

Inside: Lemar The Darkness The Koreans Thea Gilmore Lostprophets

# MUSICWEEK



United Business Media

Industry players lobby BBC station over lack of support for UK artists

## R1 under fire over playlists

### Radio

by Martin Talbot

Radio One is coming under concerted pressure from a music industry complaining about the station's perceived lack of support for UK talent.

Industry leaders are indicating that a campaign for government regulation of the national pop station could follow if it does not overhaul its playlist policy.

Telstar chairman Sean O'Brien last week issued an open letter to the BBC station's controller Andy Parfitt, voicing concern over recent Radio One A-lists, which have included as few as three tracks out of 20 by UK acts.

O'Brien's statement, which received support from the BPI, Aim and many others within the UK industry, urged the station not to simply play American hits, but to support British music. It highlights figures which indicate that the UK share of Radio One airplay has declined from 60% five years ago to 30% today.

"If that becomes the only option, then a lot of the UK music business will be lobbying for a [quota] system to be introduced in this country," he adds.

The letter, which was circulated to the BPI's Peter Jamieson,

Aim's Alison Wenham and BBC director general Greg Dyke, comes as Music Control data for the first six months of 2003 suggests that Radio One is less supportive of British music than ILR. Of the Top 100 most-played tracks on Radio One from January 1 until June 28, only 32 were by British talent, compared to 48 on ILR.

Parfitt welcomes the debate about the performance of Radio One and says that the station will continue to monitor the balance of its output, but says he is happy with its current performance.

"Radio One will disappoint artists and labels every week with its choices, but the strategy is to play the best new music and there is a commitment to support UK music," he adds.

Parfitt says almost 50% of the artists playlisted this year have been British acts, adding that Radio One supports British and new music consistently through its commitment to live music, sessions and specialist shows, which he says make up 40% of the station's entire schedule.

"We aren't a niche station for a small group of fans of a particular genre," adds Parfitt. "We are a contemporary network for young listeners."

● **Analysis, p8; Guest column, p18**  
martin@musicweek.com



### Exclusive

## Dido: return of a global chart star

With 12m worldwide sales of *No Angel* to her name, the pressure – creatively and commercially –

is on for Dido to match the massive success of her 2000 debut album.

In an exclusive interview for *Music Week*, the UK's biggest musical export this week tells how her incredible success has affected her life and the recording of *No Angel*'s follow-up. As Dido's comeback single *White Flag* is serviced to media worldwide

today (Monday), the artist also offers *Music Week* the first play of her strikingly-personal second album *Life For Rent*, due for release on September 29 through Chely/BMG.

The majority of the album was written and produced at north London's Church Studios by Dido and her artist/producer brother Rollo.

Singer tells all about her heart-felt second album. See page 9

## Government in tune with music

Industry forum wins key Government concessions on radio ownership rules in new Communications Bill **p3**

## Action urged on industry's image

BPI chairman Peter Jamieson calls for industry to mount PR offensive to rebuild its public image **p6**

## Spotlight shines on rock scene

As a string of buzz bands put rock back in the headlines, established acts such as Muse return in fine form **p11**



**This week's Number 1s**  
Albums: Beyoncé  
Singles: Beyoncé  
Airplay: Beyoncé



12.07.03

Digest

When it comes to daytime, high rotation on Radio One, UK acts are getting a raw deal. Editorial, p18

# MUSICWEEK

Introducing FM, M&M, Future Hit, Green Street, All Music, Record Mirror and Tiers Report

**CMP Information**  
United Business Media  
Media, 8th Floor,  
Lloyd's House,  
245 Blackfriars Road,  
London SE1 9JQ,  
Tel: (020) 7921  
+ ext (see below)  
Fax: (020) 7921 4326



For direct rates, dial (020) 7921 plus the extension below.  
For e-mails, type in name as follows:  
#musicweek@cmp.com  
Editor-in-chief  
Alex Scott  
05700@e-mail\_cmp.com  
Executive editor  
Martin Tibbitt  
05494@e-mail\_cmp.com  
New editor  
Paul Williams  
05233@e-mail\_cmp.com  
Special projects  
editor  
Adam Woods  
05233@e-mail\_cmp.com  
AAE editor  
James Roberts  
05133@e-mail\_cmp.com  
Online editor  
Nicki Smith  
05770@e-mail\_cmp.com  
Reporter  
Chris Evans  
05133@e-mail\_cmp.com  
Chart consultant  
Alan Jones  
05204  
Design consultants  
Audiolife  
Chief ad editor  
Dougal Ward  
05234@e-mail\_cmp.com  
Sub-editor  
Phil Brindle  
05133@e-mail\_cmp.com  
Charts editor  
Simon Ward  
05133@e-mail\_cmp.com  
New releases editor  
Gavin Gifford  
05770@e-mail\_cmp.com  
Production manager  
John Thiers  
05233@e-mail\_cmp.com  
Business development  
Matthew Tyrrell  
05233@e-mail\_cmp.com  
Account manager  
Scott Green  
05133@e-mail\_cmp.com

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any information storage or retrieval system, without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction, information storage and retrieval systems, Registered at the Post Office as a newspaper.  
Originated and printed by Bradbury, Blackwell & The British Press, Queens Road, Basingstoke, Hants, RG24 8JH

**ABC**  
Annual weekly circulation July 2002 to 30 June 2003: 363,676  
ISSN - 0205 1548

**SUBSCRIPTION HOTLINE: 01588 438616**  
**NEWSSTRADE HOTLINE: 01588 43466**  
Subscriptions:  
UK & Eire: 1 year £295, including free Music Week Directory every January from Music Week Subscriptions, CMP Information, Stone House, Lathlin Street, Market Heath, Luton, Bedfordshire, LU1 3JQ. Tel: 01588 438939 Fax: 01588 434956.  
US & Canada: 1 year \$395, including free Music Week Directory every January from Music Week Subscriptions, CMP Information, Stone House, Lathlin Street, Market Heath, Luton, Bedfordshire, LU1 3JQ. Tel: 01588 438939 Fax: 01588 434956.

## Your guide to the latest news from the music industry

### Bottom line

#### Sony scores Sony shares double

Sony Music has taken the record company singles and albums market share crowns for quarter two, after a run in both sectors headed by EMI. The company took 12.2% of the singles market to push quarter one leader Polydor into second place with 11.2%, while also capturing 11.5% on albums. Universal led the singles (26.5%) and albums (23.0%) corporate tables, while Ten headed the singles (26.6%) and albums (29.9%) distribution tables. The music industry is celebrating a series of key government changes to the Communications Bill p3

piracy report will include the top 10 list of countries that the music industry needs to prioritise for anti-piracy initiatives and also estimates of damage to the UK industry.  
● **Mean Fiddler** has reported losses for 2002 of £4.4M (£1.0M in 2001), with turnover up to £39M. p7  
● **HMV Group** has reported operating profits for the year to April 26 up to £118.4M, with sales up to £7.1bn. p7  
● **Radio Two's** debate on the state of the UK industry last Wednesday heard young downloaders advocating the use of file-sharing services. p8  
● **Vivendi Universal's** bidders have been cut by one, with the removal of oil billionaire Marvin Davis from the list. The move is thought to leave just Edgar Bronfman and media group Liberty in the race for the assets of UMG, with the other three groups confining their bids to other parts of the VU business. Meanwhile, Jean-Marie Messier, ousted as chief of the debt-ridden group last year, is in line for a \$24M payoff.  
● **Universal and Metallica's** Si Anger won an IFPI Platinum Europe award in June for Jim Pan-European sales. The same honour was also to four EMI albums: Levny Kravtch's Lenny, Placebos Without You I'm Nothing and Skunk Anansie's Post Organic. Chail.

and implementing the publisher's strategic interests in legal and business affairs throughout Europe.  
● **ODD chief executive Charles Grimdale** told last Tuesday's MPA AGM that record labels are losing out online because of their slowness in clearing tracks for usage. p4  
● **Martin Hall** has taken his roster, including the Manic Street Preachers and Groove Armada, to Sanctuary's artist management division p7  
● **BPI executive chairman Peter Jamieson** called for the recording industry to improve its own public and media image, at its first address to the BPI AGM last Wednesday. p6  
● **VCIL managing director Rob Callow** is leaving the organisation by "mutual agreement", according to the VCI Group. VCIL CEO Richard Green will take direct responsibility for VCIL following Callow's planned departure on September 30.  
● **French authors, composers and publishers society Sacem** has elected composer and conductor **Laurent Petitgirard** as chairman of its board of directors for the 2003-2004 financial year. Petitgirard, who has been a member of the Academie des Beaux-Arts since the end of 2000, succeeds author Jacques Denary.

targeted Q and Magic, which plays hits and oldies from acts such as Norah Jones and Stevie Wonder.  
● **Universal won** the best use of the web prize for a Busted campaign at the New Media Age Effectiveness Awards. The campaign gave a 30% cover coverage on 36 websites, reaching more than 15M users.



Kosheen: towering performance

● **BMG's act Kosheen** are to record a broadband webcast from the top of London's BT Tower on July 28 as part of the promotion for their second album *Kloppell*, due for release on August 4. The event is the latest in a series of live events staged by BT's music website Dotmusic under the Vertigo Series banner.  
● **Cosmic Rough Riders** are the latest act to have an album released through their independent initiative. The band scored a Top 40 single last week with the track Because You Through Measured Records, run by their management company No Half Measures. It is followed this week by the album *Too Close To See Far*.



Evans: facing massive costs payout

● **Chris Evans has been ordered** to pay a **£100,000 fine** in legal costs to Virgin Radio after losing last month's High Court case. Total costs of the hearing, which ruled that Evans had not been unfairly dismissed and was not entitled to £28.6m share options, are around £4M.  
● **MCPIS** is expanding its team handling mobile music as ringtone revenues last year "continued to exceed expectations" p4  
● **IFPI** will this Thursday unveil new piracy figures at the BPI's South Bank offices in London. The 2003

### People Warner/Chappell ups legal head

● **John Dytball** has been appointed senior vice president of European legal and business affairs for Warner/Chappell Music. In his new role, Dytball - who was previously director of legal and business affairs - will be responsible for representing

### Exposure Sonopress touts listening system

● **New Bertelsmann/Sonopress technology** could revolutionise listening devices for UK retailing later this year. Sonopress is in discussions with at least one key specialist chain about a launch for the scanning device *Music Browser Network*, which is already available in music stores across the continent. The system allows a 30-second snippet of music from an album to be played instantly after the CD barcode has been scanned by the customer.  
● **Muzik**, IFC Ignite's monthly dance title, is to close with effect from the August issue. The closure of the title, which was launched in the mid-Nineties dance boom, will result in redundancies, although the company says they will be "no more than 10".  
● **The Glasgow FM licence** has attracted bids from leading commercial groups Capital, Chrysalis, EMI, GWR and Scottish Radio Holdings alongside eight others. p6  
● **Hit 40 UK** is claiming to have exceeded the total number of broadcast stations of its predecessor the Pepsi Chart, after adding seven more Radio Investment Group stations. All 13 stations within the RIG group are now broadcasting the programme, while the remaining two of CN Group's five stations have also started to air the countdown.  
● **Enap** has rolled out three further national digital radio services on Airwave to add to Kiss, Kerrang! and Smash Hits, which launched last year. The additions are chart music station The Hits, the 25- to 44-year-old-

### Sign here Universal signs Bass and Gahan

● **Universal Music Publishing** announced last Friday that it has signed deals with both EMI and collaborator Jeff Bass and Depeche Mode frontman Dave Gahan.  
● **Seventies rock group Blue** and Innocent's **EMMIE** have settled their **High Court dispute** over their use of the same name. Mr Justice Laddie was told last Monday that "passing off" claim by the original band and an injunction to stop the new band using the name would be dismissed by consent. EMI/Virgin agreed that a £100,000 legal costs order against the old Blue would not be enforced, providing they did not pursue the issue by other means.  
● **Alternative music website Drowned In Sound** is to launch a record label backed by Sirentwyn Management. p6  
● **David Pullman's** claims that he originated the so-called "Bowie Bond" concept and that all related paperwork belonged to him have been rejected by the New York State Supreme Court. In 1997 Bowie's future royalties were securitised on the stock market but RZO, which was first named in a court action in 1999, always maintained the idea and any information relating to the deal belonged to Bowie.



Sony UK has once again with its campaign for Beyonce's album *Dangerously In Love*, becoming the first music company to utilise the giant central London advertising site near Coopers Point. Sony seized its chance after the site, mainly black-booked for the entire year by fashion brands such as Calvin Klein, Prada and Versace, became available for the entire month of

July. "The brief for the advertising agency was 'we want to have a fantastic poster site for Beyoncé, and they came up with this,'" says Sony marketing director for international repertoire Jo Headland. Sony, which managed to negotiate a hefty discount on the site, was expecting the album to score a second week at number one yesterday (Sunday).

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

Pan-industry lobby group forces Government to make key concessions on controversial new radio proposals

## Forum claims victory in Comms Bill debate

### Radio

by Robert Ashton

The power of the Music Business Forum (MBF) as a pan-industry lobbying group was affirmed last week, when it secured its first major victory in pressuring the Government to make crucial amendments to the Communications Bill.

After nearly seven months of intense lobbying by the MBF, which won broad support from the music business, the Bill is going to the third reading in the House of Lords tomorrow (Tuesday) following key government changes. These will force regulators to consider the impact on musical diversity of changes in radio licence ownership or station formats.

British Music Rights' Sara Conway, who has acted as the campaign co-ordinator on the issue for MBF, says, "This is amazing. We got everything we asked for." BPI director general Andrew Yates adds that the MBF allows discussions to be held on paper before going to the Government. "It has worked well," he adds.

As part of a series of changes, which went before the Reports stage in the Lords last Tuesday, clauses 306, 307, 348 and 351 of the Communications Bill were amended to give more emphasis to ensure UK radio stations continue to produce diverse programming in the face of further consolidation in the industry.

The main changes mean:

- Ofcom must look at the selection of music in programmes when reviewing the character of a radio service.



Houses of Parliament: Bill set for third reading in Lords following crucial changes

- Ofcom should have an open consultation process with "persons who are likely to be affected by the change", if a radio licence owner seeks to change his format.

- That music is recognised among the elements of a service (including news and information) which is made locally and aimed at the local community.

Conway, who drew help from Aim, BPI and the MMF in spearheading her campaign, says that the changes will help safeguard the livelihoods of writers, singers and performers.

Peta Buscombe, shadow minister for culture, media and sport, who played a major role in the Lords in pressing for the changes, says the specific references to music in the Bill will help to prevent radio stations "piping down" the same music. "Previously, it was all too vague", she says.

MPA chief executive Sarah Pauller adds, "The industry has a

right to congratulate itself in getting this far with this lobby, because we came together under the auspices of the MBF and it has presented a very concerted and powerful lobby which goes to show what this industry can achieve when it does unite together."

In a statement, Coldest, one of the supporters of the MBF's campaign, add, "The commitment of radio stations to continue with a broad range of music is critical for our survival as musicians."

Meanwhile, musicians suffered a setback in the House of Lords last week over efforts to attach a small venues amendment to the Licensing Bill. This was defeated, although the Government has made new concessions on unamplified music and Morris dancing. Hamish Birchall, advisor to the Musicians' Union, says he is disappointed not to have won a waiver on 200-capacity venues. robert@musicweek.com

## New-look Music Week to reflect your views

by Ajax Scott, Editor in Chief  
Welcome to the first issue of the new Music Week.

You will have immediately noticed that it looks different, but it is not just the masthead that has changed, the pictures that have become larger and the white space that has opened up. No, we're also changing the way we approach everything within the magazine's covers.

We don't do it lightly - after all, 44 years of history carry much weight - but the music industry today is a fundamentally different business to what it was even five years ago. And that means the needs of our readers have changed - as we have found out as we have talked to you during the past year.

Our starting point has been to take all the things we already do well - extensive data, broad music coverage, well researched news and features - and to attempt to do them better. But at the same time, we are also adding a host of new features, both in print and online, with our newly launched website musicweek.com, which is free for all subscribers (outlined in the letters you will have received).

The changes can be summed up in a number of key areas:

- News and analysis: We will offer daily news online, while the magazine will focus on offering more in-depth and analytical explanations of the key events of each week, as well as the issues of the moment such as UK radio's support for domestic music.

- Features: These will be extended to cover more of the artists, executives and companies shaping contemporary music. Kicking off in this issue are an exclusive interview with Dido and an in-depth rock feature.

- Opinion: A new spread combines Music Week's editorial with guest columns, letters, profiles and Dooley to create a community focus in the heart of the magazine.



DATA: one of the most obvious changes is the move of all our data pages into a self-contained Datafile section at the back of the magazine. This will provide an easy-to-follow summary of all the music impacting the UK business from when it first appears on the radio to regular screens, through to its ultimate appearance in the mainstream and specialist sales charts. While we are now offering more data in print - including new properties such as our TV airplay charts - even more is available online.

Underpinning all these changes is a renewed focus on music, especially new music. We believe there is more exciting new music around at the moment than for years and we intend to be at the forefront of exposing it and consistently tracking its progress.

We're confident that these changes will cement Music Week's role at the heart of the music business as it keeps evolving in the years ahead. And we will also continue to evolve, both online and in print. To ensure that, as we do so, we provide the coverage that you want, please let us know what you think - all your feedback is always gladly welcomed.

ajax@musicweek.com

### THE MUSIC WEEK PLAYLIST



**THE DARKNESS**  
Permission To Land (Must Destroy! Atlantic)  
Sparring melodies from a Norwegian cowboy in love with electronics and lap steel (album, out this week)



**MARNETT**  
On Your Side (Ultimate Dilemma)  
Searing melodies from a Norwegian cowboy in love with electronics and lap steel (album, out this week)



**ELBOW**  
Cast Of Thousands (V2)  
Elbow spread their creative wings on their second album and deliver a widescreen, ambitious yet endearing, rock set (album, Aug 18)



**DIZZEE RASCAL**  
Boy In Da Corner (XL)  
Extraordinary stuff from the UK's next urban talent (album, July 21)



**THE CORAL**  
Magic & Medicine (Deltasonic)  
A major leap forward in the songwriting stakes, showing singer James Sully at the peak of his game (album, July 28)



**P'NUT**  
Sweet As (Cheeky)  
From studio waltz to bonafide artist, P'NUT's diverse beats form one cracking debut (album, September 1)



**FUNERAL FOR A FRIEND**  
Juneau (East West)  
Intense and unrelenting, but brimming with melody, a perfect recipe for success (single, July 26)



**FYA CREW**  
Too Hot (white label)  
A catchy slice of UK rappa with a strong pop hook from these three dancefloor been-queens from the reggae hotbed Slough (single, tbc)



**DEEPEST BLUE**  
Deepest Blue (Data)  
Slugging up to beat the commercial dance hit of the summer, this is quickly dinking up the playlists (single, July 21)



**THE FREE ASSOCIATION**  
Saganman (33 Amp)  
Newly signed to Mercury, the funk collective transform the Riddimex nugget into a pop song of sorts (single, August 18)

Rockers sign US deal with Atlantic and land tour slots

## The Darkness ready for global take-off

### International

By Joanna Jones & James Roberts  
British rock phenomenon The Darkness came a step closer to realising their vision for international stadium domination last week after finalising the details of a US deal with Atlantic Records.

As their debut album, *Permission To Land*, was due to hit the shelves in the UK today (Monday), the deal was inked by Atlantic Records vice-president Craig Kallman, who was also in the UK last week to sign Welsh rockers Funeral For A Friend to the US label.

When the band signed a worldwide deal with Warner Music via East West in May, details of which international labels would work the band were unresolved.

Kallman says *Permission To Land* will launch in the US in the first quarter of 2004. "The band are bringing back the elements of rock 'n' roll we are missing – entertainment and showmanship," he says. "A big key will be playing live – they will get a tremendous reception from a lot of big acts, who will want them to open for them."

Warner UK senior international manager David Wille says the reaction from the company's international affiliates to *The Darkness* has been "phenomenal." "We are looking at further tour dates and requests for interviews across the Continent have been flooding in since the day we announced we were signing the band," he says.



