin's The Thrills, are also benefitting from a similar long-term strategy by their label, Virgin Records UK. Having released a string of two-key singles, the focus has been on building their reputation without the pressure of scoring chart hits.

"A lot of labels have been forced to bring back to the old way of breaking bands after losing so much money on quick-fix signings," says Virgin A&R manager Nick Burgess, who signed The Thrills in 2002.

"If you sign great acts in the first place you don't have to work at forcing them down people's throats," he says.

THE CORAL MAKE SWIFT EFFORT TO BUILD ON FOUNDATIONS

Although it is just 18 months since The Coral signed to Sony Music via their label, Deltaonic, the band are already preparing to release their second album for the major.

"The band really wanted to release the second album quickly, so as a business it is us that needs to be flexible enough to accommodate their turnover of material," says co-manager and head of Deltaonic Alan Willis.

"With a band like The Coral, it is more about telling them they have to stop recording now. They have already recorded eight songs for the album after it is," adds the label boss.

The Coral's second album, *Magic & Medicine*, due for release on July 29 (preceded on July 14 by the single *Pass It On*) comes almost precisely a year after their anonymous debut that earned the band the reputation as one of Britain's brightest hopes for the future.

"We were aware that the first album was laying the foundations for the future but, to be honest, it was more important to make a great record that people recognised," says Willis. "It was their festival appearances last summer that really consolidated

THE THRILLS: WEST COAST WORSHIPPERS



The Thrills' admiration for The Beach Boys was one of the reasons that they decamped to America's West Coast late in 2002 to record their debut album, *So Much For The City*, which is scheduled to be released on June 30.

Recorded at Sound Factory in Los Angeles, the set was produced by Tony Hoffer, who has previously worked with the likes of Ali, Beck and Supergrass.



Virgin's head of media, Steve Morton, says there has been little pressure to secure airplay of the early singles. "The first single, Santa Cruz, was about starting to build the band without the pressure of airplay or playlists," he says.

"With the second single, *One Horse Town*, there was no pressure on the likes of Radio One to play it, so, when it charted at 18 without heavy radio support, it proved that touring and building the band in a natural way was working."

The band began 2003 named as one of *Music Week's* Future Heroes, then quickly won friends as the opening band on the *NME* tour alongside The Polyphonic Spree.

A low-budget video (costing just £2,000) to accompany their second single, *One Horse Town*, helped the single enter the top 20, after which in the band made their first appearance on *Top Of The Pops*.

That success prompted other media to support the band with their follow-up single, *Big Sur*, which yesterday (*Sunday*) was on course to make a healthy dent in the singles *Top 20* chart. The record is being supported at a wide range of

stations, including Radio One, Radio Two and Xfm. Even Capital playlisted the single, something the station rarely does for emerging guitar bands.

"The growth in support has actually happened much quicker than we thought it would," says Burgess. "People have really got behind the band's identity, which is really strong because it is genuine," he says.

A key part of The Thrills campaign has been their touring schedule, which has driven awareness in the band.

"It is really important that the band find their own audience as opposed to always being a support act, which is why they have done very few support slots over the past year," says agent Russell Walters of The Agency.

With the band attracting fans through gigs and *Big Sur* now bringing the band mainstream media awareness, anticipation for the debut album, *So Much For The City*, is growing.

Due to be released on June 30 (following an appearance at the Glastonbury Festival) the album is already emerging as one of the landmark debut albums of the year.

By the time The Thrills play a support slot for *The Rolling Stones* in London in August, there should already be a healthy following for the band, which will grow with the release of subsequent singles as part of the campaign.

"Now is the time to start to push the button, which will make the album the breakthrough record of the year," says Virgin managing director Phillippe Ascoli.

"To go for the big single and big video can kill a band at the start. It is different with straight rock, but the only way to work a band like this is through a long campaign," he says.

THE COOPER TEMPLE CLAUSE EFFORT TO BUILD ON FOUNDATIONS

Although it is just 18 months since The Cooper Temple Clause signed to Sony Music via their label, Deltaonic, the band are already preparing to release their second album for the major.

"The band really wanted to release the second album quickly, so as a business it is us that needs to be flexible enough to accommodate their turnover of material," says co-manager and head of Deltaonic Alan Willis.

"With a band like The Coral, it is more about telling them they have to stop recording now. They have already recorded eight songs for the album after it is," adds the label boss.

The Coral's second album, *Magic & Medicine*, due for release on July 29 (preceded on July 14 by the single *Pass It On*) comes almost precisely a year after their anonymous debut that earned the band the reputation as one of Britain's brightest hopes for the future.

"We were aware that the first album was laying the foundations for the future but, to be honest, it was more important to make a great record that people recognised," says Willis. "It was their festival appearances last summer that really consolidated

PATIENCE PAYS OFF FOR THE COOPER TEMPLE CLAUSE

It may be still untitled but expectations for the second album from The Cooper Temple Clause are already growing. Due for release in September, following the single, *Promises Promises*, on August 25, it will take the band to the next step of their career. For their label, BMG, it is a homegrown success story building over a long period. "I can't speak for any other labels, but I don't know any other way of doing the job," says rock/alternative marketing manager Richard Connell.

"I have been at places where we were forced into the 'quick-hit' and all it does is make everybody look like idiots — most of all the bands. I am happy that at BMG we are now on second albums from The Coopers, Electric Soft Parade, Tom McRae and Kosheen. It's not a strategy, it's just the correct way of building careers for the bands and everybody that works so hard at the label," he says.

BMG will be looking to use the 75,000 UK sales for the band's debut as solid starting block for the follow-up album. "I truly believe that The Coopers are on the brink of cementing their reputation as among the most important bands in the country," says Connell. "The first album was just stage



people's hazy picture of what they are about." The ongoing development of The Coral's second album, letting the group's creative juices flow, while carefully choosing promotional work that matches the band's strong vision. "Less is definitely more with this band," says Willis. "Everything about this band is about understatement. It's the whole play on the album and is where their heads are at," he says. "Sony understands so much more now about how to promote The Coral, what they should do and what they shouldn't. Everyone knows each other now so it will be easier."



one of a long-term partnership with The Coopers and we do very much see it as that. The success we had has built strong foundations and ignited a fan-base that remain with the band now and for a long time — there are no short-cuts to that."

The band have just completed a UK tour in preparation for the album's release. They are also due to play at Glastonbury and a special show in their hometown of Reading. A further major UK tour in October will take place to coincide with a second single lifted from the album.

EMI to focus on new releases from Blue and Atomic Kitten

By Joanna Jones

New albums from Blue and Atomic Kitten and a greatest hits collection from the Chemical Brothers were among forthcoming key priorities unveiled by EMI UK to its worldwide affiliates at last Monday's annual conference in Barcelona.

EMI Recorded Music UK & Ireland chairman and CEO Tony Wardsworth, Capitol Music UK president Keith Wozanroff, Virgin UK managing director Philippe Ascoli, Inriscord Records managing director Hugh Goldsmith and senior vice-president of international marketing EMI Recorded Music UK Mike Allen presented the line-up to country and label heads from EMI's affiliates around the world at the city's Hotel Art.

"The UK firm forms a central part of the company's international repertoire. That puts us in a great position because people pay a lot of attention," says Allen. "The meeting underlined how, after a period of



Blue: November album key priority

massive change in the past 12 months, the UK operation is an incredibly stimulating place to be."

Capitol UK's autumn releases included fresh material from a mix of heritage acts and newer talent, with a new yet-to-be-titled Starsailor album scheduled for release in mid-September. A new album from John Cale (title and date tbc) is also on the autumn schedule, alongside Iron Maiden's as-yet-untitled set, due for release in early September. R&B singer Jamella has returned from a two-year absence with her

new release entitled Beauty And The Beats, set to drop in the second half of the year, while Manchester outfit Alfie's Ken Nelson-produced first album for the company is expected in the autumn.

Meanwhile, Capitol UK highlighted ongoing campaigns for Athlete, Blur, Coldplay, Hell Is For Heroes, Skin and Robbie Williams, and Radiohead's *Hail To The Thief*, given a global release last week.

The Williams album Escapology's third single, Something Beautiful, is being given to radio in international markets except the US, where the next album track to be worked is still to be confirmed.

Coldplay, who were scheduled to play at New York's Madison Square Garden last Friday night, will have A Rush Of Blood To The Head's fourth single, God Put A Smile Upon My Face, issued in August, as their tour continues in the Asia-Pacific region over the summer and Latin America in early September. A

Coldplay DVD is also expected before the end of the year.

Virgin UK presented the debut offering from new act Ilya and Richard X's first Virgin album, Richard X Presents His X Factor Volume 1, due for release on August 18, and a Chemical Brothers collection, which is due on September 22. The company wants to build on Melanie C's European airplay success for her On The Horizon single, while France is showing interest in Audiolubi's Ego War album.

Allen says The Thrills, whose debut album is currently being shipped internationally, are set to focus on selected European markets and Japan for the remainder of the year before launching an assault on the US in 2004.

Hugh Goldsmith earmarked as key priorities new albums from Atomic Kitten, penned for October and Blue in November while introducing international affiliates to new acts Speedway and Javine.

US chartfile WARNERS BOOSTED BY METALLICA PLOY

Becoming the 10th different number one album in as many weeks – the longest such sequence since 1974 – and the fourth in a row to be topped by a rock act, Metallica's (pictured) St.

Anger sold more than 417,000 copies in two days following its Thursday release. In short-term days earlier than planned, to thwart bootleggers, it is the metal veterans' fourth number one and its early release prevented Jewel from debuting at number one with her new set, 0304. Jewel's album sold more than 143,000 to debut at number two and there are also 100 debut debuts for Train's My Private Nation (number six, \$7,000) and the Lonestar's hits set From There To Here (number seven, \$6,000). Although

Metallica are a Universal act in the US, they are also Warner Music's Elektra imprint in the US, while Jewel is on sister label Atlantic. They are among eight Warner Music albums in the Top 20, helping it to achieve a 27.24% share of the Top 200 last week – its best result for seven years and the first time any firm has bettered Universal in weekly market share since November 2001.

In keeping with recent trends, last week's number one – How The West Was Won by Led Zeppelin – suffers a big drop, sliding to number nine, with week-week sales off by 51% at 75,500.

After 14 US chart albums with 20 Depeche Mode, Dave Gahan makes his solo debut with Paper Monsters. The only new entry by a UK act among 17 first-timers on this week's chart, it sold just 8,300 copies to reach 127 on the chart, while stalling in fourth place on the Heatseekers chart (for new and developing acts outside the Top 100). Gahan's sales are disappointing compared with Depeche Mode's last album, Excites, which debuted at eight in June 2001 on first-week sales of 115,000.

Although their tracks on the Hot 100 singles chart appear to have peaked, two Brit acts – Coldplay and Daniel Bedingfield – have had good weeks on the album chart. Coldplay's A Rush Of Blood To The Head improves 19.4% despite selling marginally fewer copies – 43,418 against the previous week's 43,485 – as does Bedingfield's Gotta Get Thru This, which climbs 64-58 on a 4.6% weekly Anglo-US week-on-week.

Finally, Anglo-Australian classical crossover queens Bond's (pictured) latest album, Shine, registered a 493% increase in sales last week and jumped 5-2 on the Classical Crossover chart, while re-entering the Top 200 at 178. Its sales were driven by the band's Miss Universe pageant performance, which drew a 12.1m TV audience last week.

Alan Jones

UMI founds media and tech division

Universal Music International has formed a new technologies and media division, bringing together Universal Mobile and the functions of Universal Music elabs outside North America.

Headed by Boyd Muir, UMI executive vice-president and chief financial officer, the new division will see wider responsibilities for elabs' international operations, given to Barney Wagg, vice-president of Universal Music elabs. He will report to Muir and Larry Kenswil, president of elabs at Universal Music Group in the US.

From July 1, Wagg will also assume the responsibilities of e-commerce vice-president Ian Moss, who is leaving UMI to become a partner in Terra Firm Management.



London-based label Doublethink is focusing on a regional tour and three London gigs to launch Australian rock act Motor Ace (pictured) in the UK, leading to the release of their single Carry On on July 28. The Melbourne four-piece, who scored a 10 hit in the Japanese International chart with Carry On and a number one with parent album Shoot This in their home territory, are set to play London's Barbry, Metro and Water Rats venues on July 15, 16 and 17, alongside press and radio promotion in support of the single. Shoot This follows on August 25. Doublethink label manager Paul McKeassey says, "It is a modern rock-sounding track and we have had some really positive feedback from UK radio already." Meanwhile, another Australian act on their roster Machine Gun Fellatio are also set for a UK push with the release of their Impossible Love EP at the end of this month.

Virgin boosts Best of British in the US

Live performances from Daniel Bedingfield and Turin Brakes this month are to throw the spotlight on Virgin Entertainment Group North America's biggest campaign to push UK music across the Atlantic. An in-store appearance from Turin Brakes on June 20 and the Virgin Megastores-branded event with Daniel Bedingfield at Bloomingdale's in New York later in the month will form the core of the live leg of the Best of British campaign, which is running in all 23 of the retailer's North American stores until the end of this month.

The campaign covers 300 new and catalogue music titles, 250 DVDs and 60 books that are being offered at special prices throughout the month. A 12-track gift-with-purchase CD sampler, compiled by EMI special markets division, includes tracks by David Bowie, Talk Talk, Duran Duran as well as an acoustic version of Dirty Vegas's Days Go By. As well as the sampler, a number of albums by British artists who do



Best of British: US campaign

not have Stateside distribution are being flagged up to customers via listening posts and additional information in-store.