The Darkness: permission to land in America

*Permission To Land* is due to be released across Continental Europe, Australia and Japan between July 20 and October 16.

The young rock pretenders have also won the approval of the older guard by scooping support slots on Rolling Stones, Meat Loaf and Metallica European tour dates over the coming year.

The band are scheduled to play two club dates in Germany for media and fans either side of The Rolling Stones' Hanover arena date on August 8. They are also due to share the bill with Metallica and Linkin Park at Dublin's RDS arena on August 20 and supporting Meat Loaf on German tour dates in October. They will open

for Robbie Williams at Knebworth at the beginning of next month.

This week the group embarked on their busiest schedule of promotion to date. Today's UK album release was due to be marked with an 8am gig at London club Sound in Leicester Square for competition winners and fans. It was scheduled to be broadcast live on Christian O'Connell's Xfm show.

The band are also to play a short set at HMV's Oxford Street store at 6pm before signing albums. On Wednesday they stage an album launch at The Cross in London's Kings Cross, which is expected to feature the debut show by a Darkness covers band. [joanna.jones@musicweek.com](mailto:joanna.jones@musicweek.com)

**THE BPI AWARDS**  
ALL-BRITAIN  
Boyzone Knowles –  
Dangerously In Love  
(gold)  
Various – Best  
Power 8, *Blade In  
The World* Ever  
(gold/num)

The Thrills – *So  
Much For The City*  
(gold)  
Delta – Innocent  
Eyes (gold)  
Various – Best  
Power 8, *Blade In  
The World* Ever  
(gold/num)

De La Soul – *The  
Best Of De La Soul*  
(silver)  
George Benson –  
*The Very Best Of  
George Benson* –  
*The Greatest Hits Of  
All (silver)*

## Labels lose with too few web acts

OD2's Charles Grimsdale last week highlighted concrete evidence that labels are losing out on online sales by withholding rights for digital distribution.

Speaking at the MPA's AGM last Tuesday, Grimsdale said that, although OD2 had deals in place with all five majors and many leading independents, 30% to 40% of customer searches on its artist database drew blanks because tracks have not been made available for download.

"The situation is improving, but the reality is labels don't clear or don't clear quickly enough a number of major artists or new artists," he told a debate on digital music at the AGM.

Grimsdale said OD2 research found that, of those unwilling to pay for music online, 20% said it was because legal services did not have the music they wanted. The Beatles and The Rolling Stones are two high-profile acts whose repertoire is not legitimately available for download, although Grimsdale said that "at least one of the big five" was because legal services did not have the music they wanted. He said that 80% of artist searches were for Europe's 300 top acts.

AOL Europe executive director for music Blair Schoff acknowledged there was a list of artist



Grimsdale: "labels don't clear quickly"

relationships which record companies had to consider when it came to discussing online usage. But he hoped as artists became "more savvy" to the promotional and sales potential online that their attitudes would change.

Within the US, artists such as Christina Aguilera, 50 Cent and Jewel have recorded exclusive sessions for AOL online. Schoff said a European version would be rolled out this year.

Nancy Sobota, handling global content relations for Nokia's mobile services, said the key issue for the music industry was to try to be flexible with online services and "not lock yourself into one or two business models".

## Ringtone work on rise

MPCS is creating two posts to cope with the increasing workload arising from the explosion in use of ringtones and other mobile music revenue schemes.

MPCS director Sandra Cox told last Tuesday's MPA AGM that ringtone income had "continued to exceed expectations", with the organisation last year distributing £800,000. Since 2000, it has issued licences to more than 100 companies for the use of musical works as ringtones.

"Early indications are that the 2003 figures continue to be healthy and that the fast-paced developments in mobile technology offer increasing potential for new types of mobile music services," she told the meeting. "Of particular interest are the use of polyphonic and digital sound recordings as ringtones and mobile telegrams, both of which MPCS is already licensing."

She added that another potential growth area was mobile karaoke services, which had already proved to be a hit in the Far East and are expected to be rolled out in the UK shortly.

Due to the new revenue streams, a commercial department has been set up by the MPCS, headed by commercial director Jez Bell, to develop a licensing framework and business intelligence for the organisation.

Six other people are currently handling mobile licences, and two more appointments will be made. Cox also assured the AGM that, despite the looming copyright tribunal with the BPI over MPCS's DVD1 licensing scheme, plans were being put in place to start paying out DVD royalties.

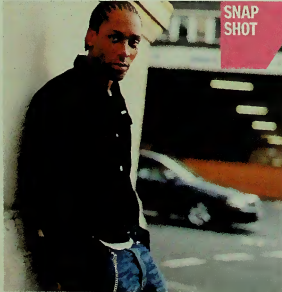
The AGM saw Oxford University Press's Andrew Potter re-elected unopposed for a third year as MPA chairman, with Warner/Chappell's Jane Dwyall elected to a third year as deputy. Chrysalis Music's Catherine Bell, Mainspring's William Booth, Bucks Music's Simon Platz and Independent Music Group's Ellis Rich were elected as popular publishers to the board, while three standard publishers places were filled by Faber Music's Richard King, Chester Music's James Rushton and Josef Weinberger's John Schofield.


### SNAP SHOT

### LEMAR

Lemar Orlita is being primed to become the Liberty X of Fame Academy, with Sony Music set to launch him next month. His debut single is a soul track, *Dance* (with U), produced by Fitzgerald Kotto and Brian Rawling, which is released on August 18. The single is building support in urban press and radio before going to mainstream music.

CAST LIST: Management, Modest Radio; Jon Bennett, Sony (London); Bob Horvath, Sony (London); TV, Dorenda Moran, Sony; Press, Joanna Burns, Sony.





*Music Week is changing...  
So is Midem*

**feel business**  
talk see hear find

**GET MORE MUSIC BIZ FOR LESS CASH**

**Register now to attend the world's largest music industry tradeshow and save 40% on regular participation fee**

Reach 9,000 professionals from 4,000 companies, 92 countries and 600 media in one place. Midem is the industry event where people come to do business - your business.

98% of the people say they come for the quality of the participants: 31% are CEOs, owners or presidents. In 2003, 82% told us that Midem generates more sales than any other event of its kind.


There has never been a better time to exhibit...

Prices frozen at 2003 levels (British companies exhibiting at Midem may also qualify for a TPUK subsidy if booked in time)

... and there has never been a better time to attend. Special offer €500 participation fee (equals 40% off regular rate) valid for all bookings made before 31 October 2003

Call Emma Dallas now on 44 (0)20 7528 0086  
or email [emma.dallas@reedmidem.com](mailto:emma.dallas@reedmidem.com).

Or visit [www.midem.com](http://www.midem.com)

 Reed Exhibitions

**January 25-29, 2004**

MidemNet (Music & Technology Forum) Jan. 24  
Cannes / France

 **MIDEM**  
38TH INTERNATIONAL MUSIC MARKET

## Rivals line up for Glasgow licence bids

Rock is aiming to blast out the quieter strains of middle youth and beyond for control of Glasgow's brand new FM radio station.

Proposed rock services from Chrysalis, GWR and Virgin Radio face competition for the licence, which will serve more than 1.6m adults, from a handful of applicants which are all looking to appeal to the city's 35- to 40-year-plus population.

Capital is aiming to roll-out its successful Capital Gold FM and digital franchise onto the city for the first time, with Capital Gold targeting 40- to 59-year-olds, while arch rival Emap's Glasgow's Magic FM will be aimed primarily at women aged 35 and above.

Absolute Radio is pushing its 5x FM brand of "soft adult alternative radio" aimed at the 35-plus market, while both The Guardian Media Group (GMC) and Saga are eyeing older audiences. GMC's Smooth FM proposal will combine music, news and information for 45- to 59-year-olds, who we will be looking to add to its successes winning East and West Midlands regional FM licences with another station reaching the 50-plus population. Meanwhile, Scottish Radio Holdings' 3C is offering a country service.

Glasgow's Magic FM managing director Gus Mackenzie believes the make-up of the bids reflects a gap in present radio services within Glasgow, given that the youth market is already being served by the likes of Capital-owned Beat 106.

Within the rock camp, Virgin Radio can count on the support of the likes of David Bowie, Mick Jagger and Robbie Williams for its own application, while GWR's The Storm proposal has been submitted with Channelyn and Mean Fiddie. Chrysalis's The Rock aims to mix classic rock with contemporary tunes.

Alpine Media and Sunrise Radio are pitching Asian services, while Base FM wants to target soul and R&B and 18- to 44-year-olds and Glasgow FM's Gro-FM service will offer music and speech.

The Radio Authority expects to reach a decision around October.

## Glasgow FM hopefuls

**The Arnie** (classic and contemporary rock)  
**Base FM** (soul/R&B)  
**Clyde Hill Radio** (soul)  
**Capital Gold** (adult)  
**105.2 Glasgow's Magic FM** (soft classic/contemporary)  
**Go FM** ("dynamic" music/news)  
**105.2 My FM** (adult music)  
**Saga 106.2FM** (easy, modern)  
**Smooth FM** (music, news, information)  
**FM 105.2 The Storm** (rock)  
**Sunrise Radio Scotland** (Asian)  
**3C** (country)  
**Virgin 105.2** (rock)

THESE BANDS ARE NOT NECESSARILY THE GUARANTEED WINNERS. SOURCE: MUSICBUSINESSWEEK

Peter Jamieson calls for action now on burning issues at BPI AGM

# BPI boss lays down gauntlet during gutsy AGM speech

## Labels

by Joanna Jones

BPI executive chairman Peter Jamieson says the music business must launch an offensive to re-address its current press and public image, which depicts an industry that is "stagnant and banal".

Speaking last Wednesday at his first BPI AGM since taking up his role, he urged members to "do that extra interview" in the face of a national press "locked in a time-war of industry stereotypes".

Currently we are dead and buried in the press perception of our industry," he told the meeting at London's County Hall. "Perception is reality and it needs a huge effort from all of us to change our current stereotype."

Jamieson went on to chastise members for not attending BPI-organised meetings with the Government, stressing that they should work harder on the relationship to help raise the profile of

music in the political realm.

In a heart-felt and wide-ranging speech, Jamieson laid down the gauntlet to the BPI's own members to help themselves, issuing a series of challenges ranging from: faster investment in and acceptance of new technologies; monetising access to music on the internet; re-building a consumer-inspired business model; and working with artist managers to forge fair and transparent deals.

He also pressed radio to "think diversity, think British" and take more risks, and added, "The future will mean making more sales to more people in more ways but at less average price".

Highlighting the approach of the RIAA, which is threatening to sue consumers who upload substantial quantities of copyrighted music through file sharing services, Jamieson said the BPI would audit the outcome of the copyright directive before taking any decision on legal action.

But he stressed a difference in

## Perception is reality and it needs a huge effort to change our current stereotype

Peter Jamieson, BPI

emphasis, drawing on the key approaches to the Gulf War. "Our programmes must be more focused on 'hearts and minds' than 'shock and awe,'" he said.

Jamieson adopted a conciliatory tone regarding on-going disputes with independent association AIM and MCPS, saying future success demanded the resolution of "squabbles". "Or failing that, their relegation to such a low priority, that, with luck, they'll cease to be problems," he added. "For example, it means blurring the distinction between majors and indie - cavaliers and roundheads - call it what you will."

But he alluded only to majors and indies belonging "round the

same table", adding that the recording industry and publishers did not belong in a tribunal.

At the meeting, Universal Music UK & Ireland chairman Lucian Grainge and EMI Recorded Music UK & Ireland chairman Tony Wadsworth were re-elected as major representatives of the BPI Council, while BMG UK and Ireland chairman Tim Bower was appointed to take up his predecessor Hasse Breitholz's former seat.

Sanctuary Records Group CEO Joe Cokell and Chrysalis Music Division CEO Jeremy Lascelles were elected as designated independent representatives following the retirements of Korda Marshall and Steve Mason.

In a guest address, Development Hell editorial director David Hepworth focused on his experience of publishing. The *Word* magazine co-founder urged radio programmers to take more risks and counselled against the hard-line US approach to file sharing.

joanna@musicweek.com

## THE KOREANS

## SNAP SHOT

Alternative music website Drowned In Sound is building on its reputation for discovering some of the UK's most promising new bands, with the launch of a record label which has secured funding from Sirentary Management, the company responsible for Simply Red's successful Independent Home album campaign.

The debut release through Drowned In Sound will come on July 21 from The Koreans, a south London four-piece guitar band. Their single, Machine Code, will be supported by a tour, including a pair of dates at Drowned In Sound's club nights.

Excluding the Simply Red model, Machine Code will

be marketed by a team of specialist independents across radio, TV, press and club promotions. The single was last week added to Xfm's playlist and has received early plays from Radio One's Colin Murray.

"There is lots of great music around at the moment and this is our way of getting some of it heard," says Drowned In Sound founder Sean Adams, who launched the website in 2000.

Other projects from the new label include a compilation album in October featuring Idlewild, The Ting Tings, Claire, My Vitriol, Span and Sigur Ros. "It will be a round-up of bands we have backed along the way," says Adams.

**CAST LIST** Manager: Simon Scott, Radio promotions: Woolite; Hungry Media (national), Hart Media (regional); TV promotions: Karen Williams, Dig State Press, Mel Brown, Impressive; Club: Tom Rogers, Upbeat Agent; Steve Backston, Primary Talent.



## Sanctuary snares top acts for management

Sanctuary Group's artist management division has struck a deal to bring Martin Hall's roster, including the Manic Street Preachers and Groove Armada, into the fold.

The new deal will see Hall moving his Soho operation to Sanctuary's west London headquarters. The move follows a succession of high-profile additions to the Sanctuary management team in London, New York and Los Angeles, including the acquisition of Bill Curbishley's Trifold Management at the end of last year.

The deals have formed part of Sanctuary's strategy to build bulk and provide its managers with the economies of scale and resources necessary to arrange and organise huge world tours.

Hall, who started his management company in 1989 with the Manics, says it has been tough working on his own in the current climate. "It is the right thing to do now," he says. "I can acquire new acts when I am part of a bigger team. I'll have lawyers and business affairs people on hand to help out and, when it

comes to touring, it'll be easier booking with Sanctuary's weight behind us."

Hall, whose roster also now includes Ed Harcourt, Kinest and Futuroshock, adds that Sanctuary's connections in the US will also help him and his team break acts Stateside. He says he will be able to network with the rest of the team of managers affiliated to Sanctuary when it comes to spotting new talent.

Sanctuary artist management chairman Rod Smallwood says Hall will play a key role in the development of the artist management division and that his arrival will also help to expand the group's worldwide artist roster. "He is one of the most respected managers in the business and looks after some highly-successful bands, as well as showing a flair for developing new talent," Smallwood adds.

In a separate move, Sanctuary has signed one-time Spice Girls act Spirituálized to a worldwide deal with a first album, *Azimuth*, Grace, lined-up for release on September 8 through the band's own Spaceman Records.



Singer-songwriter *Thea Gilmore's* forthcoming album *Azimuth* (out August 11) is to be the first release on a new label collaboration between Flying Saucer Records head Ian Brown and Vital Distribution. Hungry Don Records will be the fifth music label to signings by not deducting

packaging, promo production or TV advertising costs from their royalties. The album, which is winning press support, will be preceded by the single *Delish* (Keep That In Mind), which is released on July 28. *Azimuth* will be the fifth album issued by the Anglo-Irish musician.

## Losses spark Mean Fiddler asset sales

A successful Glastonbury was unable to mask a disappointing financial year for the Mean Fiddler Music Group, which holds a major stake in the festival.

Despite a largely trouble-free event, which founder Michael Eavis is describing as "the best ever", Mean Fiddler last week reported losses before amortisation of goodwill and exceptional items of £4.4m (£1.0m in 2001) for the year to the end of December 2002.

The losses, on the back of increased turnover of £33m (£3.7m), were largely blamed on the poor performing bar and restaurant division, which has been sold for £2.3m to Lynnet LeBarre.

The group announced last week that it is also selling its AM radio station to Sunrise for £1.5m, a deal which will be completed during the third quarter of this year. Both deals, according to chairman Vince Power, will generate £3.8m in cash and return the group to the black. It also leaves the streamlined group to concentrate on its three remaining profitable businesses - festivals, international touring and live venues.

Power says, "We have reacted quickly to the difficult trading conditions by disposing of the bar and restaurant division and agreeing terms for the sale of the radio station at a good profit. I believe there is tremendous potential for profitable growth in our three remaining divisions."

He also adds that, after taking an initial 16% stake in Glastonbury in 2002, Mean Fiddler will use the resources generated from the disposal programme to build its reputation in the live arena through further festival acquisitions.

Meanwhile, the founder of Glastonbury Festival, Michael Eavis, says he was fielding phone calls from bands wanting to headline next year's event within days of the close of the 2003 festival. He adds, "I don't want it to keep getting bigger. It has reached capacity." However, he notes that Mean Fiddler receives a proportion of the net profit, so it has an interest in the festival's capacity.

© See Quickfire, p19



Power: Mean Fiddler back on black track

## HMV chief shrugs off Bank of England slump warning

by Joanna Jones

HMV Group CEO Alan Giles believes music will ride out the end of the consumer boom, which has been forecast by new Bank of England governor Mervyn King.

Giles voiced his confidence prediction after group figures unveiled last Tuesday showed operating profits surging 12.1% to £118.4m and sales rising 3.2% to £1.7bn for the year to April 26 2003. And, although music's overall share of the sales cake shrank to just 51% with DVD growing, he stresses that music remains at the centre of what HMV does.

"Last year we saw 83% sales growth in DVD at HMV Europe and, for the year as a whole, music made up 51% of our sales compared with 55% the previous year," says Giles. "Video - that is DVD and VHS combined - has grown to 36% compared with 26% of the sales mix. But music is still the bedrock of what HMV does."

Unveiling his first full-year results as a quoted company, HMV Group's biggest division, HMV Europe, showed a 10.6% rise in sales to £867.4m on the previous year, as the division posted a profit

### DVD drives growth

Sales	2003 (Est)	2002 (Est)	% Change
HMV Europe	829	764	+8.6
Total HMV	1,303.5	1,272	+4.4
Total Group	1,707	1,654.5	+3.2

Operating Profit	2003 (Est)	2002 (Est)	% Change
HMV Europe	88.6	71.0	+9.7
Total HMV	94.4	81.4	+13.2
Total Group	118.4	105.6	+6.9

SOURCE: HMV GROUP

of £88.6m compared with £74m.

Against predictions by the new governor of the Bank of England of a consumer slump, Giles does not believe businesses like HMV will be hit. "Within these industries we can draw some comfort from the fact that these are relatively inexpensive items we are selling and they are important to consumers to buy them," he says.

For the first eight weeks of the

**We can draw comfort from the fact that [music is] important to consumers**

Alan Giles, HMV

year, ended June 21 2003, HMV Europe sales have risen a modest 1.7%, although Giles says that "after a difficult time, the group is "seeing more positive signs".

"When we last spoke to the market, it was difficult to discern the underlying trading patterns, whereas eight weeks in we are reassured and it is an encouraging start to the year," he adds.

Giles says the 21 HMV UK stores launched last year were due to pay back in record time, with the group projecting a 13-month cash payback on its investment, while 15 new stores are planned for the new financial year.

Sales at HMV Asia Pacific rose 0.5% to £277m, while HMV North America's sales fell 16.1% to £157m. Total like-for-like sales for HMV Asia Pacific declined by 0.1%, with growth in Australia offsetting a small decline in Japan, while conditions were more difficult in Hong Kong and Singapore.

Meanwhile, the results showed HMV's North American division had suffered difficult trading, with sales falling 16.1% to £157m while like-for-like sales declined 4%.

joanna@musicweek.com



## Kids happy not to buy 'costly' discs

Key industry executives last week heard directly what they face when it comes to trying to convince kids not to illegally download from peer-to-peer services.

While the RIAA may be threatening legal action against US individuals, a group of UK youngsters featured on Radio Two's Great British Music Debate, chaired by Jeremy Vine last Wednesday, said they are happy to carry on stealing music from the internet.

"The advantage of the internet is you don't have to pay for it," noted one of the children in a pre-recorded piece broadcast during the live debate section of the station's examination of the UK music business.

One complained that often the only way of getting hold of an individual track from a store was to buy an album, which was too expensive. "If you download it's easier," the teenager added.

Another was not too bothered about taking music for free because artists would still make millions, "billions" and should be happy with that lot.

"The problem is I'm not a multi-billionaire," hit back one panellist, Parlophone signing Beverly Knight. "This is what I do. It used to be a hobby but now it's my career like anybody else's career and I need to get paid for that."



Vine chaired the hour-long debate

Well-paid panellist EMI Recorded Music chairman and CEO Tony Dawson, said downloading and sampling music from the internet was "a great thing" as a promotional tool, but added, "What I'm not happy with is people doing it without permission. They haven't asked us."

Alongside piracy, the panel of Knight, Dawson, Mercury Records co-managing director Steve Lillywhite, Sony chairman and CEO Rob Stringer and Aim chief executive Alison Venham also faced questions from host Jeremy Vine at London's Swan Theatre on the declining singles market, A&R, UK acts trying to break the US and radio's role in breaking artists.

And, in a poll, 69% of Radio Two listeners said they did not believe that the singles format would survive its current crisis.

## Knockabout debate lets off steam but solves very little

### Open mike

Unless your name is Simon, the consensus is that the UK music industry is in terminal decline; much as it was supposed to be in 1955, 1961, 1983, 1991, and so on.

Genially presented by Jeremy Vine, Radio Two's hour-long debate rambled over a fair few topics, mostly designed to give the three major label bosses, Messrs Dawson, Stringer and Lillywhite, a good kicking, which in part they received, without really being able to counter the brickets in any depth.

Alm's Alison Venham robustly suggested that the independent sector was in good health, invoking the title of a Supertramp album as her initial rallying cry, "erisish what crisis?" Her fellow panellist Beverly Knight, once it was established she didn't "work" for Tony Dawson and vice versa, took the opportunity to bemoan the quality of recent number one singles: "They used to be great songs that my granny would

know." If her granny enjoyed God Save The Queen, Honky Tonk Women and Fire, she clearly had an enlightened upbringing.

The audience contained notable heavyweights, some of whom made telling contributions, including Simply Red manager Ian Grenfell, who said Warner had made £192m out of Mick Hucknall, while the artist made a mere £10m.

Colin Martin, charged with deciding the Radio Two playlist, rejected the suggestion that the BBC would not play records on independent labels, which, as Eva Cassidy, Gordon Haskell, Moll Historical Society and Turin Brakes can attest, is true.

Constricted to an hour, punctuated by examples of Great British music, which allowed the Coral to nestle close up to The Beatles, the hour promised to deliver more or less to it.

Too many topics, not fully addressed – but in the end it was a useful, knockabout stab. Nick Stewart presents the Captain America show on Virgin Radio, Sundays at 10pm.

## Station defends itself over lack of British music Radio One hits back over playlist jibes

by Martin Talbot  
Just as the UK music business has scored a significant victory in its battle over the Communications Bill, it has found another broadcast issue to raise its temperature – the output of Radio One.

After weeks of rising objections to the station's level of daytime, high-rotation support of UK talent, Telstar chairman Sean O'Brien's open letter last week crystallized many of the concerns being openly expressed by senior UK record executives.

The Radio One response is straightforward: 50% of the playlist over the past year has been made up of British acts and the station actively supports new talent, including Stereophonics, Feeder, Craig David, Ms Dynamite and others, says its editor of music policy, Alex Jones-Donely.

The station's general commitment to new music is not in question, says EMI Recorded Music chairman and CEO Tony Dawson. "Radio One is great at supporting new music," and its Glastonbury coverage was fantastic – but it does seem to fall short in then supporting British acts heavily in playlists," he says.

To Radio One's "50% of the playlist" argument, many in the industry insist that these include the B- and C-lists, which, in practice, mean far less in terms of actual exposure received.

A snapshot of the year so far underlines the point. In the first 26 weeks of 2003, British records topped Radio One's weekly most-played chart four times, through Richard X & Liberty X, Jameson, Layo & Bashwacka and Ms-Teeq.

In contrast, British acts topped Radio Two's most-played list 11 times in the same 26 weeks, including The Vessels, Simply Red, Robbie Williams, Craig David, Mel C and Annie Lennox.

Latest Music Control data draws a more comprehensive picture. Of the Top 100 most played tracks on Radio One from January to June this year, only 32 were by UK acts (down from 45 in the same period in 2002). In audience

### UK radio Top 10

- 1 Room 5 feat. Oliver Cheatham Make Love
- 2 Junior Senior Move Your Feet
- 3 Christina Aguilera Beautiful
- 4 Coldplay Clocks
- 5 Justin Timberlake Rock Your Body
- 6 Ms-Teeq Scandalous
- 7 Justin Timberlake Cry Me A River
- 8 Richard X vs. Liberty X Being Nobody
- 9 Layo & All The Things She Said
- 10 Kelly Rowland Stee

SOURCE: MUSIC CONTROL. HAS BEEN SHOWN AGAIN PLAYED IN THE UK AND IRELAND



Ms Dynamite: Radio One support

terms, the picture is worse – those 32 acts accounted for just 28.1% of the 14.8m audience impressions accounted for by that Top 100, compared to 42.2% last year.

Such figures also compare unfavourably to Radio Two's 59.8% and all ILRs 39.1%.

Besides appearing lower than the BBC's own stated "quota" of 35% of its playlist, Radio One's figures fall well short of sales levels, with UK acts accounting for 52.5% of all album sales last year.

Jones-Donely strongly defends the station's choice of music, however. "We take our responsibility very seriously," he says, insisting that Radio One's aim is to support talent organically, starting with its specialist shows, sessions and live broadcasts and through the playlists.

"In every area of British music, Radio One is there at the inception," he says. "Whether we can drive it to the level that record companies want or to immediate building things. It is about bringing through artists, caring and cultivating them."

That the Radio One eonundrum is also wrapped up in issues

All airplay: 51, 43.9%,  
Number of tracks and proportion of audience for  
Capital: 48, 44.9%  
Xfm: 42, 40.8%  
ILR: 45, 39.1%  
Radio One: 32, 28.1%  
2003. Research: Music Control/ILR

of genre is acknowledged by all sides. "R&B is pop at the moment," Jones-Donely adds. Indeed, an urban record has topped Radio One's most-played list 18 out of the first 26 weeks of the year.

In turn, while 14th Floor's Christian Tattersfield – whose Longview single, further, is B-listed at Radio One – admits frustration with the station's playlist policy, he lays some of the blame with the British industry.

"The lack of British music on Radio One is a result of the weakness of UK A&R, coupled with the four out of five majors being American-run and peddling US corporate products, in favour of UK ones," he says.

There is clearly a quality issue, too, in many areas. British music just doesn't cut it compared to its American counterparts, suggests Jones-Donely.

"There isn't a British record that has the power of Evanesence," he says, also adding, "The signing policy in the UK has improved, but it needs to keep improving, but the UK music is really album-deep."

Where Dawson, O'Brien, Jones-Donely and many others agree is that a productive dialogue is the way forward.

What is clear, though, is that, if no progress is forthcoming, wider political pressure could be brought to bear, especially in the run-up to the BBC's charter renewal. And last week's Communications Bill victory suggests that such a strategy could bear fruit.

Government-backed amendments to the Communications Bill seem to acknowledge the importance of protecting "local" music on local commercial services.

And, at last Wednesday's Radio Two music debate, Radio Authority member Feargal Sharkey highlighted the need for similar regulations to govern the BBC, too.

O'Brien, Dawson and others insist that calls for a national quota would be a last resort. But it is a door they are clearly willing to push open.

[martin@musicweek.com](http://martin@musicweek.com)

### Radio One Top 10

- 1 50 Cent In Da Club
- 2 Junior Senior Move Your Feet
- 3 Coldplay Clocks
- 4 Drive Inspiration The Way
- 5 Ricard X feat. Oliver Cheatham Make Love
- 6 A.T.A. All The Things She Said
- 7 Alienation Two
- 8 Justin Timberlake Rock Your Body
- 9 Jennifer Loveless
- 10 Red Hot Chili Peppers Carrt Stop

### Radio Two Top 10

- 1 Simply Red Sunrise
- 2 Coldplay Clocks
- 3 Christina Aguilera Beautiful
- 4 Awl I Love You With You
- 5 Ono David feat. Sirag Rise & Fall
- 6 Simon Keating Long Goodbye
- 7 Hot & Cold Be It For Love
- 8 Kelly Rowland Stee
- 9 The Condons For What's It Worth
- 10 Apollonia Don't Worry

### ILR Top 10

- 1 Craig David feat. Sirag Rise & Fall
- 2 Room 5 feat. Oliver Cheatham Make Love
- 3 Ms-Teeq Scandalous
- 4 Bustan You Said No
- 5 Kelly Rowland Stee Into My World
- 6 DJ Sammy & Yvonne Felt. Do Heaven
- 7 Avril Lavigne Complicated
- 8 Justin Vines The Open Show
- 9 B-Ryan McCreary I Know What...
- 10 Sined Qureshi I Can't Break Down...



R

Talent

## Can the UK's biggest musical export conquer the world again? Dido unveils her new album to James Roberts

Much has changed in the world of UK singer-songwriter Dido Armstrong since she last recorded an album.

For any artist, following up a massive, breakthrough debut album after a three-year gap creates its own difficulties. But, significant changes at her record companies have, potentially, added further challenges.

Not that Dido or her manager, Network Management's Peter Leak, appear to be at all ruffled.

"We can't let these things get in the way of our plans," says Leak.

That Dido and Leak brush off such circumstances says volumes about their ability to make a success of the artist's follow-up, the new studio album *Life For Rent*.

Dido's rise to fame – from Faithless extra to worldwide superstar (with a little help from Eminem) – has already been well documented since *Music Week* published her first UK interview in 2000, but the passing of time makes her debut success seem all the more incredible. Initially a slow burner, Dido's 2000 debut *No Angel* (first released in 1999 in the US only) became 2001's biggest-selling album worldwide. It is also now the biggest seller by a British female solo artist in music industry history.

But now the dust has settled on the first chapter of her career, is it easier for Dido to make sense of her remarkable story?

"I have been ridiculously lucky," she muses, reclining on a bean bag in the music room of her new home in Islington, north London. "It has been circumstances falling in the right place at the right time. I have been very, very lucky."

One circumstance Dido is referring to is Eminem's international hit single Stan, which sampled six lines of her song Thank You. While the record undoubtedly played a huge part in raising Dido's international profile, "that sample" is only one part of a much bigger jigsaw.

"Eminem was a huge thing," says Dido. "I just thought it was incredible that from hearing six lines of my song people were going out and buying my album."

"Maybe if people had come up to me in the street and said, 'I heard your album because of Eminem and it's shit' then I'd be, like, 'I'm sorry'. But no-one ever did that. People say it's great that they got into something they wouldn't normally listen to."

In addition to assistance from Eminem, there have been a handful of other key individuals who have played critical roles in Dido's career. An early publishing deal struck with Mike Sault at Warner/Chappell in November 1996 and Peter Leak's arrival as manager in 1998 were also crucial moments for her. "I would be nothing without them," she says.

The stability provided by these constants in Dido's career contrasts starkly with the changes of the four years since *No Angel* was completed in 1999. In that time, her UK label Cheeky, co-owned by her brother Rollo, has been sold to BMG for £5m. BMG UK has subsequently moved on to its third chairman – Tim Bowen following Richard Griffiths and Hasse Breitholz – and the international marketing operation at Bedford House has been taken apart. More recently, Cheeky label manager Morgan Nelson also left the major.



Exclusive

# Return of the angel in disguise

## Life For Rent: heartfelt highlights of the album

**Music Week** is the first magazine to hear Dido's second album, *Life For Rent*, due on September 29. Dido talks for the first time about the key tracks on the album.

### White Flag

"It's quite an emotional song. It's really a song about unrequited love, when you can't be with someone but you still love them, but you can't tell them because you know it will ruin their life. So you keep it to yourself and write a song about it."

### Stoned

"I love the production on this. I wrote the song with Lester Mendez on the Wurflitzer and I came into the studio one day and Rollo had put this astounding beat over it. It's one of my favorite styles of production, a really slow, deep-house bass, which I love. There is something about it because it is quite a sad song, but the beats make me quite excited."

In turn, the Arista structure which underlies her massive 5m US sales success has shifted: her mentors Peter Edge and Clive Davis at her US label Arista quit to set up J Records.

"We have managed to ride the storm of change so far," says Leak. "It's about staying focused on the campaign."

It is a problem few artists, particularly UK ones, have yet to deal with: how do you set about following up a debut album that has sold 12m copies worldwide?

Following up such a huge sales success must be a daunting task, but Leak is confident of matching, or even bettering, the count with *Life For Rent*.

"Everyone assumes that we won't be able to match the sales of *No Angel*, but we didn't really exhaust all the areas of promotion on it, so I think there is potential to grow in a number of places," he says. "In Japan, *No Angel* only sold 200,000 to 300,000 copies because we concentrated on the US and Europe."

And the promotional campaign is already underway. The first single from her second album *Life For Rent* - titled *White Flag* - is being serviced globally today (July 7), eight weeks ahead of commercial release. That dates in with the US market's need to play the radio format game - an indication that, two years after the active promo work on *No Angel* ended, Dido has some important foundations to rebuild. To further underline the singer's commitment to the US, she will spend three weeks on promotion in the US during August.

But Dido herself is certainly not phased by what some might view as an unachievable goal. "You just approach it by making a record you think is brilliant and that you hope other people think is brilliant," she says.

Her manager, Peter Leak, describes the singer as "a genre of her own." Dido and Coldplay are both examples of the kind of music people love to buy but don't often get to hear about," he says. "The type of people that buy these records may only buy two or three CDs a year as there is very little for them to tap into."

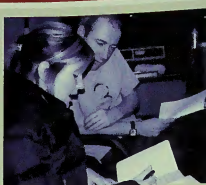
In February last year, *The Guardian* built a

### Life For Rent

"This is one of the first songs I wrote last year when I went away to write. It was the first time I had ever tried to write a song with a slightly grander theme than a very small moment. It is about how I see my life and how I want my life to be. Really what it's saying is that if I don't live my life to the full and engage in everything, and push myself, then I'm not really living. The album being called *Life For Rent* is a reminder to me to keep the principle that I meant in the song."

### See You When You're 40

"It's quite dark. People are already getting quite obsessed by this track. It's probably the meanest song I've ever written. When I finished it in the studio, people there were saying 'remind me never to cross you'. Everything I do has a bit of bitterness going on. If I've written a really sweet



Keeping it in the family: Dido in the studio with brother Rollo

song I'll make the production tougher. But this one is pretty much out and out nasty."

"I wrote this at the time of *No Angel* but didn't play it to anyone at first. But I have been playing it live for three years. It's a song about addiction, from the point of view of the drink or drug singing to the person. This is one of the tracks produced by Mike Hedges."

### Sand In My Shoes

"A ridiculously simple song about that feeling when you get home from holiday."

**Dido and Coldplay are both examples of the kind of music people love to buy but don't often get to hear about**

Peter Leak, manager



feature around the "Dido demographic," marketing speak for the album-buying, car-driving, middle-class generation largely responsible for making *No Angel* the biggest-selling album of 2001. Of the 25 albums identified as those likely to be owned by someone in the "Dido demographic" - including sets from acts such as Tracy Chapman, Coldplay and The Strokes - Dido has 23 in her collection.

"I am my demographic," she proudly declares. "I have always made music that I like. With the first album, all I wanted was a record I could listen to in the car." And that is precisely what she has aimed to do second time around.

When the time came to call a halt to the sprawling three-year campaign for *No Angel*, Dido chose to "lock herself away in the middle of nowhere" with a piano to begin writing. Although she only ended up spending 10 days there, being forced to return home after her father fell ill, during that initial writing session she wrote a number of songs, including *White Flag*, *Sand In My Shoes*, *Life For Rent* and *Who Makes You Feel*, songs that would go on to form the basis for the second album. "It was quite a productive 10 days," she giggles.

Warner/Chappell's Mike Sault observes that Dido works best when she is left to get on with things herself. "She has a very strong work ethic and knows exactly what she wants," he says. "This album was very much a case of her and Rollo getting on with it."

Following that initial writing session, Dido began writing and producing tracks with Rollo. "We worked pretty closely on *No Angel*, but this one we started and finished together," she says.

The sessions took place in the familiar surroundings of Church Studios in London's Soho End, where Dido previously worked on *No Angel* and with Faithless prior to that. "We had absolute freedom and it was amazing," she says. "On the first album, no-one gave a shit whether I finished it or not and nobody interfered because no-one knew I was doing it. We wanted to recreate that vibe."

That Dido feels so little pressure this time round perhaps reflects the fact that she has

**CAST LIST:** Cheyenne/BMG  
**Label:** Cheyenne/BMG  
**Manager:** Peter Leak, Nettwerk  
**Publisher:** Mike Sault, Warner  
**Chopped:** Product manager  
**Louise Hart, BMG**

**International marketing:** Dave Shook, BMG  
**Agents:** Paul Bolton, Heller Skeller  
**Press:** Barbara Chapiro/Melara  
**Bellis, MBC Media**

**TV:** Jackie Quail, BMG  
**Radio:** Alex Cross, Towns/Gowling, BMG

remained true to her original inspiration for entering the music business.

"It was a joy to make this second album; it's what I do," she says. "I'd be writing the songs anyway. We haven't made any concessions to commercialism or radio in the production; they are just produced in the way we think they sound best. That is what we did on the first album, so no-one expects any different on this one. It's mostly accidental and that's just the way it is."

Dido and Rollo did venture out of Church studios to visit Mike Hedges in his Highbury studio, where Hedges co-produced two of *Life For Rent*'s standout tracks, *Don't Leave Home* and *See The Sun*. Additional collaborators included former Faithless engineer turned artist P'Nut, who co-wrote and produced *Who Makes You Feel* and produced the beats for *White Flag* and the album's title track.

*Life For Rent* is a strikingly personal album that represents a leap forward in Dido's confidence as a songwriter, performer and producer. Tracks such as *Stoned* combine production elements from Dido's dance roots with her characteristic haunting melodies. Elsewhere, the orchestrated *See The Sun* offers perhaps Dido's most accomplished work to date, while *See You When You're 40* shows the darker side of her inspiration for the album (see breakout).

Although Dido didn't have any particular A&R person overseeing the production of the album, towards the end of the recording she called on her US A&R man, Peter Edge to listen to the material.

"When you have been in the studio for a year it's nice bouncing stuff off someone you can trust," says Dido. "He was amazing - a proper old-style good A&R."

It was only when Dido started playing the new songs to friends that it dawned on her that she had made a more personal record than she realised.

"It's slightly horrifying at the moment as I had forgotten that people would hear it," she says. "That sounds bizarre, but when I'm writing with Rollo and it's all our mates playing in the same studio, it's easy to forget people will hear it and pick your life apart."

Regardless of how it was achieved, the success of *No Angel* certainly highlights just how few artists appeal to the mass-market, album-buying public. Dido believes her success highlights the industry's poor record at realising the potential of such acts.

"The artists are out there, but it's bloody hard to get to hear them," she says. "It is worrying because, if I was starting now, would I be developed as a proper artist? Or would I release a couple of singles and be told 'You've only got to number 17, so that's it?'"

While it is obvious that Dido truly adores her songwriting craft, she also enjoys the machinations of the music industry and is a regular reader of *Music Week*.

"I've never been one of those artists that doesn't have a clue about what's going on in their camp," she says. "I know people in the record company and I enjoy the business side of it. I wouldn't want to spend my whole time making it into my business, but I am fascinated by it and I do enjoy it."

Dido is clearly enjoying the freedom that success has brought her in every aspect of her life, particularly in creative terms.

"I have pushed myself further on this album and it is the best I can make right now," she says. "But in time to come I will be a better producer and a better player and it's lovely to be in a world where you can aspire to something more without being unhappy with what you've got."