Virgin Entertainment Group North America's product and marketing senior vice-president Dave Alder says the retailer has worked with UK distributor Windsong to offer titles not available in the US, including Shaun Escoffery's Oyster-issued debut album.

This year is bigger in terms of the breadth of artists covered," says Alder. "A lot of emerging

EMERGING UK ARTISTS FEATURED IN THE CAMPAIGN

Blue Foot Project – Brave (Chocolate Fireguard)
Soave Kinch – Conversations With The Unseen (Dune)
Magic Car – Yellow Main Sequence (Tiny Dog)
Gotta Get Thru This – Shaun Escoffery (Oyster)

British artists find it challenging to receive quality radio play in the States. We are holding strong with our commitment to fill a gap that radio has not been supporting."

Backed by a national print and radio advertising campaign, the Best of British promotion includes a scan-and-win scheme with 2m tickets offering \$1, \$5, \$3 discounts on purchases, shopping sprees, trips to London on Virgin Atlantic, Triumph motorcycles, Ben Sherman wardrobe and James Bond DVD boxed sets.

Major set to build on good year

Thursday, June 5: Sadler's Wells Theatre, London.

It has been quite a year for BMG. Besides claiming 18% of the biggest-selling 75 albums in the UK last year, the company has bought Zomba, acquired a new UK chairman and unveiled a ground-breaking new approach to artist contracts.

While the next year is unlikely to be as eventful, new chairman and CEO Tim Bowen is determined that the company should push on from building some substantial targets – including improving on last year's impressive chart performances.

Bowen's confidence is, perhaps, understandable. Of last year's big-name acts, a substantial proportion are back this year with new albums. UK hopes will be especially high for new studio albums from Annie Lennox and Dido.

Lennox's first self-penned solo album for more than 11 years – and her first solo project for eight – was out last week.

Besides supporting the event with her first solo world tour, she is recording an exclusive show for Radio Two this month and is to back the first commercial single from the project. A Thousand Beautiful Things, in September, with TV appearances on Parkinson and V Graham Norton.

Arguably, the highlight of the conference was the appearance of Dido and the playback of the first three tracks from her forthcoming album – the single White Flag, Stoned and Life For Rent. White Flag, which is due for release on September 8, and goes to radio eight weeks upfront in early July. The advance radio issue is to tie in with the American radio date for the track.

Fresh from his multi-million-pound new deal, Simon Cowell is optimistic for new



projects from Gareth Gates and Will Young, saying, "The second albums can be bigger than the first for many of these artists."

Cowell unveiled two new Gates songs, Skeletons and Say It Isn't So, announcing plans for a single on September 15 and the album a week later. In turn, Will Young – represented by a video message rather than any new material – will deliver a single on October 6, and his album two weeks later.

Cowell also confirmed releases from Pop Idol 2 this autumn. The series starts in August and will end a week or so before Christmas, with the winners' first releases following in the first quarter of 2004.

American Idol hope Kelly Clarkson will be the first new "Idol" project of the summer though. Here to kick off promotion for her project, she treated the audience to a performance of her debut UK single, Miss Independent. Released on September 8, it will be followed by the album, Thankful, on September 15. Cowell's most established act, Westlife, will return with a single on November 11, and an album later that month.

High on BMG's agenda – as evidenced by their live appearances in the evening of the conference – will be the continuing progress of Electric Soft Parade, Kosheen and the Cooper Temple Clause. Kosheen's album,

SIGNIFICANT FORTHCOMING ALBUM RELEASES

JUNE 23: Luther Vandross – Dance With My Father (J); Monica – After The Storm (J); **JULY 7:** The Kings Of Leon – Youth & Young Manhood (hand-drawn records); Rob Dougan – Furious Angels (rock-songs) (Cheeky); **AUGUST 4:** Neptunes & Star Trak Presents... Clones (Star Trak); **AUGUST 11:** Kosheen – Kokopelli (Moksha); **AUGUST 18:** Outkast – Speakerboxxx: The Love Below (Arista); **AUGUST 25:** Abs – Abstract Theory (BMG UK); **SEPTEMBER 1:** Cooper Temple Clause – The Morning Records); **SEPTEMBER 13:** Kelly Clarkson – Thankful (G); **SEPTEMBER 15:** Will Young – The (Jive); **SEPTEMBER 22:** Beth Orton – Pass in Time (Collection) Commercial BMG UK & Ireland; Gareth Gates – The (G); **SEPTEMBER 29:** Dido – The (Cheeky); **Nodestha** – Nodestha (Ftite Tyme); **SEPTEMBER:** Eurythmics reissues (RCA); **OCTBER 6:** Elvis Presley – 2nd To None (Nore) (Arista); **OCTBER 13:** Alicia Keys – The (J); **Clannad** – Past, Present & Future: The Greatest Hits (RCA); **OCTBER 20:** Rod Stewart – The Great American Songbook Part 1 (J); **Will Young** – The (J); **OCTBER 28:** Britney Spears – The (Jive); **OCTBER:** R Kelly – Greatest Hits (Jive); **NOVEMBER 10:** Westlife – The (G); **NOVEMBER 17:** Usher – The (Arista); **NOVEMBER 17:** Pink – album (Arista); **NOVEMBER:** Tom Braxton – Ultimate (Arista); **AUTUMN:** John Denver – Greatest Hits (RCA); **Barry Manilow** – Greatest Hits (Arista); **JC Chasez** – The (Jive); **P*Nut** – Sweet As (Cheeky).

Kokopelli. It was out on August 11, preceded the single All In My Head and followed by a planned second single in October. Heralding a new, more acoustic rock sound, Kokopelli is a priority for BMG, which is looking to build on the band's 1m-seller, Resist.

In August, the Cooper Temple Clause will release Promises, Promises, a single described by BMG marketing manager Richard Connell as "the sound of Britain's youth". It will be followed by a September album, with the aim of building on the 75,000 sales of their debut one.

Electric Soft Parade – who, like fellow conference performer Tom McRae, are now signed directly to BMG follow the dissolution of the label's deal with db Records – are reaping a second album for the end of the year.

There will be plenty of US acts bidding to make an impact here, too, with many of the big hitters from the past year back with new titles. Although the early scheduling of the

conference meant little music was available for playback, the company confirmed new releases from Pink (in November), another volume of Rod Stewart's Great American Songbook, an Avril Lavigne live DVD and a second album from Alicia Keys.

New partner Zomba will also make its contribution. Currently blazing hot following the success of its R Kelly and Justin Timberlake projects, Zomba will unveil an R Kelly greatest hits and a new studio album from Britney Spears both in October.

The biggest US start of all time, of course, is Elvis Presley. And, among releases through BMG's commercial department – including greatest hits from John Denver, Beth Orton and Tom Braxton – BMG is looking to emulate last year's Elvis success with 2nd To None. A concept compilation, it will be supported by a remix single of Rubberneckin', by Paul Oakenfold.

● Dido is pictured with her team, receiving an award for 12m sales of No Angel.

FRANK ZAPPA

A Grandmothers Night at the Gewandhaus

A Grandmothers Night at the Gewandhaus
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FRANK ZAPPA



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NEW ALBUM
from WarnerClassics

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"...arguably one of the few icons of popular music to deserve the accolade 'genius.'" *Q Magazine*

"Frank Zappa is a genius"

Lester Bangs, *Rolling Stone Magazine*

"Zappa's spirit is floating through every second of the 70 minutes of the concert. It's the resurrection of a great genius. Zappa is alive!" *Hamburger Morgenpost 2003*



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 CLEAR CHANNEL ENTERTAINMENT **FESTIVAL**

Clear Channel Entertainment (UK) wishes to thank all the Artists, Agents, Managers, Staff and Customers for making Download 2003 the great success that it was in its inaugural year. See you all again next year...



SINGLE

of the week

MIS-TEEQ: Can't Get It Back (Telstar CDSTAS3337). The second single from

Mis-Teeq's second Top 10 album *Eye Candy*, which has had the full treatment from producers the Ignorants, boasts a truly infectious chorus making it a worthy successor to previous single *Scandalous*. The Delinquent remix sees the Mis-Teeq laydees coming on strong and in full UK garage form, while the track is getting plenty of airplay, with a Radio One B-list and adds at commercial radio.



NEEDLE OCEAN COLOUR SCENE: I Just Need Myself (Sanctuary SA 159). A storming soul rocker from the Scene marks their debut for new label Sanctuary and finds lead singer Simon Fowler in fine voice. Still a huge draw in the live arena, the band embark on a major 24-date tour in September and release their new album North Atlantic: Drift early next month.

BRITISH SEA POWER: Carion/Apologies To Insect Life (Rough Trade RTADECD092). Taken from this eclectic Brighton quartet's debut album, this choice double A-side single looks set to elevate BSP from the small venue circuit to headlining the big league. Judging by this single, there seems to be substance in the criticism of their dress and celebrities such as Jarvis Cocker.

SINEAD QUINN: What You Need Is... (Fontana L002211). Propelled into the media from her stint in Fanny Dancie, this is the follow-up to Quinn's former duo debut I Can't Break Down. The track is a torch, featuring a rock quality reminiscent of Avril Lavigne, and could be a single that bucks the trend of talent TV's recent chart misfortunes.

PALM VAN DYK FEAT. HEMSTOCK & JENNINGS: Nothing In My Mind (Prestige CDTV1192). The legendary DJ has returned with this single of uplifting trance, which is currently being used as the music in the Motorola ad campaign. Currently causing a stir in Europe, this will most likely amplify among his British followers.

LISA MARIE PRESLEY: Lights Out (Capitol CDCI 884 LC0148). This is an unexpectedly good — its confidence, rock edge and strong vocals give birth to a dark hard-hitting song, which musues over her relationship with Memphis. This is a strong taster for her forthcoming album to Whom It May Concern, which is due for release on July 14.

MICHELLE BANCHER: Are You Happy Now (Maverick/Warner Bros W613CD). Branch's new single is taken from her forthcoming second album *Hotel Paper*, which is released on July 7. She delivers an edgy performance supported by her harmonious lyrics and looks set to appeal to admirers of Avril Lavigne.

STAR SPANGLES: I Live For Speed (Parlophone CDRE609). New York's Star Spangles revisit 1977 punk on this snarling ode to speed. The single is timed to coincide with their Gastonbury appearance and to promote their debut album, *Bazooka!*, which arrives in stores on July 14.

LADYTRON: Evil (Inkula HiFi/Telstar CDSTAS3331). For the third single from their

REBECCAH BEYONCE KNOWLES: Crazy In Love (Columbia 6740672). This is a brilliant brassy-led (sampled from The Chi-Lites) soul stormer that's surprisingly a lot more pop than that of her former band Destiny's Child. The single features a rap courtesy of Jay-Z and is the first track from her debut solo album *Destiny Fulfilled*. The single is A-listed at Radio One.

ALBUM

of the week

ELECTRIC SIX: Fire (XL XLCD169). Whatever they're putting in the

studio should be shared around the whole guitar community. This is a fantastic album in every sense of the word: exciting, vibrant, witty and, more than many albums of late, embodies the true spirit of the punk movement. On a set which includes their Top Five singles *Danger*, *High Voltage* and *Gay Bar*, this will be the album that everyone remembers from 2003.

Light And Magic album, *Ladytron* were away from the darker side of electronica into a lighter dance sound which seems tailor-made for Continental clubbers. Set back they've taken a few tips from the Pond Shop Boys. **BLACK BOX RECORDER: The School Song** (One Little Indian 385PT7CD). Former *Auteurs* frontman Luke Hannes, revisited & Mary Chan member John Moore and vocalist Sarah Nagy return with this upbeat dance track to rekindle interest in their third album, which was released in March.

S CLUB 8: Fool No More (Polydor LC00309). The former S Club Juniors have conspired to produce a summer anthem in true S Club pop style with an added dance twist. Written by George Dornis, Fool No More looks likely to follow their previous singles into the Top 10, but may not have the legs to break their duck of three number twos.



appeared at last week's event. It is a typically strong turnout, including veteran acts Underworld, LFO and Jeff Mills complemented by offerings from newcomers Coldcut, Prefuse 73 and Aklufen among others. A treat for ravers with a taste for the avant garde.

VARIOUS: Branches & Routes (Fatcat FATCD23). Branches and Routes summarises the label's history succinctly while pointing towards the future in its own inimitable style. Crossover favourites from Múm and the gorgeous Björk/Funkstörung collaboration are nestled among more intense material from the equally talented HM. Dylan Court, Party Of One and more, making this 27-track CD showcase a worthy introduction to the influential label.

VARIOUS: Sonic Mook Experiment 3: Hot Shit (Mute BFFP177CD). Hot Shit concentrates on the funkier side of the Screenshot collective's world of loud music and sweetly saccharine. Acts including Big Two Hundred, JJ, and Crank Villain Vs. Radioactive Man mingle with guitar merchants Yeah Yeah Yeahs and Pink Grease and keep the quality levels sky high, resulting in the Sonic Mook's strongest installment to date.