JOHN@musicweek.com

**ONES TO WATCH**  
**The Darkness - Black Sack** (Must Destroy/Atlantic)  
 Future stadium rock anthems that evoke album *Permission To Land* (out today)

**Funeral For A Friend - Juicew** (East West) This is the major label debut for one of the UK's best, and best-sounding, new bands (single, July 28)

**The Clams - Cut Me Loose** (Boss Music)  
 London trio give a knowing wink to Def Leppard and Kiss with single, *number two* (single, August 18)

**Winehouse Deal - Man Hart** (Fierce Panda)  
 Glaswegian rock from Oxford duo. Think *Madhead* meets *The White Stripes* (single, August 4)

Features are edited by Adam Woods

Two years ago, every major label needed to have a rock band on its roster. Now, it would appear that some of them have little confidence in anything else to sell records. *By Daniel Lane*

# Spotlight shines on rock scene

## Muse: independent spirits

As he contemplates the genesis of his band's third studio album, provisionally titled *Absolution*, Matt Bellamy is aware that Muse's world is changing.

"Theme-wise, it's a combination of two extreme states of being," he says. "One is extreme fear and mistrust of world events, and the people in power in those situations, at the same time as extreme personal fulfillment and enjoyment of the simple things in life."

Of less concern to him, it seems, are the plot twists in the band's ongoing label saga. Signed to production and management company Taste Media since 1998, the band were rejected by all the UK majors at the time and licensed to Mushroom, with their US licence subsequently picked up by Maverick. These arrangements have been thrown in the air by a combination of design and circumstance in recent months: *Kovda Marshall* has taken his Mushroom repertoire with him to East West, while the band have quit Maverick and are entertaining approaches from US labels.

"The most important thing about Muse is that everything we have achieved up to now, we have achieved on our own terms, without going with any fad or



Muse: fans will enjoy sneak preview of the new album

fashion," says Taste Media managing director Safa Jaffery. "When we introduced Muse to the market it was an unfashionable time for British rock bands and that was the main reason why every major label passed on the band at the time. We've got where we are without any compromises and the ambition on this record is really to cross the band over."

But if they are hungry for maximum exposure, they are not going to bend over backwards to get it. More than two years since the platinum-selling *Origin Of Symmetry*, the promotion for *Absolution* will begin on the band's

own website. The July 14 release of the 99p download-only single, *Stockholm Syndrome*, breaks new territory for the band - priming their loyal fanbase for the new material and testing the net's potential as a marketing tool.

"We want to let everyone know that Muse are back and give them a sample of what the new album will be like," says Jaffery. The track is uncompromising - a blistering surge of guitar overload that moves into heavier territories than the band has previously found. "It is the peak of anything we've done in the rock realm," says Bellamy.

Forming part of a micro-site - including such additional content as special artwork and a short film - the download will be available a week before the first physical single, *Time Is Running Out*, is sent to radio. The gradual approach to breaking the album will be replicated in the band's touring schedule, with small, fan-orientated dates in September to be followed by a major tour. The album, produced by Rich Costey (*Rage Against The Machine*, *Phillip Glass*, *Fiona Apple*), will be released on September 22.

The way the album was recorded was new, too, says

If early indications are anything to go by, 2003 should go down in the history books as a fantastic year for rock and metal music in the UK.

Not only have Mercury's Metallica, Polydor's Marilyn Manson and WEA's Linkin Park all released fan-pleasing, high-charting albums, but there are still releases from such heavyweights as EMi's Iron Maiden, Polydor's Limp Bizkit, Sony's Korn and Roadrunner's Nickelback to follow in the final quarter of the year. Even seminal gloom-rock recluses Type-O Negative have released an album in 2003 - their first in more than four years.

Throw into that mix previously unknown bands, such as Sony's US goth-metallers Evanescence, whose debut single, *Bring Me To Life*, rocketed to the top of the charts a month ago, East West's British cock-rockers The Darkness, who debuted at number 11 with their third single, *Growing On Me*, and BMG's avant-garde Finnish outfit HIM, who scored their first UK Top 30 hit with *Buried Alive By Love*, and it seems that rock is once again king of the castle.

"The rock scene is great at the moment," says DJ Ian Camfield, who hosts the rock show on London-based radio station Xfm. "I can understand the success of a band like Evanescence because, regardless of musical style, everyone has a tendency to focus on what's coming over from the US," he says. "And, since the advent of Nickelback, people really want buy into that slick, streamlined brand of American radio rock."

"But it's really The Darkness who are the surprise success story of the year. They had everything against them: they're English, they were

Howard. "The last albums were recorded in patches, in between tours, and a lot of the tracks were written in soundchecks."

"This time we chatted about what we were going to do, rather than just rehearsing. We made a conscious decision to revert back to how we used to be, before we even got a deal, which was getting together in a room to make music."

"And that really worked - it was sociable and because of that all these songs came out really quickly and really positive." Adam Webb

# HEY TIM TRY GOLF!!



## Kottonmouth Kings

7 years of touring under their belts, 478,000 miles traveled over 1000 quality shows delivered, over 90 pounds of marijuana consumed in the form of 272 strains, 210,000 cases of beer drank, 15 trips to the emergency room...arrested and or banned in Virginia Beach, VA...Huntington Beach, CA...Tucson, AZ...Springfield, MO...New Orleans, LA...Las Vegas, NV...Los Angeles, CA...Orlando, FL...Cleveland, OH...West Virginia, Iowa, Lake Tahoe, Salt Lake City, Redondo Beach, CA...Orange County, San Diego, CA and Mojave Desert...One Cannabis Cup victory, one High Times Magazine Band of the Year...

**KOTTONMOUTH KINGS ROLLIN' STONED**  
CDHOLE103 RELEASED 22/09/03



## King Prawn

Brand New Single

Right off the back of their indie charting album 'Got The Thrax' comes this single due to demand. The band will play Reading and Leeds, and the video is played on P-Rock and Scuzz. The main track 'Dominant View' is a floor filler powerful, catchy track

KING PRAWN  
THE DOMINANT VIEW  
CDHOLE101  
RELEASED 11/08/03



## THE PLANET SMASHERS

NEW ALBUM

The Planet Smashers are back with 'Mighty', their fifth full-length on Golf Records that's chock full of summertime party songs to get your feet into party gear.

PLANET SMASHERS  
MIGHTY  
CDHOLE102  
RELEASED 08/07/03



## GOLF SAMPLER

Features all the newsworthy bits from Golf's mighty Arsenal of bands - King Prawn, Jesse James, Tiny Eves, Polton Idea, Cash, Sublime, Mr Zippy, Planet Smashers, Teen Idols, Down By Law and Uncle Brian (this comp delivers!!!)

ANOTHER ROUND OF GOLF  
VOL. 1  
CDHOLE100



## SNUFF DVD

Punk legends SNUFF 'High Octane Video Wonders' finally gets a release on DVD. The DVD features the band live in Japan with superb sound and film quality (okay, mate this is) a must for any Snuff fan and any self respecting punker!

SNUFF  
HIGH OCTANE VIDEO WONDERS  
DVDHOLE102



## GOLF DVD

An essential sampler of some of golf's best videos including bands such as King Prawn, 4th Fingers, Cash, Less Than Jake, Snuff, Tiny Eves, Mighty Mighty Bosstones, Jesse James, Uncle Brian, Planet Smashers

ANOTHER ROUND OF TELLY  
DVDHOLE101



SNUFF  
HIGH OCTANE VIDEO WONDERS  
DVDHOLE102



SNUFF  
HIGH OCTANE VIDEO WONDERS  
DVDHOLE102

COMING SOON : JESSE JAMES, MISSION AND UNCLE BRIAN. ALL GEAR BUT NO IDEA  
[www.golfrecords.co.uk](http://www.golfrecords.co.uk) [www.plastichead.com](http://www.plastichead.com)



Golf c/o Plastic Head Records Ltd, PO Box 6, Wallingford OX10 9FB  
Tel: +44 (0)1491 885029 Fax: +44 (0)1491 888320  
Email: info@plastichead.com [www.plastichead.com](http://www.plastichead.com)



on a small indie label, they look like Seventies throwbacks and sound like Def Leppard and are proud of that fact. So image-wise, culturally, musically and ideologically they don't fit. But to almost have a Top 10 hit in those circumstances shows it can be done and is a big achievement."

With its integration of Mushroom and Infectious, East West is in the vanguard of the boom in breakthrough UK rock, having won the bidding war for the Darkness, and taken on holy-tipped Welsh newcomers Funeral For A Friend and perennial success stories Ash and Muse (see breakout, p.11) as well as one of the big American newcomers, Poison The Well. Polydor boasts a raft of US heavyweights and has hired Athlete manager Jim Chancellor to develop and acquire an equally impressive roster of UK talent.

EMI is aiming for a number one album with the new Iron Maiden album, *Dance Of Death*, due on September 8. Such a feat would provide the band's first chart-topper since *Fear Of The Dark* in 1992, and Val Jones, vice-president, international marketing at Sanctuary, which has managed the band since the start, says the aim is a realistic one owing to the band's refusal to become simply a heritage act.

"The main thing is that they have kept their credibility through all the musical fashion swings and they have gathered a lot of respect for that, too," says Jones. "They have gone through those times when there has been no rock on the radio - which is still mostly the case. The last studio album, *Brave New World*, hit number seven in 2000, which is pretty good considering the climate at the time."

Over the past two years, things could scarcely have changed more. "Increasingly, the rock and metal influence has become more and more the mainstream," says Andy King, marketing director of dedicated rock radio station, Total Rock.

Rock has now become so much a part of the mainstream, in fact, that even those major labels which could be forgiven for making all their hay in the permanently sunny fields of pop have been flexing their metal muscles.

"For a major not to bother with rock music in this day and age would be like GlaxoSmithKline giving up making headache pills," says BMG marketing manager David Gulvin, a key player in the company's rock and alternative department, whose roster includes the Foo Fighters, Soil and Adema.

"The difference now at BMG is twofold: Pop Idol made us a household name for pure pop, but the genre structure of the company allows us to focus and give more attention to development acts to ensure that they don't get overlooked because they're not so-called 'priority'."

But, on the other side of the fence, dedicated independent rock labels are not having quite such a bumper time of it. The acquisition of Zomba by BMG has delivered Music For Nations, one of the last remaining indies of any size, into the hands of the major. Only a hardcore of independents remain, including Nottingham-based Earache Records, Dutch-owned Roadrunner Records - in which Universal holds a 49% stake - and west London's Visible Noise, which is pinning its hopes on the Lostprophets album, which is now in production (see above).

The indies have been hit just as hard as their major counterparts by online piracy and are seeking new ways to prevent their products from being leaked onto the web by a very online-literate fanbase. Earache recently issued promotional CDs of the new *Linea 77* album, Numb, to journalists, with the record's 11 tracks divided up into 99 segments to hamper bootleggers' efforts to easily upload the album, while Roadrunner has taken to audio-stamping each track individually on every promo CD it issues.



Lostprophets remaining calm in the face of second-album pressure

## Lostprophets ride in Def Leppard's wake

Twenty years ago, a young, working-class band from Sheffield took the US by storm. Def Leppard's *Pyromania* album struck a huge power-chord with American audiences thanks to its fusion of Seventies rock licks and pop choruses. With Mercury's backing, the band rapidly became a household name here and abroad - a feat no British rock band has replicated since.

Twenty years on and a young, working-class band from Pontypridd are poised to repeat Def Leppard's success. Having inhaled an international deal with Sony, they too have major-label clout, an exhilarating fusion of rock distilled from the sounds of their teenage years and a knack for writing catchy songs. And perhaps the real key to it all is that they have the backing of Def Leppard's management, Q-Prime.

Lostprophets emerged onto the scene in 2000, signing to the

then-tiny indie label Visible Noise. With an average age of 19, they recorded their debut album, *The Fake Sound of Progress*, for £3,000. It sold more than 150,000 copies in the UK and Sony was sufficiently impressed to pick them up for the rest of the world.

"We didn't really know what we were doing," says singer Ian Watkins. "I clearly couldn't sing. It was a fluke that Sony picked us up." The band are in a LA studio in with producer Eric Valentine (Good Charlotte/Queens Of The Stone Age) working on their next release, tentatively titled *Start Something*, and due for release in October. Watkins says it is, "the best album I've ever heard".

"You have to believe that when you're recording," adds Valentine.

"We will probably believe it for the rest of our lives. It's going to be an amazing record."

Julie Weir, who signed the band to Visible Noise three years

**ONES TO WATCH**  
Happylife - *The Way You Hate Me* (Alberto) This London four-piece have made one of the rock debuts of the year (from forthcoming album)

**Type O Negative** - *I Don't Wanna Be Me* (Roadrunner) Brooklyn's premier gloom-metallothers return to the fray after a four-year hiatus (single, August 18)

**Dogs Die In Hot Cars** - *I Love You Cause I Have You* (Radade) Many Scottish newcomers causing a fuss with some incendiary live gigs (single, August 4)

**Murderolls** - *White Wedding* (Roadrunner) Shock-rock cover of the Billy Idol classic by Philadelphia's Sleazeband side project (single, July 14)

ago, certainly agrees. "They are taking an intelligent direction. The songs are dynamic, but have not lost their commercial leanings. The band has retained the integrity they established from their hardcore roots."

Integrity and credibility are at the core of the Lostprophets' ethos - although Watkins jokes that the band have "already lost all our hardcore fans". The industry perception is that it would be a shame if the band were to become to nu-metal what Bush became to the grunge movement.

Valentine is keen not to exploit the reputation the band have built up. "Everything on this album stems from the band. The problem we have is working under the burden that all bands signed to a major have - the need to write a radio hit. But we're trying to work out a way to do that that won't compromise the band's integrity." Daniel Lane

**For a major not to bother with rock music would be like GlaxoSmithKline giving up making headache pills**

David Gulvin, BMG

Sanctuary and EMI are touring the forthcoming Iron Maiden album, *Dance Of Death*, around Europe with the band so that journalists can hear the record in a comfortable environment that is completely pirate-proof.

"The only way we felt we could keep it secure was to put a mobile listening facility on the road," says Val Jones. The album was locked into Discmans, which were chained to the bus itself. Although Jones says a couple of individuals were caught trying to break the padlocks, not one track has so far found its way onto the internet.

"There are loads of reasons why business has been tough so far this year," says Mark Palmer, Roadrunner UK label manager. "Downloading, CD-burning and parallel importing have all played a part, but the problem is that today's

youth do not have the same passion and dedication to music that existed 20 years ago. We all have a duty as record labels, to try and engender that excitement again by finding new ways of marketing and promoting our artists."

As part of its own self-prescribed cure, Roadrunner has launched its own download service, The Vault, which will debut here later this year. BMG has opted for Bedroom Fest, an off-the-wall retail and advertising campaign that spoofs popular festival posters. "Initially, Bedroom Fest seemed like a good way of putting my hands together on a page, but this year we are considering taking it a few steps further," says Gulvin. "Someone could be said of the major's attitude to the rock scene, as yesterday's fad becomes today's default setting."

A tranche of reissues from the likes of Mötley Crüe and AC/DC are the latest big news in the ever-vibrant rock catalogue market. *By Adam Webb*

# Hard rock gets a second wind



Following the release of Smells Like Teen Spirit in September 1991, the LA rock scene supposedly became redundant overnight. Teased hair and spandex were replaced by tousled hair and plaid as the likes of Guns 'N' Roses and Mötley Crüe imploded and the world went grungy. Nu-metal put further nails into the coffin of a genre that seemed to have been derided and spoofed almost out of existence.

Yet, in the light of the unprecedented success of the recent live Led Zeppelin bonanza, The Osbournes, Mötley Crüe's staggering autobiography, *The Dirt*, and the emergence of a new generation of hard-rocking bands, from The Darkness to The Darkness, it seems the obituaries were unfounded. Traditional hard rock has its highest profile in years – a fact reflected by a series of recent re-issue and remastering campaigns. Universal and Sony have rolled out catalogue reissue programmes for Mötley Crüe and AC/DC, which, along with the ongoing work of companies such as Sanctuary, Snapper and Eagle Rock, have resulted in a timely reevaluation of this maligned music.

According to Dante Bonutto, international marketing and A&R manager at Universal, the death notices written for hard rock in the early Nineties were misconceived. Indeed, for Bonutto, who wrote the first biography of Mötley Crüe in 1985, the very ethos of that band – “They took having a good time very seriously indeed; they probably based a career on it” – ensured they have always had an inherent popularity. “People do find the rock ‘n’ roll lifestyle perennially

attractive,” he says. “If you want to buy records by bands who are accountants with guitars there are plenty of them out there. Personally, I’d rather listen to Mötley Crüe.”

The traditionally committed metal audience has always offered a strong market for back catalogue in territories such as the UK, Germany, Japan, Italy and the US. Combined with the longevity of many hard rock bands and their propensity for touring, this has ensured catalogue releases stay active for much longer. “It has always been steady,” says Steve Hammonds, Sanctuary Records’ senior label manager. “The major metal acts always sell. We have Sabbath, Motörhead and things like Uriah Heep, whose Best Of has just shipped almost 40,000 in Europe. It’s the classically loyal metal audience. Like with Venom – we’ve had a massive result with them and the first three albums have [each] sold 20,000-plus in a year. I think once a rock fan, always a rock fan.”

Back in Black: Mötley Crüe (above), (l-r) AC/DC, Motörhead and Iron Maiden



I saw the Darkness playing recently to about 50 people and they made it seem like Queen playing a stadium.

Tom Duncombe, Snapper

The importance of live performance in keeping the market alive cannot be overstated, and rock is one of the few genres that can expect not only live support but new material from its best-loved acts. Eagle Rock’s release schedule includes albums from Therapy? and Zakk Wylde, and DVDs from rock stalwarts Dio and Ted Nugent, all of whom are touring soon. Another Eagle signing, Alice Cooper, will play the Guildford Festival and gigs in Liverpool and Wolverhampton during the summer.

New bands such as The Darkness and The Datsuns suggest a sense of old-style entertainment and showmanship is returning to rock. For Tom Duncombe of Snapper, who have recently reissued the likes of W.A.S.P., metal is benefiting from the Pop Idol effect, although it is hard to imagine much in the way of direct overlap between the two audiences.

“These bands have lots more personality [than reality pop stars] and no A&R guy telling them what to do. A band like The Darkness are just amazing – I saw them playing recently to about 50 people and they made it seem like Queen playing a stadium.”

Perhaps the true sea-change in recent years has been a creeping respect for the music itself. The 16 AC/DC and 11 Mötley Crüe remasters come with assorted extra tracks and enhanced content and the Mötley programme was closely supervised by bassist Nikki Sixx.

“Nikki has always been really keen for there to be a reissue process where the original LP artwork was reinstated and where the albums embraced the CD format rather than just being straight black-and-white LP conversions,” says Giancarlo Sciana, catalogue product manager at Universal. “[The original CD reissues] were so dated that they still have the original instructions about how to use a CD.”

Such respect for rock catalogue is exemplified by Sanctuary’s five-CD Motörhead box set, due in September. “Lemmy is involved in every aspect of it,” says Steve Hammonds. “We selected the tracklisting with him and Mick Stevenson, who runs the Motörheadbangers [fan club] and it’s just going to be a fantastic box set: loads of rarities that have never been on CD, a booklet by Mick Wall and a free badge and poster.”

In many respects, even beyond the music, heavy rock has become an industry of icons. “Lemmy is a cultural icon,” says Steve Hammonds. “He’s effectively a household name. Most people know what he does. In the same way that Ozzy is a cultural icon. The year before last we did the Best Of Motörhead on TV and the Best Of Sabbath on TV and they still sell massively.”

For Dante Bonutto, already looking forward to the potential of the forthcoming movie adaptation of *The Dirt*, the acquisition of a catalogue such as that of Mötley Crüe is of almost historical importance – a brand as worthy as Zeppelin or Hendrix, which should be revered and celebrated, and certainly not overlooked. “I mean, what a story,” he gasps. “What characters! You can’t find a band who worked their way through Baywatch like Mötley Crüe did. We need people like that. There was never a dull moment.”