VARIOUS: Charlie's Angels - Full Throttle OST (Sony 53K206). The main attraction here is Feel Good Time, Pink's group collaboration with William Orbit and Beck, followed by Nickelback & Kid Rock's version of Saturday Night's *Airline For Fighting*, but the rest of the Full Throttle OST is an odd assortment of "rassies" including Bowie's *Rebel Rebel*, Bon Jovi's *Livin' On A Prayer* and MC Hammer's *U Can't Touch This*. **DELTA GOODREEM: Innocent Eyes** (Epic 5109512). Goodrem — of Neighbours fame — has already exploited the TV forum to display her talents and now comes this debut album, which further illuminates her abilities. With her angelic yet potent voice, the album has a very melodic, agreeable vibe. Innocent Eyes has already gone platinum in Australia, while the popularity of Neighbours has made her the most recognised in the States.

MONICA: After The Storm (J 80813200312) This is the third album from this multi-talented selling R&B star — and she is still only 22! The album has been produced in part by Missy Elliott, which gives several of the tracks a lick. The opening track — and first single *So Gone* — is a classic Missy production, while DMX comes on board for the saccharine *Don't Gotta Go Home*.

UN-CUT: The Uncut (Mercury 25646 0400 2). This album has great emotion and hits the button throughout. Tracks such as *Things U Do*, *Loveless* and *Chinese Silk* are as fine examples of soul music as you are likely to find this side of Detroit. The flawless single *Fallin'* should focus the public's eye on this gem of a band, while the closing track *Senseless* has the potential to be the heartbreak song of a generation.

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ALBUM reviews

THE THRILLS: So Much For The City (Virgin CDZ274). To say that this is one of the most accomplished and delightful debut albums in the last decade would be an understatement. Echoes of the high tide mark of the West coast music scene run through this album, which at no stage falls into pastiche.

COLDER: Argin (Outpunk OPRCD58). Marc Nguyen takes his cues from the current funk-punk zeitgeist and moulds it into something contemporary on Argin. The metallic and sharp songs are bristling with gun, Division and 23 Skidoo references, but the unique atmosphere and emotional resonance on the album takes the music onto another level. Another strong offering from Trevor Jackson's *Outpunk* label.

MORCHEEBA: Parts Of The Process (China/East West 50466857022). This compilation shows that Morcheeba have amassed an enviable canon of classic songs, tracks such as *The Sea* and *Never An Easy Way* prove to be never revisiting and the appearance of Lambchop's Kurt Wagner and Big Daddy Kane show that the band have quality contacts as well as undeniable pop nous.

VARIOUS: Sonar 2003 (Mute CDSTUMM223). The seasoned Catalan electronic marks its 10th anniversary with this two-CD gathering of artists that

This week's reviewers: Phil Brooks, Knight, Owen Lawrence, James Roberts, Jimmy Brown, Sarah Harris, Joanna Jones, David



SINGLE reviews

MARIO: C'mon (J CD8297528282). The follow-up to the US teen R&B sensation's debut *Just A Friend* does not offer any earth-shattering lyrical insights, but is a stately-produced dancefloor pleaser with a funkier adult edge than its predecessor. The track is already finding favour at radio with a C-listing at Radio One, while Mario recently boosted his screaming UK fanbase with a visit to these shores, laying the groundwork nicely for a pop/R&B crossover hit.

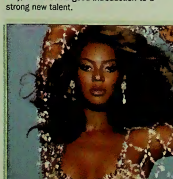
SOMETHING CORPORATE: If You C Jordan (Island MCSDM40324). The second single from these Californians sets up their forthcoming album, *Leaving Through The Window*. With its pianolo backdrop, this track brings to mind comparisons with Ben Folds Five.

PEPE DELUXE: Girl (Chi-Skills RID027). The mad scientist from Finland follows the hectic *Salami Fever* with this soulful slice of sharp, poppy breakbeat. Sprinkled with leftfield genius and an air of nostalgia magic, the single is bolstered by mixes from Jon Halkonen, Radio Slave and Black Grass.

100 CENT FEAT NATE DOGG: 21 Questions (Interscope/Polydor 9807192). 50 Cent gets love-doped on this track, which is taken from his platinum-selling *Get Rich Or Die Tryin'* album, a set which is still hugging the Top 20 after 16 weeks. 21 Questions entered the airplay chart at 49 last week, but its addition to Radio One's A-list should see it climb.

DAVID GUETTA VS BOWIE: Just For One Day (Heros) (Virgin 5472822). This single started life as a DJ-only soundcloud to be played solely by Guetta, but has since taken on a life of its own. Basically a techno re-rib of the Dame's classic 1977 single, *Just For One Day* retains a refreshing and raw bootleg quality about it, which differentiates itself from the usual trance-fetters.

EMMA HOLLAND: From Now On (Jive 9255002). Jive's new discovery releases her debut single and quality seems to be the word that immediately springs to mind. Holland is in a similar commercial territory to solo artists such as Natalie Imbruglia and Arnie Lennox, with the full sound produced by previous Lennox collaborator Steve Lipson. From *Now On* is not the strongest track from her forthcoming album *Play*, but is still a good introduction to a strong new talent.



ALBUM of the week

Mingardo, Stutzman, Rolfe-Johnson, etc. Ensemble Mathews/Spinosi. (Opus 111 OP 30365 (3CD for price of 2). Gossip inspired by Vivaldi's relationship with the singer Anna Giraud and her sister and stories of his vanity did much to undermine his reputation. Even so, he forged an enviable secular

career as an opera composer and impresario. Accepted wisdom has it that his operas are dead-end, dull, a view challenged by earlier releases in Opus 111's outstanding Vivaldi series and blown out of the water by this world premiere recording of *La verità in cimento*. A top-rate cast, vivid playing and inspired musical direction by Jean-Christophe Spinosi ensure that this set has all the makings of an award-winner.



VIVALDI: La verità in cimento.

REVIEWS

For records released up to 30 June 2003



THE VERY BEST OF ENGLISH SONG: Various works and artists. (EMI Classics 5 75926 2 (2CD)). The market for English song, like so

many others, has diminished over the years since the likes of Dame Janet Baker, Robert Tear, Sir Thomas Allen and Alfred Deller cut their first discs for EMI. In putting together this compilation, Richard Abram has come up with an archive treasure trove that fully lives up to its 'very best of' billing and also stands a fighting chance of making the grade at retail level. There are so many good things here, from Ian Partridge's matchless reading of Vaughan Williams' 'The Lamb to the first stereo issue of Ian Wallace and Donald Swann performing 'The Wart Hoop'. Top stuff. **TCHAIKOVSKY:** Symphony No.6; **RAUTAVAARA:** Apotheosis. Swedish Radio SO/Franck. (Ondine ODE 1002-2). He may be young, but 24-year-old Finnish conductor Mikko Franck clearly has the emotional maturity and reserves of compassion to

shape an individual, deeply moving reading of Tchaikovsky's 'Pathetic' Symphony. The Grammy Award-nominated musician couples the work with countryman Rautavaara's overtly romantic Apotheosis. Specialist press advertising supports this key disc.



MIRACLES OF NOTRE-DAME: Music by Gauthier de Coincy, The Harp Consort/Lawrence-King. (Harmonia Mundi 907317). When Classic FM gave airtime to the Harp Consort's *Missa Mexicana*, they helped drive an unexpected hit for

Harmonia Mundi. The ensemble's follow-up disc focuses on Gauthier de Coincy's *Miracles de Notre-Dame*, an extensive collection of verses recounting the many miracles associated with the Virgin Mary, believed to have been written between 1214 and 1233. In speculatively reconstructing accompaniments and the presentation of Gauthier's work, Andrew Lawrence-King and his team of voices and instrumentalists create a sensual blend of tone colours and rhythmic energy. It has also been picked as a Gramophone Editor's Choice disc for July.

CLASSICAL NEWS by Andrew Stewart

CLASSIC RESPONDS TO OUTCRY OVER KELLY

Classic FM, blessed with good news stories in recent months, has experienced a media storm and attracted audience complaints as a result of following its decision to replace Henry Kelly (pictured) with Simon Bates at the head of the station's hugely successful breakfast show. News of Kelly's departure emerged only after former Radio One DJ Bates stepped into the Irishman's shoes on Monday June 9.



Classic initially suggested that Kelly was in discussions about presenting a new slot. However, speculation about his future ended last Wednesday (June 11) with a statement from the station. "After 11 successful years at Classic FM, Henry Kelly has decided to embrace new challenges elsewhere," it explained. "His departure comes with some inevitable sadness on both sides."

Kelly's breakfast show, which he had hosted for four years, regularly attracted 3.4m listeners, making it the most popular show on commercial radio. Classic FM's managing director and programme controller Roger Lewis is clearly convinced that Simon Bates will boost ratings further, part of a wider strategy to remove the barriers that prevent people from listening to classical music and double the existing Classic audience.

At Radio One, Bates' show, complete with its sentimental *Our Tune* strand, regularly drew 11m listeners. Although that figure far exceeds Classic's present weekly audience of 6.9m, it fits neatly with the station's identification of a potential UK radio audience for classical music of 15m.

According to Lewis, "Simon Bates is a legendary broadcaster and has made an extraordinary impact on Drivetime with Classic FM. With Simon on the Breakfast Show we

feel we can take the station to even greater heights."

Meanwhile, Classic is busy fielding irate calls and attracting messages posted on the station's website by disgruntled Kelly fans. The message from Classic is simple: the Kelly era is over. "Henry wishes Classic FM continued success in the future," said its press statement. "Classic FM would like to thank Henry for his passion and commitment to the station and classical music in general and to wish him well as he embarks on the next stage of his career."

UNIVERSAL REPORTS POST-BRITS BOOST

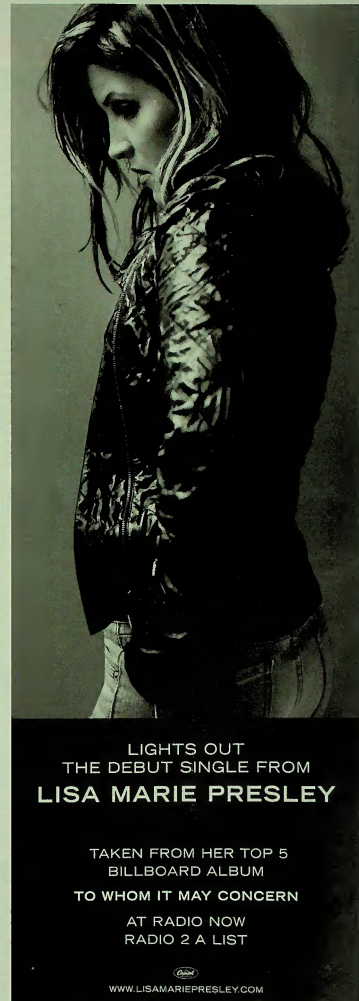
Universal Classics says that its heavy investment in this year's Classical Brit Awards has been amply repaid in terms of renewed sales and interest generated in the groundbreaking duet partnership of Andrea Bocelli and Bryn Terfel. Sales of Bocelli's album of the year-winning *Sentimento* were boosted by 500%, taking the title back into the pop Top 50. Likewise, Bore's *Shine* added 300% to sales in the week after the show's June 1 television broadcast, while Aled Jones' eponymous album Aled shifted an extra 200% at retail.

Although the show's late evening broadcast clearly affected the average viewer's figure, Bocelli and Terfel's appearance at the end prompted countless enquiries from customers and retailers in search of the album. "It will be available on Bryn's crossover disc this autumn," says Universal head of classics Mark Wilkinson. "The show delivered in terms of lighting the touch paper for that album. We've set a great benchmark for next year's Classical Brits and built a great programme for them to take to potential sponsors. This is a show that crossover and core artists take seriously and will be pencilled in diaries for years to come."

Andrew Stewart

(AndrewStewart1@compuserve.com)

MUSIC WEEK JUNE 21 2003



LIGHTS OUT THE DEBUT SINGLE FROM LISA MARIE PRESLEY

TAKEN FROM HER TOP 5
BILLBOARD ALBUM

TO WHOM IT MAY CONCERN

AT RADIO NOW
RADIO 2 A LIST



WWW.LISAMARIEPRESLEY.COM

SINGLES COMMENTARY

by ALAN JONES



SINGLES FACITILE

After consecutive number one singles with *Dirty and Beautiful* – the first two singles from her current stripped album – Christina Aguilera garners top debut honours again but has to settle for third place overall with *Fighter*. The single sold little more than 23,500 copies last week, a total which compares poorly with first-week tallies of 59,500 and 74,000 for *Dirty and Beautiful* but must instead be considered in light of the fact that

Aguilera's album topped the 750,000 sales mark on Saturday, and has now sold more than three times as many copies as her previous biggest seller, her self-titled 2000 album. Stripped dips 6.1 this week, losing its *Top 10* status for the first time in seven weeks, but its sales are down a mere 0.1% week-on-week and it was overtaken by new entries and albums benefiting from the Father's Day effect.

There is no change at the top of the chart with the year's 10th number one, *Bring Me To Life* by Evanescence, continuing to lead the way from former chart topper *Ignition* by R Kelly. Although sales are disappointingly low this year, there has been an encouraging decline in the number of records making number one. The last year in which there were fewer number ones at this stage was 1995, while in the worst year (1999) there had been 20 number ones by this point in the year.

The top three debuts this week are all by female solo artists, with Christina Aguilera's *Fighter* at number three, Danni Minogue's *Don't Wanna Lose* This Feeling at number five and Amy Studt's *Misfit* at number six. Seventeen-year-old Boumaemath resident Studt – touted as the UK's Avril Lavigne – is the only one to be making progress in the right direction however; her only previous single *Just A Little Girl* reached number 34 last July. Noticeably absent from the female posse at the sharp end of the chart is Jennifer Lopez,

MARKET REPORT

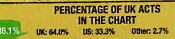
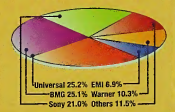


Figures show top 10 companies by % of total sales of the Top 75, and corporate groups shares by % of total sales of the Top 75



whose run of eight consecutive *Top Five* hits is at an end, with current single *I'm Glad* managing only a number 11 debut.

TOP CORPORATE GROUPS



Scottish girl group Leighton have released four singles in the last year, with each proving a bigger hit than its predecessors.

Their June 2002 debut *Beautiful* peaked at number 70, while *Swing My Hips* reached number 43 last October and *Help Me Mama* reached number 36 in March. Their new single *Cinderella* beats them all by debuting this week at number 31. The bad news is that the girls are still hugely reliant on Scottish sales – fans north of the border provided 71% of sales of *Cinderella* last week, slightly more than any of the three previous singles. *Cinderella* is number three in Scotland, while their previous singles (in order) peaked at 18, 12 and 15. Leighton's trajectory is in the opposite direction to fellow Scot Darius, who has also released four singles in the last year, with consistently diminishing returns. After topping the UK list with debut single *Colourblind*, he reached number five with *Rushes* and number nine with *Incredible*. His latest, *Girl In The Moon*, debuts at number 21 this week. Darius has likewise fared better in Scotland than the rest of the UK, with peaks of one, two and seven for his first three singles in Scotland.

INDEPENDENT SINGLES

| This Week | Last Week | Title | Artist | Label (Distribution) |
|-----------|-----------|------------------------------------|----------------------------|------------------------------|
| 1 | 1 | IGNITION | R Kelly | Jive 85282 (P) |
| 2 | 4 | GAY BAR | Electric Six | XL XL151820 (W/HE) |
| 3 | 3 | ROCK YOUR BODY | Justin Timberlake | Jive 925452 (P) |
| 4 | 5 | AT THE END | 110 | Free 2 Air 0140052/2 (W/HE) |
| 5 | NEW | LIFE IN A DAY | I Am Kloot | Echo ECSCX140 (P) |
| 6 | 6 | SHAKESPEARE'S (WAY WITH) WORDS | One True Voice | Ebu/Live 920158 (P) |
| 7 | NEW | IT'S MY LIFE | Liquid People vs Talk Talk | Nelso NEBC045 (ADD) |
| 8 | 4 | NOW IT'S ON | Grandaddy | V2 V952246 (DM/P) |
| 9 | 7 | I LUV U | Dixie Rascal | XL XL151823 (W/HE) |
| 10 | 8 | MADAME HELGA | Stereophonics | V2 V9522174 (DM/P) |
| 11 | NEW | IT'S AUTOMATIC | Zoe Woman | Wall of Sound WAD0205 (W/HE) |
| 12 | NEW | HEAVY METAL/MINEFIELD | Twisted Individual/Zen | Formation FORM12100C (SRD) |
| 13 | 9 | CRY BABY | Jemini | Integral INTEG01102 (W/HE) |
| 14 | 17 | WHO'S CRYING NOW | DJ Chrome | Mechromen PERB4305 (DM/P) |
| 15 | NEW | USER FRIENDLY | The Blasters | Domino DR016102 (W/HE) |
| 16 | NEW | EVERBODY | Branco & Asher | Branco BR0143 (ADD) |
| 17 | NEW | SHAKE IT | Maracuz | Southern FISH 0249 (W/HE) |
| 18 | NEW | QUESTIONS & ANSWERS | Billy Clayo | Beggars BANG03602 (W/HE) |
| 19 | 13 | FORGET ABOUT TOMORROW | Feeder | Echo ECSCX135 (P) |
| 20 | 12 | NEVER CAN TELL/SOUL BEAT CALLING I | Kamanchi | Full Cycle FCY052 (W/HE) |

All charts © The Official UK Charts Company 2003

hit 40 uk

| This Week | Last Week | Title | Artist | Label |
|-----------|-----------|--------------------------|---------------------------|-----------------------|
| 1 | 1 | BRING ME TO LIFE | Evanescence | Epic |
| 2 | 1 | IGNITION | R Kelly | Jun |
| 3 | 2 | FIGHTER | Christina Aguilera | BMA |
| 4 | 4 | I KNOW WHAT YOU WANT | Busta Rhymes & Method Man | J |
| 5 | 5 | ROCK AND FALL | Young Jeezy | Jun |
| 6 | NEW | YANNA LOSE THIS FEELING | Danni Minogue | Virgin |
| 7 | NEW | MISFIT | Amy Studt | Polydor |
| 8 | NEW | I'M GLAD | Jennifer Lopez | Epic |
| 9 | NEW | SUNLIGHT | DJ Sammy | Data/Monster Of Sound |
| 10 | NEW | GET BUSY | Sean Paul | East West |
| 11 | NEW | GO GO BOREALINE | ART CONNA WATTA YOU | Fisher |
| 12 | NEW | RISE AND FALL | Young Jeezy | Willow |
| 13 | NEW | GIRFRIEND | AKA | Epit |
| 14 | NEW | MAKE LIV | Rose Skaat | Real Gone |
| 15 | NEW | FREE ME | Emma Bunton | YG/Universal |
| 16 | NEW | FLY ON THE WINGS OF LOVE | Cherrie Smith | Mercury |
| 17 | NEW | FOREVER AND FOR ALWAYS | Shania Twain | Motown |
| 18 | NEW | LONDLINERS | Leighton | Data/Monster Of Sound |
| 19 | NEW | FAVOURITE THINGS | Ag Brown | Epit |
| 20 | NEW | GUR THE THY | Thy | Virgin |
| 21 | NEW | GIRLS AND BOYS | Good Charlotte | Epit |
| 22 | NEW | GIRL IN THE MOON | Darius | Parade |
| 23 | NEW | CRAZY IN LOVE | Beyonce Knowles | Columbia |
| 24 | NEW | SCANDALOUS | Mis-Meag | Tazor |
| 25 | NEW | IN DA CLUB | Lo-Cat | Interscope/Polygram |
| 26 | NEW | GAY BAR | Electric Six | XL |
| 27 | NEW | MOVE YOUR FEET | Jamie xxviii | Mercury |
| 28 | NEW | CLOCKS | Orishy | Polygram |
| 29 | NEW | NO GOOD ADVICE | Girls Aloud | Polydor |
| 30 | NEW | FAINT | Liam Park | Warner Bros |
| 31 | NEW | ON THE HORIZON | Melanie C | Cherry |
| 32 | NEW | COME UNDONE | Natalie Williams | Virgin |
| 33 | NEW | STOP SIGN | Jay-Z | RCA |
| 34 | NEW | I'M WITH YOU | Aaliyah | A&R |
| 35 | NEW | BROKEN BONES | Loxley | Interscope |
| 36 | NEW | LATELY | Lisa Stans | Mercury |
| 37 | NEW | CANT NOBODY | Robi Reid | Columbia |
| 38 | NEW | BE BENE | Lord Sty | BMG |
| 39 | NEW | HOLLYWOOD | Madonna | Mercury/Warner Bros |
| 40 | NEW | AT THE END | Leighton | Virgin |

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ALBUMS COMMENTARY

by ALAN JONES



Radiohead become the third act to have three number-one albums in the 21st century – emulating joint leaders Robbie Williams and Westlife – and register their fourth consecutive number one of studio recordings in all, debuting in pole position with *Hail To The Thief*. The album, which has already surrendered the number four single *There There*, sold more than 114,000 copies last week. While that is more than the first-week

ALBUMS FACTFILE

sales of their last new studio album *Amnesiac*, which opened with 90,500 sales in 2001, it is fewer than 2000's *Computer* (136,500). Radiohead's most recent album prior to *Hail To The Thief* was the live mini-album *I Might Be Wrong* which opened with 19,000 sales and 23rd place in 2001. *OK Computer* is the band's biggest-selling release, with more than 1,135,000 sales so far.

With new albums from old favourites such as Radiohead, Annie Lennox and Steely Dan and the increasingly important Father's Day gift-buying in full swing last week, the artist album market enjoyed a 14% boost, with sales in the sector soaring to 2.193m – their third highest level of the year.

Up against Radiohead and last week's chart-toppers *Stereophonics* and with no single to generate sales, Annie Lennox's long-awaited third solo album *Bare* was never likely to emulate the number one debuts of its predecessors *Diva* (1992) and *Medusa* (1995), although it sold nearly 57,500 copies to debut at number three – the highest level achieved by any new album this year, and not too big a reduction on the 79,000 copies *Medusa* sold when it debuted in pole position eight years ago.

Meanwhile, Everything Must Go – the latest sophisticated rock and jazz hybrid from Steely Dan – sold more than 13,700 copies to debut at number 21. While that is 10 places down

MARKET REPORT

TOP 10 COMPANIES

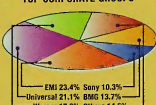


Figures show top 10 companies by full year sales, and corporate groups shown by % of total sales of the Top 10 artist albums

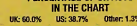
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



on the number 11 debut of the veteran duo's *Two Against Nature* in 2000, the latter album did mark their return to recording after an

absence of 20 years and obviously was more of an event. *Two Against Nature*'s first week brought sales of 17,300.

While they claim the number one position on the singles chart for the second week in a row, Evanesence's album *Fallen* continues to slide, its 3-4-5 movement in the past fortnight marks its first slippage yet but it has been very unlucky, achieving its two highest weekly sales even as it falls. When it fell 3-4 it did so despite a 13.4% increase in sales week-on-week, while its 4-5 dip was accompanied by an impressive 32.3% surge in sales. The album sold more than 45,000 copies last week and, after seven weeks in the shops, it has sold more than 193,000 copies.

Darius's *Dive* in album is absent from the Top 75 for the ninth week in a row, and sold fewer than 2,000 copies last week, even as publicity for new single *Gift In The Moon* reached its peak. The star has boasted he will have a triple-album album by the time he is 35. He still may – he has more than 12 years to make it happen – but it will not be *Dive*, which has so far sold 344,000 copies and is still therefore 556,000 short of its target.

COMPILATIONS

With TV and press advertisements for some compilations mentioning their suitability as Father's Day gifts, it is no surprise that the compilation market rocketed by 26% last week to reach its third highest level of the year, trailing only the tallies it turned in for Valentine's Day and Mother's Day trading weeks. Altogether, nearly 763,000 compilations were sold, and it is noticeable that the top five albums are all primarily older compilations, with the similarly-themed *Power Ballads* and *The Quiet Storm* taking the top two slots.

The Quiet Storm turned in an impressive week-on-week increase of 122% to more than 40,000 sales but remains at number two behind the mighty *Power Ballads*, which surges by 453% to 103,000 sales in a week. It is the first compilation album to sell more than 100,000 in a week since

Now! That's What I Call Music 54 did it for the first and last time on its debut in eight weeks ago. With more than 138,000 sales in two weeks on release, *Power Ballads* – which includes largely AOR tracks such as the *Power Of Love* by Huey Lewis & The News, *You Took The Nights Right Out Of My Night* (Hot Summer Night) by Meat Loaf and Nothing's Gonna Stop Us Now by Starship – is already the 11th biggest-selling compilation of the year.

The remainder of the Top Five turned in more modest increases than *Power Ballads* and *The Quiet Storm*, with the similarly conceived AOR/rock set *The Very Best Of Drive Time* faring best, with a 98% increase in sales lifting it 6-3. All of the top three include the tracks *How You Remind Me* by Nickelback and *Hero* by the group's lead singer Chad Kroeger and pal Joey Scott.