# MÖTLEY CRÜE

## DECADES OF DECADENCE



TOO FAST FOR LOVE  
038 673-2  
(1982)

MÖTLEY CRÜE



THEATRE OF PAIN  
038 672-2  
(1985)



GIRLS, GIRLS, GIRLS  
038 682-2  
(1987)



DR. FEELGOOD  
038 558-2  
(1991)



MÖTLEY CRÜE  
038 868-2  
(1994)



GENERATION SWINE  
038 051-2  
(1995)



GREATEST HITS  
038 656-2  
(1998)



SUPERSONIC & DEMONIC RELICS  
038 671-2  
(1999)



LIVE - ENTERTAINMENT OR DEATH  
2 CDs 038 683-2  
(1999)



NEW TATTOO  
2 CDs 038 688-2  
(2000)

RESTORED ARTWORK • BONUS TRACKS • ENHANCED VIDEOS • NEW LINER NOTES

# 1982-2003



# UG 11<sup>th</sup>

the brand new single  
**'unstable'**



'Limited Edition  
Triangular'  
package/mini CD  
features 'Unstable',  
'Immortal', 'Giving In'



'Unstable' CD jewel  
featuring 2 bonus tracks  
'Someone Else's Lies' (not on new album)  
'Promises'  
(acoustic version not on new album)

FROM THE FORTHCOMING NEW ADEMA ALBUM 'UNSTABLE'  
Out August 18th

[www.ademaonline.com](http://www.ademaonline.com)



## Cave disc first in run of Mute DVDs

By Adam Woods



With his gulf of forehead, black hair and skinny suit, Cave practically demands that you describe him in terms of undertakers,

deranged evangelists or Victorian fathers. But beneath the skin, the transformation of the gothic-punk fright from Wanganatta to literate, piano-stroking, Brighton-dwelling singer-songwriter has been one of the least probable and most successful musical shape-changes of recent times.

August 11 sees the release through Mute of God Is In The House, the Bad Seeds' first DVD release, comprising only their second in-concert film after 1993's VHS-only Live At The Paradise, plus a documentary about the recording of 2001's *And No More Shall We Part* album and the promos for *As I Sat Sadtly By Her Side*, *15 Feet Of Pure White Snow* and *Love Letter*.

The DVD is the first in a run of updated and newly-created films due to come out of Mute in the coming months. A new cut by DA



Nick Cave And The Bad Seeds: strong opener from Mute's DVD new release schedule

Pennebaker of 101, his account of Depeche Mode's gig at the Rose Bowl in Pasadena in 1988, is scheduled for release in October, while a similarly-conceived re-cut of Uli B Schuppel's 1990 *Bad Seeds* film, *The Road To God Knows Where*, is also forthcoming. A DVD built around Moby's 13 album, a *Bad Seeds* promo collection and a definitive Erasure set complete Mute's autumn/winter collection.

For now, *God Is In The House* is a strong opener. Though his reflective side is occasionally in evidence on songs such as *Into Your Arms* and *Lime Tree Arbor*, there is still enough fire in Cave's stalking stage

presence to make the case that there is no more compelling a performer this side of Iggy Pop.

Increasingly popular as grand anthology projects have become, one future of DVD is clearly as a means of cataloguing a short period in time, in much the same way as an album does. The live film was organised by French TV and, because we had made the short film and the promos at the same time, we could incorporate it all," says Mute art director Paul Taylor. "So it is not just a concert film or a documentary, but a package built around the *And No More Shall We Part* album."

### Stan Getz

Jazz Masters: Vintage Stan Getz (Warner 2564600592). Out now.



This DVD features saxophonist Getz captured live in concert in California's Napa Valley with his trio.

Some 14 numbers are offered including Dave Brubeck's *In Your Own Sweet Way*, Bud Powell's *Tempus Fugit* and Billy Strayhorn's *Lush Life* and *Blood Count*. The sound is excellent and the running time is 108 minutes.

### Phil Collins

A Life Less Ordinary (Sanctuary SVE3031). Out now.



Phil Collins - all round nice guy or monomaniacal musical perfectionist? Both sides of the man are

revealed in this one-hour documentary which was originally broadcast on the BBC last year. Narrated by Mariella Frostrup, it traces Collins' career from Genesis, through *Live Aid* and huge solo success to his recent big band experiment and

last year's *Testify*. There is much of interest along the way. In *The Air Tonight*, for example, is described as "one of the best pop songs ever written" by no less an authority than Sir George Martin and as "fucking magic" by Ozzy Osbourne. Among the numerous other interviewees are Bob Geldof, Quincy Jones and Babyface. A total of 100 minutes of extended interviews are packaged as extras. Could the cycle of cool be about to come full circle for Collins? Do not bet against it.

Joni Mitchell  
*Woman Of Heart And Mind: A Life Story* (Eagle Vision EREDV324). Out now.



This is a frank two-hour biography of the crystal-voiced Canadian. The made-for-TV film features archive and contemporary interviews with the artist herself, as well as with James Taylor, David Crosby, Graham Nash and Herbie Hancock among others. Snippets from numerous performances and rare footage include home movie material of Mitchell's childhood in Saskatoon, a 1967

# UPDATE YOUR COLLECTION



Slayer  
*'War At The World'*  
Cat No: 063 6899  
PPD: £13.61  
Out 28.07.03



Serious Records Presents  
*'Learn To DJ'*  
Cat No: 980 7369  
PPD: £12.25  
Out 28.07.03



ABBA  
*'Gold'*  
Cat No: 980 6990  
PPD: £12.25  
Out 04.08.03



Greenwich Village performance and film from 1972 of Mitchell, Jackson Browne, Mama Cass and the Eagles partying. The documentary covers all aspects of her life and work including the reunion with the daughter she had at 19 and subsequently had adopted. The bonus features include live performances of Big Yellow Taxi, Amelia, Hejira and Woodstock and interview out-takes.

#### Foreigner

Felt Like The First Time - The Foreigner Story (Warner 8536501772). Out now.

This DVD transfer for the 1991 video is an hour-long account of the career of the once massive American/British AOR group. It features their hits, including Cold As Ice, I Want To Know What Love Is and Waiting For A Girl Like You, performed live in concert. Extras include backstage footage and interviews with the band members, Billy Joel and their manager Bud Prager. It is perfectly adequate as far it goes, but fans might feel something a little more up to date is due now.

**S Club**  
Best (Universal-Island 9807654).  
Out now.



So, farewell then, the pop hit factory that was S Club. Here are all the band's videos - Don't Stop Movin', Reach, S Club Party, their valedictory offering Say Goodbye and so on. In total there are 13 promos spanning S Club's four-year career. Fans will be disappointed with the paucity of bonus features, however, which consist of some "exclusive chat" and nothing more.

**Dio**  
Evil Or Divine (Eagle Vision FREDV317). Out today.



This new offering features the former Rainbow and Black Sabbath singer Ronnie James Dio performing with his heavy metal outfit last December at New York's Roseland Ballroom. The footage is very poor quality - it is grainy, there is glare and colour bleeding and it frequently loses colour completely, so that long segments



#### DVD OF THE MONTH

##### Destiny's Child World Tour

(Sony 2018049 July 14)  
This features Beyoncé, Kelly and Michelle delivering a compelling 70-minute show live in Rotterdam from last year. The performance includes all of the trio's hits - including No, No, No, Say My Name, Survivor, Bootylicious and Independent Women. There are three bonus videos - Beyoncé's sister Solange singing Feelin' You (Part 1), Kelly with Stole and Michelle with Heard A Word, a brief written biography (a common but surely pointless extra - fans know this stuff) and a discography featuring sample tracks. With Beyoncé and Kelly both laying waste to the charts in their own right, the timing is particularly apt.

appear in a sort of sepia tint. Extras include a four-minute behind-the-scenes featurette, the promo for Push, featuring a cameo from Jack Black and an 11-minute interview with Dio during which he surprisingly reveals Sam Cooke and Jackie Wilson as significant influences.

**Supertramp**  
The Story So Far... (Universal 4934579). July 14.



"...So far" in this case being 1990, when the VHS version was first released. The film features live performances from the Toronto and Munich legs of the band's 1983 world tour (Breakfast In America, Give A Little Bit, The Logical Song and so on), sandwiched between

documentary material on the band's history up to 1990. The sound quality reflects the fact that this material was recorded live two decades ago. It is not helpful that someone appears to have turned the audience volume up to 11 during mixing. The DVD includes five bonus videos: My Kind Of Lady, Cannonball, Better Days, Free As A Bird and I'm Begging You.  
Neil Armstrong

## the pavement

Innovation, Experience and Expertise

#### DVD production:

- Content Production and Post-production
- Design and Animation
- DVD Authoring: Singles, Albums, Compilations and DVD-Audio
- Comprehensive Testing Facilities
- 5.1 Recording and Mixing, Stereo to 5.1 & Sound design

View our showreel at [www.the-pavement.com](http://www.the-pavement.com) +44 (0)20 7749 4300

Partners: Pepper Post Production [www.pepperpost.tv](http://www.pepperpost.tv)  
Strongroom [www.strongroom.com](http://www.strongroom.com)



DVD

# STRONGROOM

Europe's leading facility for 5.1 mixing, emulation and audio post production



Strongroom is a collaborative partner with The Pavement.  
020 7426 5100 / [dvd@strongroom.com](mailto:dvd@strongroom.com) / [www.strongroom.com](http://www.strongroom.com)



Our publicly-owned national pop station should do more to support UK artists at peak time

# R1 gives domestic acts a raw deal

EDITORIAL  
MARTIN TALBOT



Way back when Radio One claimed audiences up to 14m and 15m, when it was still the premiere national pop station, it was regularly vilified for its naff presenters, its safe programming and the fact that it could finish an act by refusing to support them. Back then, it was the only place a plugger could go.

Today, despite the fact that there are other places where labels and artists can secure national broadcast exposure, and it is no longer the UK's highest-rated music station, it still matters as much as ever.

No-one disputes the continuing work that Radio One does, off-peak, in picking up artists at an early stage. But the fact is – and the statistics clearly bear this out – that when it comes to daytime, high rotation, UK acts are getting a raw deal. And this at a time when most in the business recognise the signs of a revival in the development of quality domestic music.

Local acts should not go on to the A-list just because of their nationality, but there are surely plenty of new artists who deserve better than the 12 plays a week or less that the B- and C-lists often offer.

It is harsh to suggest that the station's playlist policy – along with the specialist shows, the live music, the sessions – demonstrates that Radio One is just

paying lip service to its commitment to British music. But plenty of executives who have spoken to *Music Week* believe just that.

Alex Jones-Donely is rightly proud of Radio One's track record, including its B-listing of the past three *Athlete* singles, to take one example. But the justification for not A-listing any of them because the band are yet to make the big leap commercially is missing the point. Maybe, if they had been A-listed – giving them twice as many plays – they would have been able to make the leap.

This is where Radio One's publicly-funded status makes it fundamentally different to its rivals in the commercial sector. And, if that isn't enshrined within the BBC charter, perhaps it should be.

The fact that the Radio One furor has arisen in a week when the industry has achieved a key advance with the Communications Bill is intriguing. The Bill will now insist that local commercial stations reflect the musical make-up of their locality.

And if "local music" is important to the ILR commercial network, perhaps "UK talent" should be reflected more fully by our publicly-owned national station.

martin@musicweek.com  
Martin Talbot, executive editor,  
*Music Week*, CME Information, 8th Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9UR

## Change the playlist process to support new UK talent

VIEWPOINT  
SEAN O'BRIEN



I firmly believe it is the BBC's duty, responsibility and remit to at least champion, and probably to discriminate in favour of, UK talent.

However, statistics from the BPI tell me that over the past five years, UK shares of most-played tracks on Radio have declined from 60% to 30% and, looking at the Radio One A List (easily the most influential place to break a record in the UK), a week or so ago, only two out of 20 acts are British.

It is easier for Radio One's programmers to play proven US hits rather than gamble on a new UK

### Looking at Radio One's playlist, only two out of 20 acts are British

track, but is this in the best interests of the British public, the radio industry or ultimately the BBC in the long run?

The record industry is globally under threat from declining sales. The multi-nationals have been able to combat these problems, but the UK indie sector, traditionally the breeding ground for UK talent, does not have this opportunity.

Furthermore, when presenting a record to radio, it is not the record that gets presented, it is the

"plot". This is because the decision to playlist a record is not about the piece of music – and if radio declines to play a track, the whole expense surrounding that piece of music/band is effectively consigned to the bin.

This is not an efficient way to run a business, nor is it good for new artists. By spending so much money upfront to compete for airplay, which in 95% of cases does not arrive, bands are dropped from their labels on economic grounds.

A programmer ought to be able to make a playlist decision based on his own criteria, purely by hearing that track and knowing about the band without the enormously expensive whistles and bells, which you could argue are there as an insurance policy for the programmer.

Other countries protect their local talent, the most notable being the French quota system. If that becomes the option, then a lot of the UK music business will be lobbying for a similar system to be introduced in this country.

The biggest danger to the UK record industry, even in the internet era, is the lack of a show window for its talent.

Sean O'Brien is chairman of Telstar.

## Can The Darkness manage to conquer the US market?

### The big question

*Music Week* has singled out **Must Destroy!** The Darkness as one of the UK's hottest new acts. Now they have struck a deal with Atlantic for the US

**Paul Lester, *Uncut* deputy editor**  
"I don't think Americans like humour in rock. They like it straight. The thing about the likes of Limp Bizkit, Papa Roach and Linkin Park is they're clearly serious and their records are brilliantly played and brilliantly executed. When you're a 13- to 19-year-old, you're at your most philosophical and angst-ridden and you don't want to hear someone singing *Love On the Rocks* With No Ice".

**Mick Meadows, Hit 40 UK executive producer**

"How many UK rock bands have done it recently? Coldplay and Radiohead are the obvious answers, but therein lies the rub. They've succeeded because they provide the US market with a style of alternative/indie rock not produced in the States. But, combined with the support of a major label, and since they don't sound like something you'd expect to come out of America, I'd say The Darkness have a fairly good chance of doing it".

**Ric Salmon, Ministry Of Sound A&R manager**

"I think it is the first moment in a

long time that we have been able to offer something real, exciting and English enough to be interesting for the Americans. They will love the album because it is full of good songs".

**Steve Gallant, HMV product director**

"The album will get off to a cracking start in the UK this week, so there will be a real story to tell. And, hopefully, Atlantic will put the necessary effort behind it and it will do well. The only thing is, you are always seeing bands being talked about in the *NME* as being the best thing ever, they are around one week and then they disappear. But The Darkness have got more legs than most. The Americans won't get the irony, but they will understand the music".

**Peter Quicke, Ninja Tune managing director**

"I have no idea. I guess Van Halen were massive in America and Americans enjoy nostalgia. The Darkness are almost identical to Van Halen, ergo The Darkness will be massive in America".

**Andy Inglis, Recordstore.co.uk label manager**

"They could do if they want to go and tour and tour and tour, because that's what you have to do in America. And if Atlantic supports them and if college radio likes them, I think they should do well. They'll certainly do better than Robbe Williams".

# Club Charts 12.07.03

## The Upfront Club Top 40

Rank	Artist	Title	Label
1	<b>NEW</b>	<b>KOSHEEN ALL IN MY HEAD</b>	Capitol
2	2	<b>LAYO &amp; BUSHWACKA IT'S UP TO YOU (SHINING THROUGH)</b>	Capitol
3	3	<b>DUB PISTOLS DOG TOWN CASH (EP) ARCHITECT/PIPTIDES</b>	Capitol
4	4	<b>MAADUNA HOLLYWOOD</b>	Mercury
5	18	<b>NEW</b> <b>4 TIME 500 DANCING IN THE DARK</b>	Big 5/4
6	1	<b>DOUBLE DEE SHANNING</b>	Mercury
7	7	<b>ULTRA MATE BRASS IN TROCKE</b>	Mercury
8	15	<b>MONICA SO GOINE</b>	Mercury
9	8	<b>STACE ORLANDO STUCK</b>	Mercury
10	9	<b>DEEPEST BLUE DEEPEST BLUE</b>	Mercury
11	11	<b>P. DIDDY FEAT. MELIS LET'S GET IT</b>	Mercury
12	6	<b>NEW</b> <b>BENNY BENASSI PITS THE BIZ SATISFACTION</b>	Mercury
13	2	<b>ANNIE LENOX PAYMENT GRADUS</b>	Mercury
14	4	<b>JASON NEVINS PITS UKI.MX I'M IN HEAVEN</b>	Mercury
15	3	<b>IC ANDERSON VS PSYCHO RADIO RIGHT STUFF</b>	Mercury
16	12	<b>STIMPEY RED FAVE</b>	Mercury
17	9	<b>DISCOVERY CLASSIC</b>	Mercury
18	12	<b>LES AMIGOS INVISIBLES EASE YOUR MIND</b>	Mercury
19	27	<b>LUMIDE NEVER LEAVE YOU (UH-OOH)</b>	Mercury
20	13	<b>YOMANDA YOU'RE FREE</b>	Mercury

Rank	Artist	Title	Label
21	21	<b>LAGOON BEHIND</b>	Mercury
22	19	<b>NEW</b> <b>AXWELL FEAT. TONY THOMAS HIGH ENERGY</b>	Mercury
23	13	<b>IN-RANDI TULS FOUTU</b>	Mercury
24	21	<b>NEW</b> <b>ASHANTI ROCK WITH YOU (AWWWW BABY)</b>	Mercury
25	9	<b>PERCY FLYTH SHOW ME YOUR MONKEY</b>	Mercury
26	20	<b>AMALON FEAT. EMMA LANDLORD TAKE ME HIGHER</b>	Mercury
27	7	<b>GLIDER HIDING HIGH</b>	Mercury
28	28	<b>NEW</b> <b>KOOX LOVE AFTER LOVE</b>	Mercury
29	21	<b>NEW</b> <b>DALLAS SUPERSTARS HELIUM</b>	Mercury
30	15	<b>M FACTOR COME TOGETHER</b>	Mercury
31	12	<b>PAUL VAN DYK NOTHING BUT YOU</b>	Mercury
32	15	<b>NEW</b> <b>PAUL VAN DYK NOTHING BUT YOU</b>	Mercury
33	11	<b>JAVINE REAL THINGS</b>	Mercury
34	2	<b>TIGIA HOT IN HERE</b>	Mercury
35	2	<b>NEW</b> <b>INTENSO PROJECT FEAT. LAURA JAVE YOUR MUSIC</b>	Mercury
36	16	<b>MOLDOGO FOREVER MORE</b>	Mercury
37	12	<b>NOVA ALL THIS LOVE</b>	Mercury
38	15	<b>BIG BONE FEAT. ERROL REID SOMETHIN GOOD</b>	Mercury
39	12	<b>TYRESE HOW YOU GONNA ACT LIKE THAT</b>	Mercury
40	11	<b>TYRESE HOW YOU GONNA ACT LIKE THAT</b>	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	1	<b>APRIL ROSE EVERYTHING ENEMY</b>	Mercury
2	2	<b>WARRORS CUBANO IT'S THE SOUND OF SUMMER</b>	Mercury
3	3	<b>TRIPLE CLIFF ONE WE A REASON</b>	Mercury
4	4	<b>KACI TVT NOT ANOTHER'S GUN</b>	Mercury



Hed Kandi Presents Two Essential Summer Anthems  
www.hedkandi.com



Kosheen looking off Lupo & Bushwacka  
50 Cent, three weeks at top of Urban charts

### Kosheen head for the top

by Alan Jones  
In a recently contested battle for Upfront Club Chart honours this week, two records left the rest standing - Kosheen's All In My Head and It's Up To You by Layo & Bushwacka finished up more than 50% ahead of the rest of the field, with the Kosheen single eventually taking the title by a tiny margin. Scheduled for release on 21 July as the band's first single since Hungry in May 2002, it is also the introductory single from their new album Kokopelli, and is enjoying good fortune on radio as well as in the clubs, having been Pete Tong's Essential New Tune back in May before progressing onto Radio One's daytime playlist at the end of last month. It was played by a further 28 stations on the Music Control panel last week and looks set to at least equal the number 13 OCC chart peak sealed by Hungry.  
Meanwhile, after a comparatively late and modest club servicing of Madonna's last single, American Life, Warner Music has clearly decided to give the material a bigger profile this time around, hence the mailing of new single Hollywood on a CD/R to commercial pop DJs and a 12-inch single to their upfront consumers. Pop jocks got the track a week earlier, and it jumps 14-6 on the Commercial Pop chart this week while entering at number four on the upfront chart - the highest debut by a record on the latter list for eight weeks.