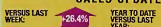
MARKET REPORT

TOP 10 COMPANIES

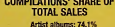


Figures show top 10 companies by full year sales of the Top 75, and corporate groups shown by % of total sales of the Top 75

SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES



INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------|----------------------------------|-------------------|-----------------------------------|
| 1 | 1 | YOU GOTTA GO THERE TO COME BACK | Stereophonics | V2 VVR121292 (IMP/W) |
| 2 | 2 | JUSTIFIED | Justin Timberlake | Jive 024272 (P) |
| 3 | 3 | ESPIRANT | The White Stripes | XL XLCD192 (V)THE |
| 4 | 4 | SUNDAY | Grandaddy | V2 VVR1212288 (IMP/W) |
| 5 | 4 | CHOCOLATE FACTORY | R Kelly | Jive 025262 (P) |
| 6 | NEW | HAPPY SONGS FOR HAPPY PEOPLE | Mogwai | PIAS PIAS102500 (V)THE |
| 7 | 5 | MELROY AM | Rockwell | Wall Of Sound WALL02002 (V)THE |
| 8 | 8 | ULTIMATE COLLECTION | The Stone Roses | Sensory/Sony TSSA008 (IMP/W) |
| 9 | 7 | COMFORT IN SOUND | Feeder | Echo ECHO043 (P) |
| 10 | NEW | WAITING FOR THE MOON | Tindersticks | Beggars BANQU02002 (V)THE |
| 11 | 12 | SONGBIRD | Eva Cassidy | Blix Street/Met 021905 (HOT) |
| 12 | 11 | GUESS WHO'S BACK | 50 Cent | Full Circle FCR0205 (IMP/W) |
| 13 | 13 | ALL EYED ON ME | 2Pac | Death Row/Warner 024942 (U) |
| 14 | 6 | THE DECLINE OF BRITISH SEA POWER | British Sea Power | Rough Trade RTAD002002 (IMP/W) |
| 15 | 9 | JUST ENOUGH EDUCATION TO PERFORM | The Streets | Silverstone 050282 (P) |
| 16 | 10 | THE VERY BEST OF | XL | XLCD0184 (V)THE |
| 17 | 14 | LA REVANCHA DEL TANGO | Genet Project | Sensory/Sony SANC02182 (P) |
| 18 | NEW | MUSIC IN A FOREIGN LANGUAGE | Lloyd Cole | XL |
| 19 | 15 | ABOUT A BOY (OST) | Baby Drawn Boy | Twisted Nerve/AL TNA000152 (V)THE |
| 20 | 16 | GREATEST HITS | 2Pac | Jive 025262 (P) |

THE YEAR SO FAR... TOP 20 COMPILATIONS

| TH | Week | Title | Artist | Label (distributor) |
|----|------|---|---------------------|---------------------|
| 1 | 1 | NOW THAT'S WHAT I CALL MUSIC 54 | VARIOUS | EMI VIRGIN/UMTY |
| 2 | 2 | 8 MILE | ORIGINAL SOUNDTRACK | INTERSCOPE |
| 3 | 3 | THE VERY BEST OF COLD FEET | VARIOUS | UMTY |
| 4 | 4 | BACK TO THE OLD SKOOL CLUB CLASSICS | VARIOUS | MINISTRY OF SOUND |
| 5 | 6 | CLUBLAND X-TREME | VARIOUS | UMTY/AVI |
| 6 | 5 | HITS 50 | VARIOUS | BMG/SONY/WEA |
| 7 | 4 | ALL TIME CLASSIC TEARJERKERS | VARIOUS | WGM |
| 8 | 8 | THE VERY BEST OF PURE R&B – SUMMER 2003 | VARIOUS | BMG/TELSTAR TV |
| 9 | 9 | CHICAGO | ORIGINAL SOUNDTRACK | EPIC |
| 10 | 10 | LOVE – ETERNAL LOVESONGS | VARIOUS | UMTY |
| 11 | 11 | POWER BALLADS | VARIOUS | EMI VIRGIN |
| 12 | 11 | THE VERY BEST OF MTV UNPLUGGED 2 | VARIOUS | UMTY/WGM |
| 13 | 12 | I LOVE U | VARIOUS | EMI VIRGIN |
| 14 | 13 | REGGAE LOVE SONGS | VARIOUS | VARIOUS |
| 15 | 14 | THE VERY BEST OF RELAXING CLASSICS | VARIOUS | SANCTUARY |
| 16 | 15 | NOW THAT'S WHAT I CALL MUSIC 53 | VARIOUS | EMI VIRGIN/UMTY |
| 17 | 16 | CLUBBERS GUIDE 2003 | VARIOUS | MINISTRY OF SOUND |
| 18 | 17 | THE VERY BEST OF EUPHORIC HOUSE BREAKDOWN | VARIOUS | BMG/TELSTAR TV |
| 19 | 18 | CLUB MIX 2003 | VARIOUS | UMTY |
| 20 | 20 | SUPER JO'S | VARIOUS | EMI VIRGIN |

CLUB CHARTS 21/06/2003

music week

COMMERCIAL POP TOP 30

| Pos | Artist | Label |
|-----|--|----------------------|
| 1 | 3.5.5 You Are | U2 |
| 2 | 4.2 KEVIN KEENE/STACY LATTI (feat. Peter Dinklage) | East West |
| 3 | 1.2 BARRY D'OLY/TONY MARTIN (feat. The Roots) | EMI |
| 4 | 1.2 DAVE NAVA/LOU LIZARDI (feat. Lenny Jagan) | London |
| 5 | 2.1 1.1 FROM MARS (feat. The Roots) | Concept |
| 6 | 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Polygram |
| 7 | 1.1 SHAKESPEARE'S WAVE WITH WINNIE (feat. The Roots) | Exultation |
| 8 | 1.1 MEXICO DREAMS (feat. The Roots) | All Around The World |
| 9 | 1.1 2.1 FROM MARS (feat. The Roots) | BMG |
| 10 | 1.1 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Melba |
| 11 | 1.1 2.1 THE WOLVES IN THE SKIN (feat. The Roots) | Mystic Music |
| 12 | 1.1 1.1 FROM MARS (feat. The Roots) | 496 |
| 13 | 1.1 1.1 FROM MARS (feat. The Roots) | Sire/Warner |
| 14 | 1.1 1.1 FROM MARS (feat. The Roots) | Sony |
| 15 | 1.1 1.1 FROM MARS (feat. The Roots) | Magnify |
| 16 | 1.1 1.1 FROM MARS (feat. The Roots) | Shinedown |
| 17 | 1.1 1.1 FROM MARS (feat. The Roots) | 19 Recordings |
| 18 | 1.1 1.1 FROM MARS (feat. The Roots) | Saba |
| 19 | 1.1 1.1 FROM MARS (feat. The Roots) | White Label |
| 20 | 1.1 1.1 FROM MARS (feat. The Roots) | Daba |
| 21 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 22 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 23 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 24 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 25 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 26 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 27 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 28 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 29 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 30 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |

UPFRONT CLUB CHART TOP 40

| Pos | Artist | Label |
|-----|--|----------------------|
| 1 | 3.5.5 You Are | U2 |
| 2 | 4.2 KEVIN KEENE/STACY LATTI (feat. Peter Dinklage) | East West |
| 3 | 1.2 BARRY D'OLY/TONY MARTIN (feat. The Roots) | EMI |
| 4 | 1.2 DAVE NAVA/LOU LIZARDI (feat. Lenny Jagan) | London |
| 5 | 2.1 1.1 FROM MARS (feat. The Roots) | Concept |
| 6 | 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Polygram |
| 7 | 1.1 SHAKESPEARE'S WAVE WITH WINNIE (feat. The Roots) | Exultation |
| 8 | 1.1 MEXICO DREAMS (feat. The Roots) | All Around The World |
| 9 | 1.1 2.1 FROM MARS (feat. The Roots) | BMG |
| 10 | 1.1 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Melba |
| 11 | 1.1 2.1 THE WOLVES IN THE SKIN (feat. The Roots) | Mystic Music |
| 12 | 1.1 1.1 FROM MARS (feat. The Roots) | 496 |
| 13 | 1.1 1.1 FROM MARS (feat. The Roots) | Sire/Warner |
| 14 | 1.1 1.1 FROM MARS (feat. The Roots) | Sony |
| 15 | 1.1 1.1 FROM MARS (feat. The Roots) | Magnify |
| 16 | 1.1 1.1 FROM MARS (feat. The Roots) | Shinedown |
| 17 | 1.1 1.1 FROM MARS (feat. The Roots) | 19 Recordings |
| 18 | 1.1 1.1 FROM MARS (feat. The Roots) | Saba |
| 19 | 1.1 1.1 FROM MARS (feat. The Roots) | White Label |
| 20 | 1.1 1.1 FROM MARS (feat. The Roots) | Daba |
| 21 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 22 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 23 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 24 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 25 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 26 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 27 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 28 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 29 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 30 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |

URBAN TOP 30

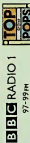
| Pos | Artist | Label |
|-----|--|----------------------|
| 1 | 3.5.5 You Are | U2 |
| 2 | 4.2 KEVIN KEENE/STACY LATTI (feat. Peter Dinklage) | East West |
| 3 | 1.2 BARRY D'OLY/TONY MARTIN (feat. The Roots) | EMI |
| 4 | 1.2 DAVE NAVA/LOU LIZARDI (feat. Lenny Jagan) | London |
| 5 | 2.1 1.1 FROM MARS (feat. The Roots) | Concept |
| 6 | 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Polygram |
| 7 | 1.1 SHAKESPEARE'S WAVE WITH WINNIE (feat. The Roots) | Exultation |
| 8 | 1.1 MEXICO DREAMS (feat. The Roots) | All Around The World |
| 9 | 1.1 2.1 FROM MARS (feat. The Roots) | BMG |
| 10 | 1.1 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Melba |
| 11 | 1.1 2.1 THE WOLVES IN THE SKIN (feat. The Roots) | Mystic Music |
| 12 | 1.1 1.1 FROM MARS (feat. The Roots) | 496 |
| 13 | 1.1 1.1 FROM MARS (feat. The Roots) | Sire/Warner |
| 14 | 1.1 1.1 FROM MARS (feat. The Roots) | Sony |
| 15 | 1.1 1.1 FROM MARS (feat. The Roots) | Magnify |
| 16 | 1.1 1.1 FROM MARS (feat. The Roots) | Shinedown |
| 17 | 1.1 1.1 FROM MARS (feat. The Roots) | 19 Recordings |
| 18 | 1.1 1.1 FROM MARS (feat. The Roots) | Saba |
| 19 | 1.1 1.1 FROM MARS (feat. The Roots) | White Label |
| 20 | 1.1 1.1 FROM MARS (feat. The Roots) | Daba |
| 21 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 22 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 23 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 24 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 25 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 26 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 27 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 28 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 29 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |
| 30 | 1.1 1.1 FROM MARS (feat. The Roots) | Popler |

PRE-RELEASE AIRPLAY TOP 20

| Pos | Artist | Label |
|-----|--|----------------------|
| 1 | 3.5.5 You Are | U2 |
| 2 | 4.2 KEVIN KEENE/STACY LATTI (feat. Peter Dinklage) | East West |
| 3 | 1.2 BARRY D'OLY/TONY MARTIN (feat. The Roots) | EMI |
| 4 | 1.2 DAVE NAVA/LOU LIZARDI (feat. Lenny Jagan) | London |
| 5 | 2.1 1.1 FROM MARS (feat. The Roots) | Concept |
| 6 | 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Polygram |
| 7 | 1.1 SHAKESPEARE'S WAVE WITH WINNIE (feat. The Roots) | Exultation |
| 8 | 1.1 MEXICO DREAMS (feat. The Roots) | All Around The World |
| 9 | 1.1 2.1 FROM MARS (feat. The Roots) | BMG |
| 10 | 1.1 1.1 THE WOLVES IN THE SKIN (feat. The Roots) | Melba |
| 11 | 1.1 2.1 THE WOLVES IN THE SKIN (feat. The Roots) | Mystic Music |
| 12 | 1.1 1.1 FROM MARS (feat. The Roots) | 496 |
| 13 | 1.1 1.1 FROM MARS (feat. The Roots) | Sire/Warner |
| 14 | 1.1 1.1 FROM MARS (feat. The Roots) | Sony |
| 15 | 1.1 1.1 FROM MARS (feat. The Roots) | Magnify |
| 16 | 1.1 1.1 FROM MARS (feat. The Roots) | Shinedown |
| 17 | 1.1 1.1 FROM MARS (feat. The Roots) | 19 Recordings |
| 18 | 1.1 1.1 FROM MARS (feat. The Roots) | Saba |
| 19 | 1.1 1.1 FROM MARS (feat. The Roots) | White Label |
| 20 | 1.1 1.1 FROM MARS (feat. The Roots) | Daba |

Compiled from pre-release airplay of dance records on Capital FM, the Virgin Network, Kiss FM, Radio One and The Voice
© Music Week

OFFICIAL CHARTS 21/06/2003 **music week**



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SINGLES

1 BRING ME TO LIFE

- | | | |
|----|---|------------------------|
| 1 | BRING ME TO LIFE Eminem | Epic |
| 2 | IGNITION B Kelly | Jive |
| 3 | FIGHTER Christina Aguilera | RCA |
| 4 | I KNOW WHAT YOU WANT Busta Rhymes & Mariah Carey | J |
| 5 | DON'T WANNA LOSE THIS FEELING Danyel Mingoque | London |
| 6 | MISFIT Amy Studt | Polydor |
| 7 | GET BUSY Sean Paul | VP/Atlantic |
| 8 | SUNLIGHT DJ Sammy | Data/Ministry Of Sound |
| 9 | SAV GOODBYE/LOVE AIN'T GONNA WAIT FOR YOU S Club | Polydor |
| 10 | GIRLFRIEND B2K | Epic |



- | | | |
|----|---|--------------------|
| 11 | I'M GLAD Jennifer Lopez | Epic |
| 12 | RY ON THE WINGS OF LOVE XTM & DJ Ducky presents Arma | Sony/Mercury |
| 13 | FOREVER AND FOR ALWAYS Shania Twain | Mercury |
| 14 | ROCK YOUR BODY Justin Timberlake | Jive |
| 15 | FAINT Linkin Park | Warner Bros |
| 16 | GAY BAR Electric Six | XL |
| 17 | BIG SUR The Thrills | Virgin |
| 18 | FREE ME Emma Bunton | 19/Universal |
| 19 | FAVOURITE THINGS Big Brovaz | Epic |
| 20 | IN DA CLUB 50 Cent | Interscope/Polydor |