The Commercial Pop crown is earned off by Deepest Blues' eponymous disco-house workout, proving the latest in a succession of number one hits on the chart for the Ministry Of Sounds Data imprint. Runners-up Triple Eight are close behind, and whether or not they get to number one they have already beaten the number three peak scaled by their debut single Knock Out.  
For the third week in a row, 21 Questions by 50 Cent is number one on the Urban chart, still closely pursued by the record it replaced, Crazy In Love by Beyoncé. The gap between the two has been minimal throughout but Beyoncé's chances of regaining the title are slim, particularly now as it Crazy In Love has to compete for DJs' attentions with a new promo featuring half a dozen cuts from her new Dangerous, My Love album. Many jumped straight onto the LP promo, helping it to make the week's highest debut on the chart at number 18

### COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	1	<b>DEEPEST BLUE DEEPEST BLUES</b>	Mercury
2	2	<b>TRIPLE EIGHT ONE WE A REASON</b>	Mercury
3	1	<b>50 CENT 21 QUESTIONS</b>	Mercury

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 12.07.03

### SINGLES

		Chart
1	BEYONCÉ CRAZY IN LOVE	Columbia
2	EVANESCENCE BRING ME TO LIFE	Epic
3	FAST FOOD ROCKERS FAST FOOD SONG	Better Than Ever
4	S CLUB 8 FOOL NO MORE	Polydor
5	WAYNE WUNDER NO LETTING GO	Virgin
6	50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope/Polydor
7	R KELLY IGNITION	A&E
8	MIS-TEEQ CAN'T GET IT BACK	Elek
9	XTM & DJ CHUCKY PRESENTS ANNIA FLY ON...	Sire/Interscope
10	DELTA GOODREM LOST WITHOUT YOU	Epic
11	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT...	J
12	BLAZIN' SQUAD WE JUST BE DREAMIN'	East West
13	OCEAN COLOUR SCENE I JUST NEED MYSELF	Sony
14	PAUL VAN DYK FEAT. HEMSTOCK NOTHING BUT YOU	Real
15	ASHANTI ROCK WIT U (AWWWW BABY)	Mercury/Interscope
16	LISA MARIE PRESLEY LIGHTS OUT	Capitol
17	JENNIFER ELISON BABY I DON'T CARE	East West
18	ANY STUDIOS MISEIT	Polydor
19	SINEAD QUINN WHAT YOU NEED IS	Fontana
20	CHRISTINA AGUILERA FIGHTER	Mercury
21	METALLICA ST. ANGELO	RCA

### ALBUMS

1	BEYONCÉ DANGEROUSLY IN LOVE	Columbia
2	DELTA GOODREM INNOCENT EYES	Epic
3	THE THRILLS SO MUCH FOR THE CITY	Virgin
4	EVANESCENCE FALLEN	Epic
5	ASHANTI CHAPTER II	Mercury/Interscope
6	MORCHEEBA PARTS OF THE PROCESS	East West
7	ELECTRIC SIX FIRE	XL
8	GEORGE BENSON THE VERY BEST OF	WEA
9	50 CENT GET RICH OR DIE TRYIN'	Interscope/Polydor
10	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	vg
11	CHRISTINA AGUILERA STRIPPED	RCA
12	S CLUB 7 BEST - THE GREATEST HITS OF	Polydor
13	THE OSMONDS ULTIMATE COLLECTION	Polygram/Universal TV
14	RADIOHEAD HAIL TO THE THIEF	Piccadilly
15	JUSTIN TIMBERLAKE JUSTIFIED	A&E
16	SEAN PAUL DUTTY ROCK	Atlantic
17	AVRIL LAVIGNE LET GO	Arise
18	ANNIE LENNOX BARE	RCA
19	RED HOT CHILI PEPPERS BY THE WAY	Mercury
20	EMINEM THE EMINEM SHOW	Interscope/Polydor



The music industries venue of choice from  
showcases to after show parties

Sex and the City meets Studio 54 with a twist of faboo  
A multi roomed venue in the heart of London's West End

Find your space find your music

20 15 CHRISTINA AGUILERA FIGHTER

21 9 METALLICA ST. ANGER

22 20 DJ SAMMY SUNLIGHT

23 22 50 CENT IN DA CLUB

24 18 THE DARKNESS GROWING ON ME

25 23 JUSTIN TIMBERLAKE ROCK YOUR BODY

26 12 TOMMY LIKE WHAT

27 24 SHANIA TWAIN FOREVER AND FOR ALWAYS

28 16 MARIO C'MON

29 30 SCOOTER THE NIGHT

30 17 MOLOKO FOREVER MORE

31 MICHELLE BRANCH ARE YOU HAPPY NOW?

32 S CLUB 54 GOODYE/LOVE AIN'T GONNA WAIT...

33 ELECTRIC SIX GAY BAR

34 B2K GIRLFRIEND

35 LINKIN PARK FAINT

36 BRITISH SEA POWER CARRION/APOLOGIES TO...

37 JENNIFER LOPEZ I'M GLAD

38 PANJABI MC FEAT. JAY-Z JOGI/BEWARE OF...

39 EMMA BUNTON FREE ME

40 31 FOUNDATION FEAT. NATALIE ROSSI ALL OUT OF LOVE

Find your space find your music

020 7240 1900

info@rougeclublondon.com www.rougeclublondon.com

COMPILATIONS

- 1 CLUBLAND III
- 2 POWER BALLADS
- 3 CLUBBERS GUIDE TO SUMMER 2003
- 4 BACK TO THE OLD SKOOL - IBIZA ANTHEMS
- 5 THE BEST SUMMER HOLIDAY EVER
- 6 60'S SOUL MIX
- 7 PURE URBAN ESSENTIALS
- 8 KISS HITLIST SUMMER 2003
- 9 ALWAYS & FOREVER
- 10 NOW THAT'S WHAT I CALL MUSICI 54
- 11 THE QUIET STORM
- 12 THE VERY BEST OF DRIVE TIME
- 13 VERY BEST OF EUPHORIC DANCE BREAKDOWN
- 14 12 8 MILE (OST)
- 15 THE VERY BEST OF LATIN JAZZ
- 16 ALL TIME CLASSIC ROCK'N'ROLL TEARJERKERS
- 17 16 KISS PRESENTS HIP HOP CLASSICS
- 18 15 DARK SIDE OF THE 80'S
- 19 13 MAGIC - SUMMER FEELING 2003
- 20 18 SMASH HITS CHART SUMMER 2003

FORTHCOMING

- KEY SINGLES RELEASES**
- 14 JUL BENNY BENASSI SATISFACTION
  - 11 AUG BUSTED SLEEPING WITH THE LIGHT ON
  - 29 JUL CRANE DAVID SPURSH WILDER
  - 21 JUL LEAVE YOUR SIDE FOR ME
  - 18 AUG GIRLS ALoud LIFE GO! PABLO
  - 04 AUG KELLY ROWLAND TRAIN ON TRACK
  - 18 AUG MELANIE BLATT I'D BE WIRING LONDON
  - 14 JUL PINK FEAT. WILLIAM ORBITT FEEL GOOD TIME
  - 11 JUL RICHARD X YEAH KELIS FINEST DREAMS
  - 04 AUG VIGGO
  - 21 JUL STEREOPIONICS MAYBE TOUNDRUM V2
  - 11 AUG Columbia
- KEY ALBUMS RELEASES**
- 18 AUG THE CHEERY GIRLS PARTY TIME
  - 28 JUL THE CORAL MAGIC MEDICINE
  - 21 JUL DIZIZE BASCAL BOY IN DA CORNER XL
  - 19 AUG ELBOW CAST OF THOUSANDS V2
  - 21 JUL JANE'S ADDICTION HYPERSONIC
  - 04 AUG KUSHEN KOPPELLI MASSIVE
  - 21 JUL KYM MARSH STANDING TALL
  - 04 AUG MANTIC STREET PREACHERS
  - 14 JUL TRACES - A SECRET HISTORY EPIC
  - 04 AUG SCAN PAUL I'M STILL IN LOVE WITH YOU
  - 21 JUL UPPER CUTS ANIMALS PHANTOM PORES
  - 21 JUL WHEATUS HEAD OVER YOUR LOVED ONES
  - 11 AUG Columbia

20 31 EMINEM THE EMINEM SHOW

21 14 UR40 LABOUR OF LOVE - VOL 1, II & III

22 18 NORAH JONES COME AWAY WITH ME

23 19 BUSTED BUSTED

24 6 AMY STUDD FALSE SMILES

25 15 JIM REEVES GENTLEMAN JIM - DEFINITIVE...

26 15 THE DRIFTERS THE DEFINITIVE

27 17 METALLICA ST ANGER

28 20 THE WHITE STRIPES ELEPHANT

29 25 DANIEL BEDINGFIELD GOTTA GET THRU THIS

30 26 COLDPLAY A RUSH OF BLOOD TO THE HEAD

31 23 SHANIA TWAIN UP!

32 28 NERD IN SEARCH OF

33 22 LINKIN PARK METEORA

34 37 MISTEEQ EYE CANDY

35 6 WILL YOUING FROM NOW ON

36 24 R KELLY CHOCOLATE FACTORY

37 68 THE CORAL THE CORAL

38 6 GARETH GATES WHAT MY HEART WANTS TO SAY

39 34 THE STREETS ORIGINAL PIRATE MATERIAL

40 58 ENRIQUE IGLESIAS ESCAPE



BEYONCE: BURSTING INTO TOP SPOT



DELTA GOODREM: HIGHEST ALBUMS NEW ENTRY



**Michael Eavis** says this year's Glastonbury festival, which he has hosted on his Pilton Farm since 1970, was one of the best in the event's 33-year history

## Quickfire

**Did you enjoy your self at Glastonbury this year?**

Well it was a bit of a classic, wasn't it? The whole thing came together and, after 33 years, I think we have finally got it absolutely right. The Mean Fiddler are really good at talking to the licensing people, leaving me to put on the show and organise the entertainment. That frees me up a lot and I was really able to enjoy myself. Now I can be a lot more creative.

**What were the best bits of this year and what are your favourite Glastonbury memories?**

Everything was a bit better. The theatre was better and the main stage was probably better than before, with REM, Radiohead and Primal Scream. It's fantastic now, you can go to the acoustic field and see Richard Thompson or The Waterboys, it's a different atmosphere in every area.

Radiohead in 1997 takes some beating. They did very well this year but in 1997 was their first time and it was just when they were getting big. Oasis in 1995 was also really good. But, I think it was having The Smiths in 1984. That was absolutely terrific and was a big turning point, because I finally realised we were fashionable. Previously we had bands like Hawkwind and The Chieftans,

who were all old. But then The Smiths came on board and I really knew we had something.

Years ago, I had to go up to London and ask bands to come, but now bands love us. I've had phone calls already from bands wanting to headline next year.

**Any last minute hitches?**

The people doing the flags said they were short of material, so I got hold of this local guy who had gone to Holland with 250 of his flags and they turned up with them all and they were in all the photographs. I probably wouldn't have had the time to sort that out if I had been involved with Mendip District Council over licensing matters.

**You've been doing the festival for more than 30 years now. How much longer will you continue it?**



I was interested to see the Government wants to raise the retirement age to 70. I'm 67 now, so I've got at least another three years left in me. But I don't think I'll be hiring a lot of old people in the future.

**Has Glastonbury, as some have suggested, been hijacked by the Chardonnay set?**

What's the Kate Moss stuff? We've got a lot of salt-of-the-earth people, people with ordinary jobs, running trains and that sort of thing. They're not all Kate Moss types. But everyone is earning a proper wage and it's an effort to buy the tickets, so this year we are keeping back 20,000 or 30,000 tickets for students who completely missed out because we want a good mix of people. A lot of old hippies have the technology to get the tickets, they are just not up to speed. But we had the chef from the Ritz cooking and everyone dressed in Oxford shop dresses, which helped to raise £8,000 for the charity and created a wonderful atmosphere.

**What were you doing at 4am on Saturday night?**

It's walking around, wandering and watching the theatre. We really get a buzz from that. We checked out all the circus things, which were put on by people such as the Muldoon Waste Company. They are already working out stuff for next year.

**Who is the farmer and the founder of the Glastonbury Festival.**

## Letters

### Blue over judge's decision

From Nick Kassar, lawyer

Many established bands must be singing the blues following the surprising events in the High Court last week, when an original band called "Blue" was persuaded to withdraw an action for passing off.

The currently successful Blue and their label knew at an early stage that the original Blue wanted to protect their name.

If what is reported in the press is accurate, an experienced High Court judge expressed an opinion as to the merits of the claim at a very early stage in the proceedings; an opinion which flies in the face of the actual and common sense position in music.

The issue was one of "passing off". This is the instance place where two competing, and similar, products in the market place and concern that the public will be confused which one is which.

The judge in last week's case jumped to another position, indicating that there could no longer be any confusion since the bands sounded so different. This, I

believe, is a fundamental error since the confusion will arise at the point of buying the record, not at the point of listening to it later.

In light of the recent Liberty X case, the issue that should have exercised the mind of the judge was the extent of public reputation (or goodwill) of the old Blue at the time of the launch of the new.

This lapse is worrying considering the current philosophy is to involve judges in very active case management and to discourage litigation.

It was a sad day for those who consider that bands and artists do have an asset in a name. Collyer-Bristow Solicitors, London

### Selwood recalls industry heyday

From Clive Selwood

Thank you for your kind review of my book *All The Moves*.

It was written to capture what it was like to be a player during the best period of our industry in terms of sales, music innovation and excitement, and your reviewer got it exactly right.

Happily, two of my family (Chet and Bee) appear to be enjoying great success with their Beech-

wood group of record companies, but I'm not sure that their old man could have survived in today's ultra-competitive market. *Midhurst, West Sussex*

### We need a new pricing policy

From Jon Webster, consultant

As an industry, we have conferences, talking shops, AGMs and so on, but we never seem to get to the nitty gritty of many issues and pricing is one of those.

Before we even begin talking about what our consumers want to buy a single track in the future rather than an album and whether there can be differential pricing for tracks that would normally appear on the same album, I'd like to know why The Streets and Bruce Springsteen's Greatest Hits albums are £5.99 in the HMV sale and what signal this sends to the consumer?

Short-term sales by companies desperate for turnover or the "right" price for catalogue? If it's the latter, why do we bother with the £2.99 retail price?

We need a new pricing model immediately. *Clancy Webster Partnership, Elnet, Middlesex*  
mletters@musicweek.com

## DOOLEY'S DIARY



### R2 debate draws industry shakers

Remember where you heard it:

**Andy's Records** administrators were due to be in final talks during last weekend, with two potential retailers ready to take over the music chain.

A final decision is expected this week. Who said **Radio Two's** debate last Wednesday on the music industry did not throw up any staggering revelations? For starters, panelist

**Tony Wadsworth** revealed to the nation, "I don't really sell, actually." Dooley is waiting to see the evidence. Follow panelist **Bob Stringer** demonstrated his more lenient side after hearing some kids talking about how they nick music from the internet. "Arrest those children now!" he blabbed. And there was **Paul Waller's** generous, pre-recorded summary of record industry stats: "They're all scam really!"

Meanwhile, the Commercial Radio Companies Association's **Paul Brown** was the night's prize for showing the most honesty. "I'm a pen-pushing borehead." The debate's host, **Jeremy Vine** is preparing to unleash from the mothballs the camper van he used on **Newsnight** to tour the UK during the 2001 General Election.

Only this time, it is going to be for his first trip to Glastonbury next year. **Vine**, **Sir Jimmy Young's** replacement at the station, has come

up with a most soundtrack to summarise his job. "Owner of the memorial toupes". Ouch. **The MPA** really has had a productive time over the past year — chief executive **Sarah Faulder** noted at its AGM last Tuesday that its tiny handful of staff were responsible for four births... Meanwhile, the organisers' mouthpiece **Paul Brindley** had a dig at a certain organisation which pulled out of an AGM debate on digital music at the last moment. No names were mentioned, but a plate of apples filled the debating table's empty seat... **Chelsea Music Publishing's** **Eddie Levy** is never one to miss a trick. Following his beloved football team's **Stamford Bridge** takeover by Russian **Roman Abramovich**, **Levy** says he is now considering changing his company's name to **Chelsea Music... BFI**

executive chairman **Peter Jameson's** AGM speech borrowed the language of the Iraq war, football and, er, his favourite film *Field of Dreams* (**Dooley** knew there was a touch of **Kevin Costner** about PJ) citing the line, "If we build it... they will come." If the industry is suffering from "torment by a thousand cuts", PJ later pondered, this was preferable to being shot. **Quite**. **Dooley** couldn't help but notice that the respective UK chairman of **BMG** and **Warner** were sitting together in the audience, doubtless to make a point. Some company insiders speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard**

**Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard Berman's** **Megzining Music** on his first Top Five, with his 18-year-old signing **Josh Thompson** claiming a major hit. **Some company insiders** speculate a formal joint venture is just weeks away from becoming. Congratulations to **Howard**

# Classified

Contact: Doug Hope, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
Email: doug@musicweek.com

Rates (per single column cm)  
Jobs & Courses: £40 (inc. 4cm x 2 cols)  
Business to Business: £22 (inc. 4cm x 1 col)  
Notice Board: £18 (inc. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

Booking deadline: Thursday 10am for  
publication the following Monday (space  
pending). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).

## JOBS AND COURSES

### shaltglobal

#### FINANCE MANAGER 25-30K

Shalt Entertainment is a unique company led by one of the most inspirational and inventive figures of the entertainment industry. They work within music, television and theatre through a management and publishing company.

They manage such diverse acts as Jamelia, Claire Sweeney and Ruthie Henshall. Signed to the Production company are Big Brown, licensed to Sony with a roster we are now currently developing.

They are looking for someone who has total grasp in handling the accounts for a small entertainment company. Including: General Finance Administration, Management Accounting, General Bookkeeping to include departmentalised accounts and Royalty Reporting. The successful candidate will be a total self starter who is 100% reliable.

020 7569 9999 **handle**  
www.handle.co.uk  
THE MUSIC RECRUITMENT CONSULTANTS

#### THE MUSIC RECRUITMENT CONSULTANTS 25 YEARS AND STILL No. 1

##### PARALEGAL TO £29K

Leading record co. 2-yr's paralegal exp. including & negotiating, music litig. preferred.

##### PRESS OFFICER - DANCE TO £23K

Rare contract opportunity for exp. press officer with dance litig.

##### DVD PRODUCTION EXEC' TO £22K

Mgmt. of operational, technical, print, DVD extras & material issues. Prev. exp. advantageous.

##### MARKETING ASSISTANT TO £22K

Superb communication skills, Quark Express & Photoshop essential for this varied role.

##### BUSINESS AFFAIRS PA TO £22K

Director-level opportunity with music major. 1-2 yrs exp gained in-house or in Practices.

##### SYNC COORDINATOR TO £19K

Confident, organised individual with sync' & licensing exp. for 6 mths. contract.

##### ACCOUNT ASSISTANT TO £19K

Major account exposure with leading agency. Prev. exp. & good PowerPoint skills essential.

##### LICENSING ADVISOR TO £16K

Detail-conscious teamplayer with min. 6 mths. office exp. & understanding of music industry.

music@handle.co.uk  
020 7569 9999 **handle**  
www.handle.co.uk

### Display Sales Executive



Can you sell your way out of a paper bag? Can you organise a piss-up in a brewery? Can you tell your Frank Zappa from your Frankie Goes to Hollywood from your Frank and Walters from your Frank de Wulf from your Paul Frank? Can you save the world before breakfast with a stick and a piece of Blu-Tack?

If you have the above qualities and at least 3 years relevant experience within the advertising or music industry then please send your CV to:

Louise Ablewhite, HR Department, CMP, Ludgate House, 245 Blackfriars Road London SE1 9UR. Email: l.ablewhite@cmpinformatio.com



CMP is an equal opportunity employer

  
Experienced hands on  
**SALES MANAGER**  
required by leading catalogue  
specialist ACROBAT.  
The role includes Key Account  
Sales and the maintenance of a  
close relationship with our UK  
distributor's sales force.  
Applications with CV please to: Acrobat,  
Suite 316, MWA Business Exchange, 3  
Cayton Road, Middle Hat 2SU,  
Tel: 049 8001 7350 or by email:  
john@acrobatmusic.net

### MAJOR RECORD LABEL

#### Campaign/Range Manager

Our client is seeking a bright, enthusiastic self starter to work with local markets to ensure their campaigns are implemented in a timely and cost efficient manner. You will develop successful catalogue range propositions and plan range activities for the spring year. You will also be required to develop new and innovative catalogue concepts and analyse the performance activity of campaigns, using this information to improve future campaign performance. You must have a minimum of 2 years similar exp within the music industry and possess strong business and analytical skills.

Please email your CV in the first instance to:  
media@organbutchins.com or call 020 7324 6040

#### International Label Manager, Hip Hop/Urban

Established indie label seeks organized, creative team player plugged into underground hip hop/urban markets in the UK, Europe and ROW with professional experience preferably international to work high-profile US indie hip hop and urban CD and DVD releases. Candidate will manage all aspects of the release process, from pressing to shops and artist relations, promotion, retail/street marketing, budgets, admin and communication.

Required: travel/weekends, Word, Excel, passport. Min 3 years music biz experience.  
Please email CV to: info@kodisc.co.uk

### Livingston Studios

#### Studio Manager

The ideal person will have lots of relevant industry experience and have excellent contacts. An important part of the job will be getting out and meeting clients and potential clients. We are offering an excellent package, including bonus scheme, to the right person. This is a Job Share position for 3 days a week.

Livingston specialises in Live/Band music and has recently completed a £100k upgrade.

In the first instance post-a-job-mail your CV and a covering letter to:  
Jerry Boys, Livingston Studios, Brook Road, London N22 6TR or  
020-8888-2698(fax) or jerry@livingstonstudios.co.uk

Closing Date July 12th

One of the UK's leading independent recorded music companies based in London is looking to develop/create a new division specialising in middle eastern music genres. Accordingly, we are initially looking to fill the following role:

### A&R Co-ordinator Middle Eastern

Salary £18,500 per annum

Reporting to Managing Director, responsibilities to include:

- Thorough research into the middle eastern music markets. To include all demographical information, routes to market, distribution channels & sales channels
- Research of the potential UK market for middle eastern music
- To identify potential artists and manage the negotiation process to signing contracts
- To manage the whole artist recording process including the recording budget

Ideal candidate:

- Graduate with prior experience in the industry or with an arts or media background to assist in musical development
- Middle eastern language fluency is essential as is fluency in at least two major European languages
- Proven musical background is essential
- An understanding and sympathy with middle eastern cultures is essential
- Good communicator with exceptional presentation skills
- Previous experience of recording industry

All interested candidates should forward their CV with full salary details to

Box No. 139

Beatguru is a music production company involved in developing new acts and offering songwriting and production services to the music industry. This is a fast growing creative company where you will need to liaise daily with clients, artists and report to directors and senior management.

Based in West London the job includes providing organisational support to the A&R director, and working on high profile projects for the producers. This ranges from basic office administration to collating of data, maintaining and creating reports in a presentation format for use internally at board level.

You will need to be articulate with excellent communication skills. You will also have to have a high level of attention to detail and a good understanding of Excel and Word (preferably on Macintosh), and an ability to work in a high pressure environment.

A knowledge and understanding of the media industry is an advantage. This really is an excellent opportunity for the right person, to develop key skills in this field.

Salary circa £18,000 plus bonuses

Please email CV's to: jane@leaderwick.com





# Classified

Contact: Doug Hoop, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
Email: doug@musicweek.com

Rates (per single column cm)  
Jobs & Courses: £40 (incl. 4cm x 2 col)  
Business to Business: £22 (incl. 4cm x 2 col)  
Notice Board: £10 (incl. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

Booking deadline: Thursday 10am for  
publication on the following Monday (space  
permitting). Completion deadline: 10am  
Wednesday prior to publication (for space  
bookings: 17 days prior to publication)

## BUSINESS TO BUSINESS

### DISTRIBUTION

## ROLLED GOLD INTERNATIONAL

Two out of three  
ain't bad...

Over 1,000,000 CD's & DVD's always  
in stock, the majority of which are  
20% - 50% below UK dealer price.

...not good enough for Rolled Gold  
we always offer service, range and value.

To activate our updated price lists go to  
[www.rolledgold.net](http://www.rolledgold.net)

ONE CALL FOR ALL YOUR NEEDS

01753 691317

PLEASE DO NOT HESITATE TO CONTACT US

ROLLED GOLD  
INTERNATIONAL

UNIT 4 PERTH TRADING ESTATE, PERTH AVENUE, BLOOMSBURY, S.W.1 4XK  
Tel: 01753 691317 Fax: 01753 692728  
sales@rolledgold.co.uk jobs@rolledgold.co.uk

### MERCHANDISE

ID Cards, Tour Passes,  
Wrist Bands and all  
accessories.

Banner and Poster Printing.  
Ring Anthony on: Tel 020 7242 1960  
Fax 020 7242 1001

### OFFICE SPACE

1-6 desk spaces  
available now, in bright,  
spacious office, sharing  
with music companies.  
ADSL optional.  
3 mins' walk from  
Old Street tube.  
0207 490 0666  
roger@automaticpromotions.co.uk



award winning printers  
discharge print/embroidery  
garment sourcing  
ethical and environmental

tel 01225 442340  
sales@fshirtdesigns.co.uk

### SERVICES

royalty processing  
& administration  
services

for record labels,  
music publishers  
& distribution companies  
please contact:  
Mark Conroy  
Portman Music Services Ltd  
55 Strand Road  
London SW18 8EQ  
Tel: 020 8679 1614 Fax: 020 8679 1619  
email: mark.conroy@pmms.net

**SHOP GENIUS**  
chart & mid-price CD wholesaler  
good selection & great prices  
free delivery, efficient service, new releases  
call for a stocklist & to open an account today  
tel: 01923 896688 fax: 01923 896633  
email: sarah@shopgenius.biz

### PACKAGING

**POSTING RECORDS?**  
LP Mailing Envelopes • Single Mailing Envelopes  
Postal Tubes • CD Mailers • DVD Mailers

CD mailers 7" and 12" mailers DVD mailers

**WILTON OF LONDON**  
ESTABLISHED 25 YEARS  
TEL: 020 8341 7070 FAX: 020 8341 1176

**Specialist**  
in Replacement Cases & Packaging Items

- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & double
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYURETHANE
- Polyurethane sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. All sizes of jiffy bags
- Window displays
- CD Record clearing cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc

**Sounds (Wholesale) Limited**  
Best prices given, Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 566823 Fax: 01283 566831  
Unit 2, Park Street, Burton On Trent, Staffs. DE14 3SE  
E-mail: mopries@aol.com Web:  
[www.soundswholesaleld.co.uk](http://www.soundswholesaleld.co.uk)

### STUDIOS

**ROUNDHOUSE STUDIOS COMPLEX  
CLERKENWELL ECI**

TO LET LUXURY OFFICE  
Air conditioning, modern interior, 24 hour access,  
phone lines and intercom  
ALSO PROGRAMMING ROOM/STUDIO TO LET  
Control Room with over-dub booth, air conditioning,  
24 hour access, on-site maintenance facilities,  
phone lines and intercom.  
Tenants can also enjoy the use of a large communal  
lounge and kitchen with pool table, table football, cable  
TV, stereo and parking facilities as well as the chance to  
be part of a successful, creative and dynamic  
environment including 3 SSL studios, 7 programming  
rooms and 4 offices.  
Contact: Lisa or Maddy on 020 7404 3333  
Email: roundhouse@stardiamond.com  
[www.stardiamond.com/roundhouse](http://www.stardiamond.com/roundhouse)

### STUDIOS

**Andy Whitmore**  
Producer/Printer  
Pop/R&B/Dance/Pop  
14 Top Ten hits in UK charts.  
Production Credits include:  
Katy Linnerne, Leslie Simpson,  
Andrea Brown, Northern Line,  
Kouroum, Flon Jones, Peter Andre,  
Ami Stewart.  
Call 020 899 5629  
[www.andywhitmore.com](http://www.andywhitmore.com)  
Check out download page

**THE  
DAVIS  
GROUP**  
Call ROBBIE on:  
020 8951 4264

### WANTED

**CASH PAID**  
We buy CD Albums & Singles  
LPs, 25 & 75% White Labels  
Promo's, Acetates, Video's &  
PGS Material, Artwork,  
Awards and Memorabilia  
Complete Collections,  
Overstocks, Inventories and  
Libraries cleared /  
call Davis or Mark  
office: 01474 848999  
mobile: 07850 406054  
e-mail: mwilf@com

**REWARD  
CASH AVAILABLE**

For the purchase of tickets, audio  
promotional tapes/cassettes/private collections  
etc. etc.  
LP Records/Compact Discs  
Video Cassettes/DVDs  
Many years experience ensures a  
complete and discreet service to the radio  
and music business community.  
Insurance not a problem.  
Give us a call.

**CHEAPO RECORDS LTD**  
53 Rupert Street  
London, W1V 7HN  
Tel: 020 7437 8272  
mon-18.00pm

**LINBO I**  
Bristol based label with  
own studio complex,  
original artists and  
producers seek  
MAJOR LABEL  
investment/management  
or SERIOUS industry  
personnel for share  
issue.  
Call Paul Bond md on  
07771 610896  
[info@www.linbo1.com](http://info@www.linbo1.com)

# Classified

Contact: Doug Hope, Music Week  
Classified Sales, CMP Information,  
8th Floor, Langkat House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
Email: doug@musicweek.com

Rates (per single column cm)  
Jobs & Courses: £40 (min. 4cm x 2 cols)  
Business to Business: £22 (min. 4cm x 1 col)  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 20%  
Full colour: add 20%  
All rates subject to standard VAT

Booking deadline: Thursday 10am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication)

## BUSINESS TO BUSINESS

### MANUFACTURING

**TOLPLANET**  
50 CDs - £80 / 100 CDs - £150  
On-Demand Printing - 24hr Turnaround - Zero Minimum (5000)  
Transparent CD-Road / Colour Screen  
020 7637 9500  
Audio post-production - Editing  
Format Transfers  
Enhanced CDs

CD > interactive > DVD > encoding > authoring >  
VIDEO > duplication > editing > DUBBING  
www.tvvideo.co.uk Tel: 020 8904 6271  
TC VIDEO  
www.tcvideo.com

CD DUPLICATION  
No. 1 Supplier to the Music Industry  
Professional service with competitive prices,  
www.mediasave.co.uk  
020 7385 2299  
24hr Turnaround  
Free worldwide low price CD's  
Guaranteed 100% quality

1000 CDs with Booklet - Jersey c.£500  
High Quality CD's copies from 75p  
Real Time Cassette Copying  
CD/CD-ROM Mastering £45ph  
Enhanced CDs, CD-audio, CD-ROM  
Copy Masters, Compilation, Editing  
RPM  
Repeat Performance  
Multi-master  
6 Grand Union Centre  
West Row  
London W10 5AS  
Tel: 020 8960 7222  
www.rpm.co.uk

### SERVICES

JUKE  
BOX  
SERVICES  
OVER 300  
JUKEBOXES  
IN STOCK  
020 8288 1700  
15 LION ROAD,  
TWICKENHAM  
MIDDLESEX TW1 4JH  
Showroom open

Need More  
Sales Power?  
Freelance, experienced  
account manager calling on  
all traditional and non-  
traditional music hand offices  
(CD and DVD).  
Wide music knowledge,  
excellent contacts, flexible  
rates. Short and long term  
contracts.  
For more information call  
David Bloom on:  
01394 283712  
Email: david@dbloom.co.uk  
or visit www.dbloom.co.uk

### RETAIL

For The Best Range of Displays available  
In UK for DVDs, CDs, Vinyls, Games, VHS &  
Accessories  
A.M.A Displays (Est. 1988) Buy Direct  
Also Available: Wall & Island Browsers, Free Standing or Fixed Multi Adjustable Stands,  
POS, Counters, Storage Units, Slatwall & Shelving, Aluminium Flooring,  
Standoff or Blispole, A Single Stand To A Full Shopfit, Contact The Experts  
T: 01924 507217 F: 01924 507215 email: sales@ama-fabs.co.uk  
www.displaysstands.net

red  
the  
cd dvd & vinyl  
display + storage  
specialists  
contact John Findlay or Brian Watts  
retail entertainment displays ltd  
1+44 (0) 1733 239001 e: info@reddisplays.com  
1+44 (0) 1733 239002 w: www.reddisplays.com  
retail professional home

ip  
video, dvd  
music & games  
display specialist  
INTERNATIONAL DISPLAYS STORES:  
STREETLY MEADOWS, W8 2JL  
BENTHEDON, CAMBRIDGE, CB2 9JG  
www.internationaldisplays.co.uk e-mail: info@internationaldisplays.co.uk tel: 01480 616204 fax: 01480 614205

SERVICES  
TO LET  
SELL IN MAY AND GO AWAY  
And June, July and the rest of the year.  
Euro Leisure are always buying your  
overstocks, delinquents and any surplus stock. One of  
the UK's biggest buyers of CDs, DVDs, Games etc is  
waiting for your call. Immediate decision & payment  
Contact Peter Hartley MD, Euro Leisure Corp. Ltd.  
Tel: 020 8338 2020 Fax: 020 8338 1717  
Email: peter.hartley@euroleisure.com

SEXY  
BARE  
NAKED  
EMPTY  
Studio Spaces  
North London  
07904 466748  
020 8341 4375

# PR & PLUGGERS

Issue dated: 26 July 2003. Booking deadline: 11 July 2003

Editorial will discuss the increasing closeness of relationship between PRs/Pluggers and label marketing professionals and will also publish and analyse:

- Track of the quarter
- PR campaign of the quarter
- Top 25 Airplay Chart

To advertise in this feature contact William Fahey on 020 7921 8314 now!

# Datafile

Britain's most comprehensive charts service  
**Week 27**

TV & Radio Airplay p24 Cued Up p28 New Releases p30 Singles & Albums p32

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
**Michelle Branch** Hotel Paper (Maverick/Warner Bros). **The Darkness** Permission To Land (Mush! Destroy/Atlantic). **Kings Of Leon** Youth And Young Manhood (Nonesuch). **Ocean Colour Scene** North Atlantic Drift (Sanctuary)

**JULY 14**  
**A Tribe Called Quest** Hits, Rarities & Remains (Globe). **Manic Street Preachers** Loststick Traces - A Secret History (Epic). **Sinead O'Connor** Ready To Run (Mercury)

**JULY 21**  
**Dave Navarro** Boy In Da Corner (XL). **Lampyris** Mercury (14th Floor). **Kym Marsh** Sliding Tall (Universal). **Super Furry Animals** Phantom Power (Epic)

**JULY 28**  
**The Coral** Magic Medicine (Delosonic). **Enna Hoolihan** Play On Live! **Chris Rea** Big Street (Five Guitars) (Lazzeri Blue)

**AUGUST 4**  
**Jeff Beck** Jeff (Columbia). **Kosheen** Koffeek (Miksha/Arista)

### SINGLES

**THIS WEEK**  
**Blair Coney** Bad (Parlophone). **Eminem** Real (Interscope/Polydor). **Javine** Real Things (Innocent). **Madonna** Hollywood (Maverick/Warner Bros). **Pink** feat. **William Orbit** 'Feather Good Time' (Columbia). **Simply Red** Fake (Empyrean)

**JULY 14**  
**Benny Bonassi** presents **The Biz** Satisfaction (Ministry Of Sound). **The Coral** Pass It On (Delosonic). **D-Side** Invisible (Blackbird/WEA)

**JULY 21**  
**Daniel Bedingfield** Never Gonna Leave You This Side (Polydor). **Goldfrapp** Street Machine (Mute). **Kosheen** All In My Head (Moksha). **Stereophones** Maybe Tomorrow (V2)

**JULY 28**  
**Craig David** Spanish (Wildstar). **Junior Senior** Rhythm Bandits (Mercury). **Lisa Maffia** In Love (Independent). **Robbie Williams** Something Beautiful (Chryslis)

**AUGUST 4**  
**BMBC** Stop (Virgin). **Richard X** feat. **Kelis** First Dreams (Virgin). **Kelly Rowland** Train On Track (Columbia)

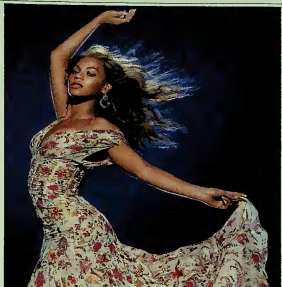
## The Market

### Charts go crazy for Beyoncé

Alan Jones

On the face of it, the albums market is in pretty good health at the moment, with sales last week at their highest level for 14 weeks, and exceeding the 3m mark for only the third time this year. Some of this bonanza is due to hot new albums - there are five new entries in the top seven, a level not seen since November 24 2001, while Beyoncé continues to dominate at the top - but the sales hike is mostly a result of the first full week of HMV's biggest summer sale to date, which sees prices of 2,636 albums cut and the start of an equally aggressive Woolworths clearance.

The most visible signs of the effect of these sales on the charts are in the form of Top 40 re-entries for From Now On by Will Young, up 96-35 on a sales surge of 145%, the Coral's self-titled debut album (56-37, 88%), and What My Heart Wants To Say by Gareth Gates (51-38, 128%). Young and Gates' albums are both £3.99 in Woolworths stores, while The Coral is £8.99. Young and Gates' Pop Idol companion Darius' Dive In set is more expensive at Woolworths (£5.99), but is £3.99 at HMV's clearance. Despite this, and the fact that it is only three weeks since Girl In The Moon, the latest single from Darius' album, was released, its sales increased by just 1% week-



Beyoncé Knowles: riding high across the UK sales and airplay lists

on-week and it actually slides 42-54 as a result.

While price cutting is a quick fix which increases footfall and clears overstocks, the fact that fairly recent albums are so heavily discounted undoubtedly affects the perception of music as a valuable commodity worth paying for. The deals come in a week when newspaper freebies also gave readers of the Daily Star eight bonus disc hits from Sony's catalogue for the 35p price of purchasing Saturday's paper, while Mail On Sunday readers were treated to 20 of Universal's finest in exchange for investing £1.20 in the paper.

The mini-boom in album sales is benefiting the artist market right now, with artist album sales

up 14% last week, while compilations dipped 2%. As a result, compilations share of the market dipped to 21.5% - its lowest level for 15 weeks.

While albums soar, singles slumped. The singles market has been rangebound for a remarkable 12 weeks, during which time it has never fallen below 500,000 nor climbed above 600,000 sales.

Corporately, the biggest beneficiary across both the albums and singles markets is Sony Music. Led by number ones Beyoncé and Craig David, it claims a substantial lead at the top of both sectors' company market shares, claiming three the albums share and three times the singles share of its closest rival.