ALBUMS

1 HAIL TO THE THIEF

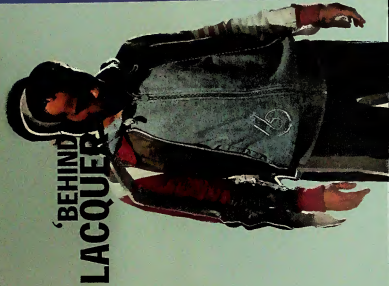
- | | | |
|----|--|------------|
| 1 | HAIL TO THE THIEF Radiohead | Parlophone |
| 2 | YOU GOTTA GO THERE TO COME BACK Stereophonics | V2 |
| 3 | BARE Annie Lennox | RCA |
| 4 | ST ANGER Metallica | Vertigo |
| 5 | FALLEN Evanescence | Epic |
| 6 | BEST - THE GREATEST HITS OF S Club 7 | Polydor |
| 7 | LABOUR OF LOVE - VOL I & III UB40 | Virgin |
| 8 | THE DEFINITIVE The Drifters | Atlantic |
| 9 | HOW THE WEST WAS WON Led Zeppelin | Atlantic |
| 10 | JUSTIFIED Justin Timberlake | Jive |



- | | | |
|----|---|--------------------|
| 11 | STRIPPED Christina Aguilera | RCA |
| 12 | COME AWAY WITH ME Norah Jones | Parlophone |
| 13 | ELEPHANT The White Stripes | XL |
| 14 | BUSTED Busted | Universal |
| 15 | DUTTY ROCK Sean Paul | Atlantic |
| 16 | BY THE WAY Red Hot Chili Peppers | Warner Bros |
| 17 | A RUSH OF BLOOD TO THE HEAD Coldplay | Parlophone |
| 18 | LET GO Avril Lavigne | Arista |
| 19 | UPI Shania Twain | Mercury |
| 20 | GET RICH OR DIE TRYIN' 50 Cent | Interscope/Polydor |



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RELEASED 16.06.03

COMPILATIONS

- 1 POWER BALLADS** 5 **11 SMASH HITS CHART SUMMER 2003**
Virgin/EMI
EM/Virgin/Universal
- 2 THE QUIET STORM** 8 **12 THE MATRIX RELOADED (OST)**
Universal TV
Maverick/Warner Bros
- 3 THE VERY BEST OF DRIVE TIME** 10 **13 KISS PRESENTS HIP HOP CLASSICS**
Telstar TV/BMG
Universal TV
- 4 DARK SIDE OF THE 80'S** 12 **14 BACK TO THE OLD SCHOOL CLUB CLASSICS**
Telstar TV/BMG
Ministry of Sound
- 5 ALWAYS & FOREVER** 20 **15 COOL SUMMER JAZZ**
Sony Music
Virgin/EMI
- 6 PURE URBAN ESSENTIALS** 14 **16 IBIZA - THE HISTORY OF HOUSE**
Sony TV/Warner Dance
Rock The Dance/Dancefloor 8
- 7 ALL TIME CLASSIC ROCK 'N' ROLL TEENAGERS** 8 **17 ROCK THE DANCEFLOOR 8**
WSM
All Around The World
- 8 NOW THAT'S WHAT I CALL MUSIC! 54** 15 **18 CLUBLAND X-TREME**
EMI/Virgin/Universal
UMTV/AMTV
- 9 THE BEST PROG ROCK ALBUM IN THE WORLD EVER** 16 **19 PIANO MOODS**
Virgin/EMI
Discourse
- 10 ROCKABILIY REYNAL** 17 **20 ELECTRIC - LEVEL 2**
Telstar TV/BMG
Telstar TV/BMG

- 21 GIRL IN THE MOON** Darius Fontana
Dream/Warner/Polydor
- 22 GIRLS NOT GREY** AFI
- 23 STOP SIGN** Abs BMG
- 24 LONELINESS** Tomcraft Data/Ministry Of Sound
- 25 MUBSCENE** Marilyn Manson Interscope/Polydor
- 26 NO GOOD ADVICE** Girls Aloud Polydor
- 27 BROKEN BONES** Love Inc Nullife/Actis
- 28 SHAKESPEARES (WAY WITH) WORDS** One True Voice EMI/Isle
- 29 ON THE HORIZON** Melanie C Virgin
- 30 X GOV'N** GIVE IT TO YA DMX Def Jam/Mercury
- 31 CINDERELLA** Lemmonescent Supertone
- 32 AT THE END** IIO Free 2 Air
- 33 TAKE YOUR SHOES OFF** The Cheeky Girls Multiply
- 34 GIRLS AND BOYS** Good Charlotte Epic
- 35 RISE & FALL** Craig David feat: Sting Wildstar
- 36 NOT GONNA GET US 4U** Interscope/Polydor
- 37 BOUT JAMIELLA** feat. Rah Digga Parlophone
- 38 ALL YOU EVER DO** Violent Delight WEA
- 39 WILLIAM'N** Ashley Hamilton Columbia
- 40 LATELY** Lisa Scott-Lee Fontana

- ### KEY UPCOMING RELEASES
- 50 CENT:** 21 Questions (Interscope/Polydor) June 30
 - BENNY BENASSI:** Satisfaction (Ministry Of Sound) July 14
 - BUSTED:** tbc (Universal) August 11
 - CRAIG DAVID:** Spanish (Wildstar) July 28
 - EMINEM:** Business (Interscope/Polydor) July 7
 - GARETH GATES:** tbc (S) June 15
 - BEYONCE KNOWLES:** Crazy In Love (Columbia) June 30
 - GIRLS ALLOUD:** Life Got Cold (Polydor) August 18
 - MADONNA:** Hollywood (Maverick/Warner Bros) July 7
 - PINK PANT:** WILLIAM ORBIT: Feel Good Time (Columbia) July 14

- 21 EVERYTHING MUST GO** Steely Dan Reprise
- 22 SUNDAY** Grandaddy V2
- 23 CHOCOLATE FACTORY** R Kelly Jive
- 24 THE BEST OF De La Soul Tommy Boy**
- 25 VERY BEST OF - EARLY DAYS & LATTER DAYS** Led Zeppelin Atlantic
- 26 COULDN'T HAVE SAID IT BETTER** Meat Loaf Mercury
- 27 THE ESSENTIAL** Paul Young Sony Music
- 28 METEORA** Linkin Park Warner Bros
- 29 SOUND OF THE UNDERGROUND** Girls Aloud Polydor
- 30 THANK YOU FOR THE YEARS** Shirley Bassey Cirrus

- 31 NU FLOW** Big Brovaz Epic
- 32 A NEW DAY AT MIDNIGHT** David Gray East West
- 33 GOLD** Nina Simone U2J
- 34 THE GOLDEN AGE OF GROTESQUE** Marilyn Manson Interscope/Polydor
- 35 GOTTA GET THRU THIS** Daniel Bedingfield Polydor
- 36 ULTIMATE COLLECTION** The Small Faces Sanctuary
- 37 THE YOUNG AND THE HOPELESS** Good Charlotte Epic
- 38 LIVE AT WEMBLEY '86** Queen Parlophone
- 39 AMERICAN LIFE** Madonna Maverick/Warner Bros
- 40 SAY YOU WILL** Fleetwood Mac WEA

KEY UPCOMING RELEASES

ASHANTI: Chapter II (Murder Inc/Mercury) June 30
BLACK REBEL MOTORCYCLE CLUB: Take Them On Your Own (Virgin) August 18
EVA CASSIDY: True Colours (Hot) August 11
THE CORAL: Magic Medicine (DeLaSoul) July 28
BEYONCE KNOWLES: Dangerously In Love (Columbia) June 23
LUMP BIZKIT: Peppy Sniffer (Interscope/Polydor) Sep 8
RICHARD X: Richard X presents Hit X-Factor (Virgin) August 18
SEAL: Seal (WEA) Sep 15
SUPER FURRY ANIMALS: Phantom Power (Epic) June 21
THE THRILLS: So Much For The City (Hut) July 30

the music week DIRECTORY 2003

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KIS **COOL CUTS CHART**

As featured in the *Top 100* & *Top 200* together in the *Top 100* & *Top 200* charts

| Pos. | Title | Label |
|------|--|-------------------------|
| 1 | SO DANNI BROTHERHOOD | Meridian |
| 2 | SOCKS WITH MY FEET AND MY HAIR | Chris Cooke and Optimal |
| 3 | REDEEMED | Meridian |
| 4 | IT'S UP TO YOU (SINGLES FROM THE TV SERIES 'THE WINDY CITY') | Meridian |
| 5 | REDEEMED | Meridian |
| 6 | MAKING IT HOT (D. PERINI vs DAVID MURRAY) | Meridian |
| 7 | REDEEMED | Meridian |
| 8 | IT'S UP TO YOU (SINGLES FROM THE TV SERIES 'THE WINDY CITY') | Meridian |
| 9 | REDEEMED | Meridian |
| 10 | REDEEMED | Meridian |
| 11 | REDEEMED | Meridian |
| 12 | REDEEMED | Meridian |
| 13 | REDEEMED | Meridian |
| 14 | REDEEMED | Meridian |
| 15 | REDEEMED | Meridian |
| 16 | REDEEMED | Meridian |
| 17 | REDEEMED | Meridian |
| 18 | REDEEMED | Meridian |
| 19 | REDEEMED | Meridian |
| 20 | REDEEMED | Meridian |



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| Paul Ford The Night (From The TV Series) | Kevin The Night (From The TV Series) | Amelia Lennix Panic (From The TV Series) | Amelia Lennix Panic (From The TV Series) |
| Amelia Lennix Panic (From The TV Series) | Amelia Lennix Panic (From The TV Series) | Amelia Lennix Panic (From The TV Series) | Amelia Lennix Panic (From The TV Series) |

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TOP 10 BREAKERS

1. RIGHT STUFF (AKKUS, C. Anderson Vs. Proch) Press
2. THE NIGHT (AKKUS) Scorcher
3. FOOL, NO MORE (PAT SQUADRA, LUCY CART) Mercury
4. THIS IS WHO I AM (EMILIA LENNIX) Mercury
5. THE SWITCH (AKKUS) Pined Park
6. CRY IN LOVE (AKKUS) Beyond Real
7. CAN'T GET IT BACK (AKKUS) This Year
8. SHAKESPEARE'S NAME WITH WORDS (PAT SQUADRA) Mercury
9. COME ON OVER (ALICIA KEY) Mercury
10. MUSIC WHEN

CHART COMMENTARY
 by ALAN JONES

Are sharing the same number one for a fortnight, the Ufford and Commercial Pop charts go their own ways this week, with Your Music by the Intense Project advancing to the Ufford summit and This is Goodbye by Lucy Cart taking the Commercial Pop crown. The Intense Project disc is a comfortable 59 points - 8.8% - ahead at the top of the Ufford Chart, but scores only 717 points, making it the second weakest chart-topper of 2003. The only number one to score lower this year is Change The World by Dino Lenny, which topped the list at the beginning of March with just 695 points.

Meanwhile, the biggest jumper in the chart is Satisfaction by Danny Benzasi, which expodes 385%. The record, supported on radio by the likes of Al. Wilkey, Zoe Ball and Dave Pearce, originally charted as an unrated import - a sure sign of potential - and is another smash for Ministry of Sound Import Dats, whose Turncoat single Loveless topped the OCC sales chart a few weeks ago.

On the Commercial Pop Chart, it was a very close run battle between Lucy Cart and Jennifer Ellison. The latter singer - Source schoolgirl Emily Sheppard on donated song Brokeback - scores a big number one debut with her revision of Transvision Vamp's I Went You Love, falling by just four points to capture the title. Cart, of course, is the girlfriend of club owner Peter Dinklage who set up Ucker.

Recorders for her: This is Goodbye easily breaks the number eight Commercial Pop Chart peak of her debut single Kissin' You, which went on to displace her 28 on the OCC sales chart when

Ellison's single is one of the debuts in the Top 10 and 14 debuts in promotion of records to clubs. If not coming to an end, night at least be having it.

There's a little action on the Ufford Chart, where Beyond and Jay-Z bed in at the top with Crazy in Love, although 50 Cent's 5.2 Questions jumps 5-2 and could pose an early threat to your superiority. 50 Cent certainly has a big following in urban clubs - his debut single in Da Club spent nine weeks at number one earlier this year and is the longest-running hit in the chart, with 21 appearances to date.

STORE OF THE WEEK

CRASH

STORE DETAILS

Crash Records opened in 1983 at its present location. In September 1998 Ian De-Whytell who, for the previous 12 years, had been the Sony rep who serviced Crash through the store. Prior to working for Sony, De-Whytell had been a manager for both HMV and Virgin and it seemed like the perfect career move to take over a shop that had such great potential.

Store size: 84 sq m (over two floors)
Music stocked: All genres
Areas of specialisation: Rock and dance
Local competition: HMV, MusicZone

Crash Top 20:

- 1 Radiohead - Hall To The Thief (Parlophone)
- 2 Metallica - St. Anger (Mercury)
- 3 Grandaddy - Sunday (V2)
- 4 Mogwai - Happy Songs For Happy People (PIAS)
- 5 Tindericks - Waiting For The Moon (Beggars Banquet)
- 6 Dopekick Murphys - Blackout (Epitaph)
- 7 Stereophonics - You Gotta Go There To Come Back (V2)
- 8 British Sea Power - The Decline Of British Sea Power (Rough Trade)
- 9 Steely Dan - Everything Must Go (Reprise)
- 10 Cinematic Orchestra - Man With A Movie Camera (Ninja Tune)

IAN DEWHYTELL, OWNER

The dance market is busy at the moment. You always know when summer's coming because every one starts to move from trance into the funkier house sounds. Labels such as Soulfulite, Subliminal and Positiva are doing well and acts such as Alan Brax on the French label Roûls are selling well. Another genre is the Klub Filters Basics track, Come With Me, which is flying out of the shop.

We have an excellent relationship with the reps. We do a lot of in-store promotions and, as a result, get a lot of support from the majors. We've always tried to drum up anticipation for new releases. Recently it's been Metallica, Radiohead and Grandaddy. Given the prominent position our shop has, we get a lot of people who use our window display like a grapevine, getting their information about forthcoming releases from just passing by. The majors supply a lot of the promotional and display material.

We work very hard on our store window, as it helps to encourage impulse buying. We try to make it as colourful and as informative as possible, we even include reviews of albums in the display so that people have a clear idea of what they're buying. That's why there are still enough people around who are interested in music that differs from the mainstream but, as a retailer, you have to be proactive.

I dread the possibility that one day companies might stop using reps. Over the past few years, the numbers have dropped off considerably, although I'd say that the numbers were about right now. We get a rep from all the main distributors and labels



Crash: keeping up to date with latest buzz coming in on a regular basis. It's a fundamental necessity to keep reps on the road, as this builds relationships between the independent retailers and the labels. It's the independent stores who create the next generation of major acts by helping to discover which new acts will sell. I have enough faith in the major labels to bring through the acts and the independent retailer is great at targeting the audience that's right for that band.

We do very well with merchandise and we're also a ticket outlet, which brings extra people through the door. We're also avid readers of NME, Kerrang! and all the other magazines, and keep an eye on any buzz that's going. Even though the CD single has dropped right off, seven-inch vinyl is doing well. We need to start selling singles for 99p, as it's £1.99, as this will help pull more people into the shop."

Address: 35 The Headrow, Leeds, West Yorkshire LS1 6PU
Tel: 01132 436743
Fax: 01132 340421
Email: info@crashrecords.co.uk
Website: www.crashrecords.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

- Biffy Clyro The Vertigo Of Bliss (Beggars Banquet); Joe Budden Joe Budden (Def Jam/Mercury); Aidan Smith At Home With Aidan Smith Vol. 2 (Twisted Nerve)
- June 21**
Apollo Four Forty Dude Deserving A Staircase (Stealth Sonic/Epic); Gang Starr The Overz (Virgin); Beyoncé Knowles Dangerously In Love (Columbia); Nu AlphaBrosHoshokoposido (Adventure June 30)
- June 22**
Ashanti Chapter II (Murder Inc/Mercury); Electric Six Fire (XL); Morcheeba Parts Of The Process (EastWest); Amy Studd False Smiles (Polydor); The Thrills So Much For The City (Hut); Various Charlie's Angels 2 - Full Throttle (GSI) (Columbia)
- July 7**
Cosmic Rough Riders Too Close To See Far (Measured); The Darkness Permission To Land (Mud/Mustro/Atlantic); Kings Of Leon Youth And Soul (Mercury); The Coral Paris; OCS North Atlantic Drift (Sanctuary); Outkast Speakerbox - The Love Below (Arista)
- July 14**
Manic Street Preachers Lipstick Traces - A Secret History (Epic); Lisa-Marie Presley To Whom It May Concern (Parlophone); The Star Spangled Bazarook! (Parlophone)
- July 21**
Dizee Rascal Bird In Da Corner (XL); Kym Marsh Standing Tall (Universal); Mya Noone (Mercury); Psychid Psychid (DB); Super Furry Animals Phantom Power (Epic)
- July 28**
The Coral Magic Medicine (Delatour); Flint Device 1 (Polydor); Pepe Deluxe Beatitude (Gats/Kills)

SINGLES

This week

- Ashanti Rock Wit U (Awww Baby) (Murder Inc/Mercury); The Darkness Growing In Me (Hut); Destroy All Animals Fast Food Backers Fast Food Song (Better The Devil Red Hot Chili Peppers Universally Speaking (Warner Bros); RoxySop Sparks (Walt Of Sound); Shakedown Drowsy With Hope (Defected)
- June 28**
Siobhan Donaghy Overrated (London); Flaming Lips Fight Song (WEA); Foo Fighters Low (RCA); Metallica St. Anger (Mercury); Scooter The Nightz Fun (Sheffield US/Epic UK); Yeah Yeah Yeahs Pin (Dress Up/Polydor)
- June 30**
Siobhan Donaghy Overrated (London); Flaming Lips Fight Song (WEA); Foo Fighters Low (RCA); Metallica St. Anger (Mercury); Scooter The Nightz Fun (Sheffield US/Epic UK); Yeah Yeah Yeahs Pin (Dress Up/Polydor)
- July 7**
Appleton Everything Eventually (Polydor); Eminem Business (Interscope/Polydor); Javine Real Things (Innocent); Madonna Peace (Mercury); The Coral Paris II; Kym Marsh Come On Over (Universal); Simply Red Fake (simplyred.com)
- July 14**
Benny Benassy Satisfaction (Ministry Of Sound); Codeload Got Put A Smile Upon Your Face (Parlophone); The Coral Paris II On (Delatour); M Factor Come Together (Cedric); Usa Maffia In Love (Independent); Pink feat. William Orbit Feel Good Time (Columbia)
- July 21**
Daniel Bedingfield Never Gonna Give You This (Polydor); Double De Shining (Leaves); Macy Gray He Ain't Right For You (Epic); Kosheen All In My Head (Molsha); Space Cowboy Just Put Your Hand In Mine (Southern Fried); Stereophonics Maybes Tomorrow (V2)

- July 28**
Craig David Spanish (Widstar); Fallacy Monstrous (Virgin); Junior Senior the (Mercury); Supersass Rush Hour Soul (Parlophone); Wheaties Appearance In Amsterdam (Columbia); Robbun Williams Something Beautiful (Chrysalis)

IN-STORE NEXT WEEK: FROM 23/6/03

ASDA Singles - Blazin' Squad, Tommi, Scooter, Metallica, Panjabi MC, Siobhan Donaghy, Moloko, Antheads; Albums - Beyoncé, George Benson, Jim Reeves, 3 Tenors, Clubland 3, Best Summer Holiday Album, Breakdown Very Best of Euphoric Glamour, Kerrang! High Voltage

BORDERS Windows - Radiohead, Lord Of The Rings: The Two Towers reservation offer; In-store - Bon Jovi, Love, The Who, 2 for £22, 2 for £10 on CDs, DVDs from £7.99 and 3 for 2 on CDs and books. **Listening posts** - Any album in stock at digital stores nationwide

HMV In-store - Aidan Smith, Biffy Clyro, Only Child, Steve Turner, The American Analogue Set, Whirwind Heat, The Darkness, Medicine

HMV Windows - Campaign Pre-awareness; In-store - Siobhan Donaghy, Blazin' Squad, Metallica, Tommi, 2 Pac, Simple Plan; Press ads - Death Row, Neil Young, Beyoncé, Siobhan Donaghy, George Benson

MVC Main Promotion - half-price Clearance; **Listening Posts** - Jodie Brookie, Wilson, Skin, Grandaddy, Lloyd Cole; **Window Posters** - Beyoncé; In-store - DJ Shadow, Kerrang! 4

PARADISE NETWORK Selects listening posts - The Lonesome Organist, Bruce Cockburn, Sandy Dillon, Steve Hackett; Morrissey presents, Lilium; **Selects listening posts** - Dan Gheempace & DJ Yoda, PMD, Lloyd Cole, Various/Reggae Gold 2003, Hidden Cameras

Safeway Albums - DJ Sammy, Evanesence, Latin Legends, Summer Feeling; **Press ads** - Best Easy Album (ITWE), Rock 'N Roll Love Songs, Best Love Songs (ITWE), Club Anthems 2003

Sainsbury's In-store - Jim Reeves, Beyoncé, Breakdown VBO Euphoric Dance, Three Tenors, Set Mood, Glastonbury 2003, Clubland III, Kerrang! High Voltage, The Best Summer Holiday...Ever 2003, George Benson, Glamour

TESCO In-store - Beyoncé Knowles, George Benson, Best Of The

Three Tenors, Bostic Rhythms, Jodie Brooke Wilson, Clubland 3, Breakdown VBO Euphoric Dance, Best Summer Holiday Ever 2003, Kerrang! High Voltage, Glamour, Tommi, Blazin' Squad, Siobhan Donaghy

TOWER Windows - 2 x 20 promotion, Radiohead; In-store - 2 x 20 promotion, Leaf promotion, Hotel Costes promotion

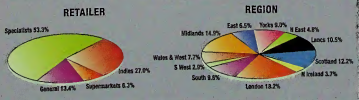
Virgin Press ads - Urban 3 for £20, Festivals 3 for £30, Electric Six, Beyoncé, Morcheeba, The Thrills, Windows - Beyoncé, Festivals 2003, Clubland Vol 3; In-store - Beyoncé, Clubland Vol 3, Kerrang! High Voltage, Very Best of Euphoric House

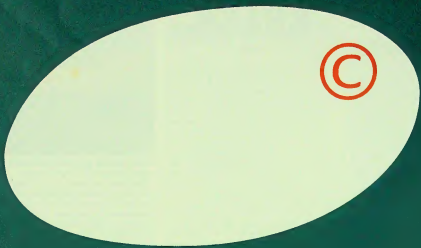
WHS Singles - Blazin' Squad, Tommi; Albums - Beyoncé; In-store - Christina Aguilera, Justin Timberlake

WOOLWORTHS Albums - Breakdown - VBO Euphoric Dance & Glamour; Singles - Scooter; In-store - Beyoncé Knowles, Best Summer Holiday Ever 2003, Breakdown - VBO Euphoric Dance Glamour; Kerrang! High Voltage

SALES WATCH: METALLICA

METALLICA: ST ANGER (MERCURY) LW Chart position: 3.
Pie charts show sales by retailer type and geographical region respectively, for sales to the end of June 7, 2003. Source: Official Charts Company.





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PRE-RELEASE DOWNLOAD MARKET PREFERS REWARDS FOR INDUS

The arrival of a legitimate download market has massive implications for all sectors of the music industry. Martin Talbot reports on the issue of pre-release downloads and looks at how this trend will affect retailers, pricing, the charts and online policing

The download announcements of the past two months have put the developments of the past five years in the shade. Apple's hugely successful iTunes Music Store launch in the US has grabbed most of the headlines, with the figure of 1m first week downloads already entering the realm of legend.

But as the initial rush by enthusiastic Apple fans settles down, reports suggest that sales have fallen by 50%. While such figures remain an impressive sign of the potential for downloads, the rush has calmed, for the time being at least.

In the meantime, the music business continues to grapple with the implications of the arrival of a genuine download business. Arguably of greatest interest to both traditional and new generation retailers in the UK has been the arrival over the past two months of pre-release downloads in the market.

First was BMG's launch of its Annie Lennox download at the beginning of May, followed by the EMI offer including singles by the Dandy Warhols and Yoko Ono. Then, last week, V2 announced plans for the forthcoming Elbow single.

But, while the concept of the pre-release download may be simple, it is a development which is fraught with complications. Naturally, online retailers view the development as a step forward for their business models, for the first time providing their digital stores with repertoire which is not available to buy from anywhere else.



Annie Lennox: BMG was the first major to offer a pre-release download with Lennox's *Bare*

But, traditional retailers are not exactly jumping for joy at the prospect of such initiatives becoming part of the general music retail environment.

Veteran independent retailer Paul Quirk-owner of Quirk's Records in Lancashire - believes it is crucial that all retailers, both online and offline, are allowed to operate on a level playing field. "Obviously, we can't stop it," he says. "These things are a fact of life. But we have to try to make sure that

we still have a market.

"It would be possible for independent retailers to have booths where people could download and burn. But they are phenomenally expensive. We have had a look at it, but we can't do it."

The price differential between digital downloads and physical product poses a particularly thorny problem. Inevitably, while traditional retailers are keen for online prices to reflect those for offline product,

this does not necessarily tie in with the views of online retailers.

"Even if downloads are available, they should only be available at the same time as the physical release and at the same price," says Quirk. "If a download is being sold at 99p, what chance have we got of selling the same single at £1.99 or £2.99? I understand that downloads are another way of selling music, but record companies shouldn't disadvantage the people who have made an investment in the business and are, at the moment, doing an important job."

When it comes to full-price, unbundled albums - albums which can only be sold as a complete package of downloads, without the option to buy individual album tracks - price becomes an even more complex matter.

The head of one online music store highlights EMI's issue last week of the new Radiohead album, as an unbundled package for £9.99. For him, such a price is too high: the fact that sites such as CD Wow offer chart titles for as little as £9.99, reduce the attractiveness of a £9.99 download, he argues.

In contrast, Boyd Muir - the newly appointed Executive VP & Chief Financial Officer of Universal Music International's new new technologies and media division - believes £9.99 is possibly too low a price.

Muir says UMI remains uncommitted to pre-release downloads until the full implications of taking such a step are fully investigated, including the issues

Viewpoint: Michelle Brown analyses the UK's legal stance

A pill's US court victory for the music file swapping services Grokster & Streamcast in their ongoing battle with the music industry highlights the difficulty of halting the activities of those who run unlicensed peer-to-peer ("P2P") file-sharing services.

No one doubts that many users of such services are guilty of copyright infringement. However, the ability to attach liability to those providing services which facilitate such infringements has proved more elusive. Whilst Napster, with its centralised servers, fell foul of US copyright law, a new generation of pure P2P services has quickly evolved to keep one step ahead of the law. These services provide software which enables users to share files, including copyrighted music files, without those files being stored on or passing through, the services' own servers.

In the Grokster & Streamcast proceedings, the record companies and publishers argued that they were guilty of "vicarious" or "contributory" infringement. The services were found to possess the financial interest in the infringements needed to establish liability in cases of vicarious infringement.

However, given the way in which these services were configured, Grokster & Streamcast were found to lack the necessary degree of control over their users to be capable of supervising their illegal activities. Nor were they guilty of contributory infringement, as they lacked the knowledge of specific infringing acts

at a time when they could use that knowledge to prevent the infringements.

The RIAA has said it will appeal the above ruling, so we should be hearing more from the US courts on this before long. In the meantime, it is worth considering whether these services would fall foul of the UK's copyright laws. Although UK and US copyright laws vary in many respects, there are similarities in how they view the liability of those who enable others to create infringing copies but without themselves conducting any unauthorised copying.

The UK position is well illustrated by the case brought back in the Eighties against Amstrad, in which the UK publishers and record companies sought to prevent Amstrad from selling its twin-tape recording machines. While the machines did have some legitimate uses, they were also clearly capable of allowing their owners to create infringing copies of sound recordings and musical compositions.

After a battle which went all the way to the House of Lords, Amstrad emerged victorious. The rights owners argued that infringements of its customers, either by authorising those infringements or inciting them or because its conduct made it a joint infringer. However, it was clear that Amstrad was not itself encouraging illegal copying.

The case provides useful guidance as to what would be required in order to

attach liability to a P2P service. It draws a clear legal distinction between those who simply provide customers with the means to enable them to make infringing copies and those who actually authorise that copying. Unless these services actually purport to grant their customers the right to make infringing copies, they will not be guilty of authorising their infringements. Nor will a P2P service be treated as a joint infringer unless there is some form of "common design" to infringe copyright between the service and its users. The lack of control over the actions of end users makes it unlikely that these new generation P2P services would be found to be pursuing a common design to infringe. Nor is it likely that anyone could show that these services have actually incited their users' infringements, unless it could be shown they had actually procured particular infringements.

Although there have been enormous changes in UK copyright law in the fifteen years since the Amstrad ruling, it is not clear that the changes give rights owners much new ammunition in dealing with P2P services. Indeed, it might seem illogical to develop legislation which could penalise the likes of Grokster & Streamcast for providing the means to facilitate infringements by their users, without also outlawing those who provide reprographic devices which have been generally accepted for years, such as photocopiers.

Much has been made of the latest EU

Copyright Directive and the enhanced protection it affords rights owners in relation to online exploitation of their works. But even when the UK does finally implement the directive, it is not clear that this will greatly assist right owners in their fight against P2P services. While record companies will be better placed to prevent the unauthorised reproduction and dissemination of their sound recordings on the Internet, the P2P services studiously avoid engaging in these infringing acts. Instead, they are simply providing software which enables their users to commit those acts. The Directive will strengthen existing UK laws preventing services from providing the means to circumvent copy-protection measures. However, provided that P2P services are not involved in such activities, it is not clear that the directive will greatly affect their activities.

Given the current state of UK law and the ability of these file-sharing services to keep one step ahead of legal changes, it may be more productive for the record companies to embrace digital delivery by backing credible, licensed, income-generating digital download services which appeal to users. The success of Apple's new on-line initiative with the support of the majors is an encouraging start.

Michelle Brown is a solicitor at Davenport Lyons, a firm of entertainment lawyers with specialist expertise in copyright and online rights

● Viewpoint is a personal view

of pricing. Projecting that Universal could have virtually all of its active European catalogue on offer by the end of the year, Muir suggests – while stressing that final prices are yet to be finalised – a price point of €9.99 before sales tax (in total around £8.25 in sterling) could be acceptable for catalogue product. But new release titles should be priced significantly higher, he says.

The implications of pre-release downloads are not limited to arguments over direct retail issues however. The move to make singles available to buy from radio date has potentially broader ramifications for the music industry's traditional release structures too – not to mention the Official Singles Chart. Over many decades, labels have developed a model which, in most cases, begins with the radio release of a single six to eight weeks in advance of its commercial release. The album then follows anything from two to six weeks after the commercial single release.

As the consumer interest in pre-release, radio-date downloads develops, with more widespread marketing driving sales and encouraging more labels to follow suit, there are clear implications for the gap between radio and commercial release date.

Pre-release downloads would inevitably weaken the "first-week impact" which the six-week gap between radio and release date was designed to engineer, especially when the time comes for download sales data to be incorporated into the traditional singles sales chart.

With the advent of radio-day downloads – and assuming downloads reach significant levels of sales – the prospect of a single entering the chart and moving up the chart over six weeks of airplay exposure is a very real possibility.

Tony Wadsworth, chairman and CEO of EMI Recorded Music in the UK and Ireland, believes this should not be viewed as a problem. "We need to get some build into the singles chart," he says.

He adds: "These days there is a frustration from consumers that when they are hearing something on the radio, they can't go out and buy it, and we are probably losing some sales that way."

It is an argument with which many traditional retailers concur. For his part, Quirk advocates a one- or two-week window between radio and retail release.



Dandy Warhols: EMI issued pre-release download single

The concept of shorter windows certainly worked in the past, as Wadsworth highlights. While the EMI chairman acknowledges that a high level of day-one impact is useful, he suggests that it has gone too far.

"It used to be, in the late Eighties, that you would take something to radio 10 days before release," he says. "The fact that promotion time has expanded and retailers are being aggressive in the way they market singles – which we ask them to do, of course – has made marketing of singles very efficient."

"We want to sustain some day one impact, but it is about striking a balance." James Gillespie, of the Official UK Charts Company, says that while a stand-alone download chart is likely to be available in the autumn of this year, it could be much longer until such data will be contributing to the Official Singles Chart. The judgement on that timetable rests, as with all chart issues, in the hands of the Chart Supervisory Committee and the councils of record company association the BPI and the entertainment retailers' association Bard.

The possibility of singles beginning to have an impact on the sales chart through download sales, well in advance of the

physical release, is clearly a key issue for the business going forward.

"I think that would be a great problem for us all to have to deal with," says Wadsworth. The first signs are promising: Dotmusic's promotion of the BMG download of Annie Lennox Pavement Cracks single has helped it regularly to become their most-requested track – across both downloads and streams – over the past month or so.

But the "problem" which Wadsworth talks of is a little way off just yet, with figures failing yet to match those achieved by Apple's iTunes Music Store. Wadsworth himself indicates that he won't be handing out any platinum discs on the basis of EMI's early downloads.

Of course, both companies' pre-release download offers have been the subject of negligible promotion to date. And EMI's programme is still at experimental stage, some seven weeks after its massive 140,000-track, 3,000-artist offer went live on April 28, according to Wadsworth.

"We will learn so much over the next few months," he says. "We will learn how people want to consume music online, how much they are willing to pay for it."

"We have tried to make the offer as flexible as possible, allowing people to do

burns, download to portable devices and so on. So, we will be able to gauge which of these activities are driving most sales."

There are no plans for a generic marketing effort to promote the new service, although promotion will be integrated within existing marketing on specific projects. As says Wadsworth, "In addition to specific online marketing."

Among the first moves in this direction is the launch of the new website, MusicFromEMI.com, which will be promoted on future releases and marketing material and is designed to direct consumers to legitimate sites offering EMI repertoire.

"The main emphasis so far has been making the music available," says Wadsworth. "The next thing will be how best to market it."

Online offers such as those offered by EMI are certainly welcomed but, to some, they are only part of the equation. John Giacobbi, a partner at Entertainment Law Associates and now also managing director of Web Sheriff, a consulting company designed to help music companies protect their rights on the internet, believes that there needs to be more vigilance up-front of download release; before any track is made available as a direct delivery web offering, labels and artists need to be aware of the fact that pirate versions are not already in circulation.

In monitoring the internet, Giacobbi says that Web Sheriff has uncovered MP3s of new releases six to eight weeks before their release date. As an example, Pavement Cracks by Annie Lennox was widely available across peer-to-peer and pirate MP3 sites well in advance of BMG's pre-release launch, he says.

Any company looking to implement a fully fleshed-out – and effective – pre-release policy should aim to do so in a joined-up fashion, he says; in other words they should police illegal MP3 websites and the peer-to-peer services, which systematically feed off each other, in parallel and from an early stage. To simply release tracks as they are, he says, is tantamount to "twisting at the wheel of the Titanic," he suggests.

In essence such action means – before issuing a download by a particular act – searching the thousands of illegal MP3 websites for pirate versions of the track, or tracks, in question. If any are found, ISPs should be approached to close down any sites which are offering the illicit downloads.

In parallel, peer-to-peer services should be searched for the same tracks, and the relevant ISPs approached to take action against those sharing the illicit files. On an ongoing basis, such policing can keep any further leaks to an absolute minimum – or even rub them out completely. "ISPs do tend to do them off," he says. "It is a lot easier for them than facing the prospect of action later."

If the first few months of 2003 were more than a little lively in terms of online developments, the coming six months are expected to be even further changes.

In the wake of the EMI announcement, similar offers are expected from other majors in the coming months.

Similarly, Apple's spectacular iUS launch is due to be followed by a PC offer by the end of the year, although predictions of arrival date for the European offer vary – while some sources suggest October is the target month, others suggest that, logically, no service is likely to surface until early next year.

And, with the music industry expected to step in with its own initiative in the coming months, although this is expected to be a software-led initiative rather than any form of "Microsoft Record Shack" à la Apple's iTunes Music Store.

With a string of companies also lining up new hardware to rival the iPod into the autumn, the portable player looks set to become the essential gift purchase this coming Christmas.

But, while download era may have dawned, there are plenty of challenges waiting in the cold light of day.

Viewpoint: protect your domain name now

Most large companies place a high value on their key brands and take great steps to protect their intellectual property online. It is no different in the music industry. Artists and band websites have become an invaluable tool with which to inform and strengthen relationships with fans.

Universal Music is one company which has recognised the critical role the Internet now plays in its business and has taken a lead in proactively protecting its online assets. These include more than 400 websites owned and operated by the company, such as marlabccrey.com and anim.com.

With the emergence of the Internet, it has become necessary to protect the interests of artists and the record companies by registering domain names in various forms, whether it is www.scbidjuniors.com or www.whatzone.co.uk.

The music industry is rife with unofficial fan and derogatory web sites and recovering a domain name once registered by someone else can be an extremely costly exercise. As titles as it may sound, with domain names the bad adage rings true – an ounce of prevention is worth a pound of cure.

A famous case last year saw Robbie Williams win a World Intellectual Property Organisation (WIPO) decision against Howard Taylor of Southampton, England, who had registered the domain name robbiewilliams.info. The domain name

pointed users to the web site of rock rivals Oasis. The WIPO decision ruled that the name had been registered in bad faith and should be transferred to Robbie Williams.

To avoid long-winded legal wrangles, it is highly advisable for record companies to have a corporate domain name policy in place. Companies should ideally give an individual the responsibility to oversee the management of the entire domain name portfolio. Support for this vital role can be outsourced to domain name management specialists.

Looking after a large portfolio of domain names can be a very complex business. So what are the practical steps that record companies can take to protect their online intellectual property? The first step should be to obtain a comprehensive picture of a company's existing online assets. An organisation could hold hundreds of domain names across its business units and be registered to multiple individuals or entities. Without a clear understanding of the online assets held by a company it is impossible to know which ones to protect.

Of course, it is very difficult to register every derivative of an artist or record title, but by proactively monitoring for new registrations that contain an artist's name, a record or management company can be fully aware of non-authorized sites, derogatory or otherwise, and be in a stronger position to rapidly take

action. A domain name policy allows record companies to be clear on when and what should be registered – from the group or artist's name to a new album title. Domain management firms are now able to provide companies with a comprehensive audit of their domain name holdings and can even highlight possible domain name infringements, using the latest software tools.

For instance, Triple Eight are one of the latest hip bands to hit the pop world and it comes as no surprise that Universal Music has taken precautions to register the largely generic name in all possible forms – from triple8world.com to [Online brand protection is not to be taken lightly – with the growth of the Internet it is, and always will be, a key issue for the music industry. Identifying potential issues and taking advantage of the latest domain name management tools will remove many of the threats to brand integrity and ensure that record companies are in a much stronger position to protect artists and maximise the value of this medium.](http://triple8music.net. Other record companies such as Sanctuary Music Group and 19 Management are also being proactive steps to safeguard their brands online.</p>
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Jonathan Robinson is Director of business development at NetNames
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All the games will take place at the Ken Barrington Centre,
Surrey County Cricket Ground, Hareleyford Road, London SE11,
between 7pm and 9pm.

Email Music Publishing will be defending the league title.

For further details you can call
Mark Caswell on 020 8874 6715
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TENNIS

Tennis teams (between 2-5 players) are required to enter the
Music Business Tennis Tournament on Sunday 13 July 2003, at
Rocks Lane Tennis Centre, Barnes, London SW13

All the games are played between 12-5pm on a Davis Cup
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All playing standards are welcome, and all games will be
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