## FAST CHART

### SINGLES

#### NUMBER ONE

**BEYONCÉ CRAZY IN LOVE** Columbia  
Beyoncé Knowles's US flag flying past Independence Day. The last US treble was in 1999

**HIGHEST NEW ENTRY**  
**BEYONCÉ CRAZY IN LOVE** Columbia  
This track looks set to receive a further boost from the Charlie's Angels - Full Throttle movie

### ALBUMS

#### NUMBER ONE

**BEYONCÉ CRAZY IN LOVE** Columbia  
Since Céline Dion did the double in 1995, only Kylie Minogue and Beyoncé have had simultaneous number ones on the singles and albums chart

**HIGHEST CLIMBER**  
**THE CORAL** Delosonic  
Discounted to £6.99 in Woolworths, the Liverpool group's 11-month-old debut album jumps 65-37 to achieve its highest placing since January

### COMPILATIONS

#### NUMBER ONE

**CLUBLAND III** UMT/VAWTV  
The 15th biggest-selling compilation of the year after just 13 days in the shops. Clubland III sold 52,500 copies last week

**HIGHEST NEW ENTRY**  
**BACK TO THE OLD SKOOL - IBIZA ANTHEMS** Ministry Of Sound  
This year Ibiza is the subject of nostalgic retrospectives, including this which debuts at four with 14,500 sales

### ALBUMS

#### NUMBER ONE

**BEYONCÉ CRAZY IN LOVE** Columbia  
Second week at number one, only the fourth number one in 18 weeks

**HIGHEST NEW ENTRY**  
**ROBBIE WILLIAMS SOMETHING BEAUTIFUL** Chryslis  
Joining Christina Aguilera's Beautiful as the highest new entry to the Top 50 this year, Robbie's latest track explodes 73-16

### TV AIRPLAY

#### NUMBER ONE

**BEYONCÉ CRAZY IN LOVE** Columbia  
This song has received 100 plays on Kiss. Smash Hits and The Box

## MARKET INDICATORS

### SINGLES

Sales versus last week: +3.2%  
Year to date versus last week: -36.3%

Company shares	Company shares
Sony 29.1%	Sony 23.1%
Polydor 9.5%	EMI Virgin 19.0%
East West 9.3%	MCA Arista 10.0%
Mercury 8.2%	Ministry Of Sound 12.7%
Better The Devil 5.6%	Sony 7.0%
	WEA/London 8.7%
	Zomba 8.4%
	W5M 5.0%

### ALBUMS

Sales versus last week: +13.8%  
Year to date versus last week: +12.0%

Company shares	Company shares
Sony 23.1%	Universal 42.3%
EMI Virgin 19.0%	RCA Arista 11.6%
MCA Arista 10.0%	Polydor 10.5%
Ministry Of Sound 12.7%	WEA/London 8.7%
Sony 7.0%	Zomba 8.4%
WEA/London 8.7%	W5M 5.0%

### COMPILATIONS

Sales versus last week: -1.6%  
Year to date versus last week: +0.3%

Company shares	Company shares
Universal 42.3%	Universal 42.3%
EMI Virgin 19.0%	EMI Virgin 19.0%
MCA Arista 10.0%	MCA Arista 10.0%
Ministry Of Sound 12.7%	Ministry Of Sound 12.7%
Sony 7.0%	Sony 7.0%
WEA/London 8.7%	WEA/London 8.7%
Zomba 8.4%	Zomba 8.4%
W5M 5.0%	W5M 5.0%

## THE BIG NUMBER: 21

The number of weeks at no 1 in which singles sales in 2002 have topped 100,000: 2002 Ford

### RADIO AIRPLAY

Company shares	Company shares
Sony 13.1%	Sony 13.1%
RCA Arista 11.6%	RCA Arista 11.6%
Polydor 10.5%	Polydor 10.5%
WEA/London 8.7%	WEA/London 8.7%
Zomba 8.4%	Zomba 8.4%
W5M 5.0%	W5M 5.0%

### UK SHARE

Origin of singles sales (Top 75): UK: 47%	Origin of albums sales (Top 75): UK: 49%	Origin of other 18%: 45%
US: 51.3%	US: 51.3%	US: 48.5%
Other: 1.1%	Other: 1.1%	Other: 1.6%

TV, PUBLISHED BY THE BUK, MUSIC TV AND MTV BASE. FINANCING BY BROADCASTING CORPORATION. PUBLISHED BY THE BUK, MUSIC TV AND MTV BASE.

05/07/03	GLAXY (TV) SPONSORED PRIZE FROM THE VIDEO SHOW AWARDS (MUSIC TV)
12/07/03	GLAXY (TV) PERFORMANCE
19/07/03	TA POPFEST (GAL) PERFORMANCE
26/07/03	TA ON PERFORMANCE AND INTERVIEW FROM BBC
02/08/03	TA ON PERFORMANCE AND INTERVIEW FROM BBC
09/08/03	INTERVIEW AND VIDEO PLAY
16/08/03	INTERVIEW
23/08/03	INTERVIEW AND VIDEO
30/08/03	TOPS SCHEDULED (GAL) PERFORMANCE

RADIO-C LIST RADIO 1-B LIST CHOICE FM-D LIST GALAXY NETWORK PLAYLISTS AT JUDGE FOR THE FIRE, VIDEO 101 AND VIDEO 106 - 107, SIGNAL ONE

PRESS: FEATURES IN CELEBS, THE MIRROR (COVER), THE INDEPENDENT ON SUNDAY REVIEW (COVER), WOMAN'S MIRROR (COVER), E, D, 47, BLES, IN MY BARK (COVER), ELLE, D, FRAM, BANG, RO, SINGLES HITS

DISTRIBUTED BY SONY/TEN

**LISA MAFFIA**  
IN LOVE

## RELEASED 28TH JULY 2003

THE PHENOMENAL FOLLOW UP TO THE NO 2 SMOASH "ALL OVER" TAKEN FROM THE FORTHCOMING ALBUM "FIRST LADY" RELEASED 11TH AUGUST 2003

AVAILABLE ON 2 X CD AND CASSETTE  
CD1 INCLUDES THE VIDEO. CD2 INCLUDES PART 2 OF AN EXCLUSIVE 4 PART POSTER



# TV Airplay Chart

Rank	Artist	Label	Wk
1	BEYONCÉ CRAZY IN LOVE	COLUMBIA	541
2	EVANESCENCE BRING ME TO LIFE	WIND-UP/EPIC	363
3	JUSTIN TIMBERLAKE ROCK YOUR BODY	JIVE	327
4	LINKIN PARK FAINT	WARRNER BROS	275
5	WAYNE WONDER NO LETTING GO	WHEAT WEST	258
6	MIS-TEEQ SQUAD WE JUST BE DREAMIN'	EAST WEST	234
7	XTM PRESENT ANNA FLY ON THE WINGS OF LOVE	SERVOUS	229
8	BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND	227
9	AMY STUDD MISFIT	POLYGRAM	211
10	50 CENT FEAT. NATE DOGG 21 QUESTIONS	INTERSCOPE/PRODIGY	200
11	R KELLY IGNITION	JIVE	197
12	METALLICA ST. ANGER	VERTIGO	181
13	CHRISTINA AGUILERA FIGHTER	WEA	177
14	BUSTA RHYMES AND MARIAH CAREY I KNOW WHAT YOU WANT	JIVE	173
15	MIS-TEEQ CAN'T GET IT BACK	TELSTAR	171
16	RED HOT CHILI PEPPERS UNIVERSALLY SPEAKING	WARRNER BROS	166
17	FAST FOOD ROCKERS FAST FOOD SONG	BETTER THE DEVIL	167
18	CRAIG DAVID SPANISH	WILDSTAR	162
19	BENNY BENASSI PRESENTS THE BIZ SATISFACTION	DATA/MUSIC/SONY	160
20	MADONNA HOLLYWOOD	WARRNER BROS	157
20	JAVINE REAL THINGS	BUENA VISTA	157
22	GOOD CHARLOTTE THE ANTHEM	EPIC	149
23	ASHANTI ROCK WIT U (AWWWW BABY)	MARCELO GILBERTSON	137
24	BLU CANTRELL BREATHE	ARISTA	132
25	THE DARKNESS GROWING ON ME	WEA/MSG/SONY/ATLANTIC	128
26	GOOD CHARLOTTE GIRLS AND BOYS	EPIC	124
27	SEAN PAUL GET BUSY	SONY/ATLANTIC	122
28	ELECTRIC SIX GAY BAR	JL	112
29	R. KELLY SNAKE	JIVE	111
30	THE THRILLS BIG SUR	VERBENA	103
30	ALL AMERICAN REJECTS SWING, SWING	DISFRANCESCO/PRODIGY	103
32	THE WHITE STRIPES 7 NATION ARMY	JL	101
33	GARETH GATES ANYONE OF US (STUPID MISTAKE)	S	100
33	CHRISTINA AGUILERA FEAT. REDMAN DIRTY	WEA	100
33	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	ARISTA	100
36	EMINEM SING FOR THE MOMENT	INTERSCOPE/PRODIGY	98
37	KYMN MARSH COME ON OVER	UNIVERSAL ISLAND	94
38	FOO FIGHTERS LOW	WEA	93
39	AVRIL LAVIGNE LOSING GRIP	ARISTA	92
39	JASON NEVINS PRES. UKRY 'I'M IN HEAVEN	PRODIGY	92



**1. Beyoncé** Number one on singles, albums and radio airplay. It only makes sense that Beyoncé also tops our first TV Airplay chart. Her single Crazy in Love's video was by far the most played on the Music Control panel last week, earning 541 plays, 175 more than the nearest challenger, Evanesence's Bring Me To Life. Beyoncé's top tally was 109 plays from Kiss TV, while The Box chipped in with 103 and Smash Hits with 101.



**20. Madonna** Madonna has always known the importance of providing a video that is (a) good and (b) early. She meets both criteria on the clip supplied for Hollywood, which responds by leaping 125-20 on the TV Airplay chart. Hollywood picked up 157 airings from the TV panel, at an average of 13 per station - but 90 of those came from The Box, where Hollywood remains eighth most-aired video.

Beyoncé tops Music Week's first TV airplay chart, with support from The Box, Kiss TV, MTV, MTV Base and Smash Hits.

## MTV MOST PLAYED

Rank	Artist	Label
1	26 CRAIG DAVID SPANISH	WILDSTAR
2	1 JUSTIN TIMBERLAKE ROCK YOUR BODY	JIVE
3	1 BEYONCÉ CRAZY IN LOVE	COLUMBIA
4	9 EVANESCENCE BRING ME TO LIFE	WIND-UP/EPIC
4	4 LINKIN PARK FAINT	WARRNER BROS
6	6 AMY STUDD MISFIT	POLYGRAM
7	5 CHRISTINA AGUILERA FIGHTER	WEA
8	9 MIS-TEEQ CAN'T GET IT BACK	TELSTAR
8	11 STEREOPIONS MAYBE TOMORROW	VEVO
10	11 AVRIL LAVIGNE LOSING GRIP	ARISTA

## THE BOX MOST PLAYED

Rank	Artist	Label
1	10 FAST FOOD ROCKERS FAST FOOD SONG	WTT
2	1 BEYONCÉ CRAZY IN LOVE	COLUMBIA
3	2 WAYNE WONDER NO LETTING GO	WHEAT WEST
3	XTM PRESENT ANNA FLY ON THE WINGS OF LOVE	SECOLO
5	4 EVANESCENCE BRING ME TO LIFE	WIND-UP/EPIC
6	14 BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND
7	5 R KELLY IGNITION	JIVE
8	25 MADONNA HOLLYWOOD	WARRNER BROS
9	11 BLAZIN' SQUAD WE JUST BE DREAMIN'	EAST WEST
10	15 AMY STUDD MISFIT	POLYGRAM

## SMASH HITS MOST PLAYED

Rank	Artist	Label
1	4 XTM PRESENT ANNA FLY ON THE WINGS OF LOVE	SERVOUS
2	2 EVANESCENCE BRING ME TO LIFE	WIND-UP/EPIC
3	29 BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND
3	1 BEYONCÉ CRAZY IN LOVE	COLUMBIA
5	2 BLAZIN' SQUAD WE JUST BE DREAMIN'	EAST WEST
6	26 GARETH GATES ANYONE OF US (STUPID MISTAKE)	S
7	6 FAST FOOD ROCKERS FAST FOOD SONG	WTT
8	9 JAVINE REAL THINGS	BUENA VISTA
8	0 WILL YOU ANYTHING IS POSSIBLE	S
10	7 WAYNE WONDER NO LETTING GO	WHEAT WEST

## MTV2 MOST PLAYED

Rank	Artist	Label
1	4 THE DARKNESS GROWING ON ME	HEAVY DUTY
2	1 METALLICA ST. ANGER	VERBENA
3	2 HOT HOT HEAT NOT NOW	SUBPOP/PRODIGY
4	10 THE CORAL PRES IT UP	DISFRANCESCO
5	6 RED HOT CHILI PEPPERS UNIVERSALLY SPEAKING	WARRNER BROS
6	2 PLACIDO DISFRANCESCO	DISFRANCESCO
7	8 ELECTRIC SIX GAY BAR	JL
8	4 AFI GIRLS NOT GREY	DISFRANCESCO/PRODIGY
9	11 FOO FIGHTERS LOW	WEA
10	37 FRENCH FOR A FRIEND JUNEAU	EAST WEST

## MTV BASE MOST PLAYED

Rank	Artist	Label
1	3 FABULOUS FEAT. MIKE SHOREY & LIL' MO CAN'T...	EAST WEST
2	50 CENT FEAT. NATE DOGG 21 QUESTIONS	INTERSCOPE/PRODIGY
3	1 BEYONCÉ CRAZY IN LOVE	COLUMBIA
4	5 WAYNE WONDER NO LETTING GO	WHEAT WEST
5	16 CRAIG DAVID SPANISH	WILDSTAR
6	6 ASHANTI ROCK WIT U (AWWWW BABY)	MARCELO GILBERTSON
7	6 JOE BUDENFLUMP UP	DISFRANCESCO
8	14 BLU CANTRELL BREATHE	ARISTA
9	9 R. KELLY SNAKE	JIVE
10	10 SEAN PAUL GET BUSY	SONY/ATLANTIC

**MTV NUMBER ONE** Only David Spanish  
**HIGHEST CLIMBER** Only David Spanish  
**HIGHEST NEW ENTRY** All-American Rejects Swing  
**Swing**

**THE BOX NUMBER ONE** Fast Food Rockers  
**HIGHEST CLIMBER** Madonna  
**HIGHEST NEW ENTRY** Mark Joseph Fly

**MTV2 NUMBER ONE** The Darkness  
**HIGHEST CLIMBER** Growing On Me  
**HIGHEST NEW ENTRY** Good Charlotte  
**The Darkness**

**KERRANG NUMBER ONE** Melissa  
**HIGHEST CLIMBER** Creed  
**HIGHEST NEW ENTRY** Good Charlotte  
**The Darkness**

**VH1 NUMBER ONE** Craig David & Sting  
**HIGHEST CLIMBER** Christina Aguilera  
**HIGHEST NEW ENTRY** Michelle Branch  
**Chris Brown**

**KISS TV NUMBER ONE** Beyond Crazy In Love  
**HIGHEST CLIMBER** Justin Timberlake  
**HIGHEST NEW ENTRY** Pharell Williams  
**Real Jay-Z**

**SMASH HITS NUMBER ONE** XTM presents  
**HIGHEST CLIMBER** Blue  
**HIGHEST NEW ENTRY** Anything Is Possible

**MAGIC NUMBER ONE** Shogun  
**HIGHEST CLIMBER** Darius Gizi  
**HIGHEST NEW ENTRY** Darius Gizi  
**HIGHEST CLIMBER** None

## THE ULTIMATE GUIDE TO MUSIC VIDEOS NOW COMES WITH THE ULTIMATE MUSIC VIDEO DVD



Subscribing to **PROMO** magazine now comes with a free quarterly DVD of great new videos for details contact: David Pagendam 020 7921 8320 dpagendam@compinfomation.com

It is another week on top for Beyoncé, who has the most-played track across ILR. The Emap Big City group's network's number one, she is number two at Capital and GWR.

# The UK Radio Airplay

## RADIO ONE

Pos	Label	Artist	Title	Label	Weeks on chart	Peak	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sales
1	7	BENNY BENASSI	PTS THE BIZ	SATISFACTION	DANIAN/INDEPENDENT OF SOUND	31	31	37	2530						
2	1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	33	35	2633								
3	4	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC	26	32	2663								
4	3	RED HOT CHILI PEPPERS	UNIVERSALLY SPEAKING	WARRNER BROS	29	28	2392								
5	7	MIS-TEEQ	CAN'T GET IT BACK	TELSTAR	24	28	2392								
6	2	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA	31	27	2390								
7	6	EMINEM	BUSINESS	INTERSCOPE/REPLICA	32	27	2028								
8	10	JOE BUDDEN	PUMP IT UP	DEF JAM/RECORDS	23	23	2013								
9	7	WAYNE WONDER	NO LETTING GO	WHEAT WEST	24	21	1526								
10	2	STEREOPHONICS	MAYBE TOMORROW	VO	13	20	1675								
11	18	DJ SAMMY	SUNLIGHT	DANIAN/INDEPENDENT OF SOUND	19	20	1664								
12	10	TOMCRAT	LOVELINESS	DANIAN/INDEPENDENT OF SOUND	22	19	1572								
13	23	THE CORAL	PASS IT ON	RELAXSTATE	14	18	1519								
14	18	BUSTA RHYMES & MARIAH CAREY	I KNOW WHAT YOU WANT	J	15	18	1506								
15	21	LC ANDERSON VS PSYCHO RABBIT	RIGHT STUFF	EXTRA MILE	15	18	1312								
16	3	CHRISTINA AGUILERA	FIGHTER	RECA	26	18	1302								
17	14	FOO FIGHTERS	LOW	RECA	21	17	1262								
18	6	MADONNA	HOLLYWOOD	MARCELO/REPLICA	31	17	1210								
19	14	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	21	17	1204								
20	21	BLUR	CRAZY BEAT	PARLOPHONE	15	16	1078								
21	23	STORIAN DONAGHY	OVERRATED	EPICSON	11	16	1026								
22	4	PAUL VAN DYK	NOTHING BUT YOU	POSITIVA	11	16	911								
23	6	BKX	GIRLFRIEND	EPIC	18	15	1283								
24	12	50 CENT FEAT. NATE DOGG	21 QUESTIONS	INTERSCOPE/REPLICA	22	14	1267								
25	10	R KELLY	IGNITION	JIVE	23	14	1265								
26	6	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	PARLOPHONE	13	13	1173								
27	6	DEEPEST BLUE	DEEPEST BLUE	DANIAN/INDEPENDENT OF SOUND	15	13	1080								
28	20	THE THRILLS	LOSING GRIP	WISH	17	13	997								
29	9	AVRIL LAVIGNE	LOUSING GRIP	ARISTA	11	12	921								
30	14	ASHANTI	ROCK WIT U (AWWWW BABY)	MARCELO/REPLICA	21	12	824								
31	6	THE ALL AMERICAN	REJECTS SWING	WIND-UP/EPIC/REPLICA	6	12	695								

© Music: Capital UK. Compiled from data gathered from 00:00 on Sun 22 Jun 2003 to 24:00 on Sat 5 July 2003

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

## RADIO TWO

Pos	Label	Artist	Title	Label	Weeks on chart	Peak	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sales
1	2	MADONNA	HOLLYWOOD	MARCELO/REPLICA	31	31	2530								
2	1	SIMPLY RED	FAKE	EPIC/SONY	31	31	2530								
3	1	DARYL HALL & JOHN OATES	MAN ON A MISSION	SANFORD	31	31	2530								
4	1	THE CARIBBEANS	YOU'RE THE STORM	SONOMA/IMPACT	31	31	2530								
5	1	LISA MARIE PRESLEY	LIGHTS OUT	PARLOPHONE	31	31	2530								
6	1	CALDOCO	ALONE AGAIN OR	WARRNER BROS	31	31	2530								
7	1	THE FLAMING LIPS	FIGHT TEST	WARRNER BROS	31	31	2530								
8	1	THE CORAL	PASS IT ON	RELAXSTATE	31	31	2530								
9	1	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRIS-SALES	31	31	2530								
10	1	AMY STUDD	MISFIT	PARLOPHONE	31	31	2530								

## EMAP BIG CITY

Pos	Label	Artist	Title	Label	Weeks on chart	Peak	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sales
1	1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	33	35	2633								
2	1	R KELLY	IGNITION	JIVE	26	32	2663								
3	4	CHRISTINA AGUILERA	FIGHTER	RECA	29	28	2392								
4	1	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	24	28	2392								
5	4	MADONNA	HOLLYWOOD	MARCELO/REPLICA	31	27	2390								
6	7	RED HOT CHILI PEPPERS	THE ZEPHYR SONG	WARRNER BROS	32	27	2028								
7	1	RED HOT CHILI PEPPERS	CAN'T STOP	WARRNER BROS	31	27	2028								
8	24	STEREOPHONICS	MAYBE TOMORROW	VO	13	20	1675								
9	1	JAVINE	REAL THINGS	BLANCKT	23	14	1265								
10	1	MIS-TEEQ	CAN'T GET IT BACK	TELSTAR	24	28	2392								

## NUMBER ONES

CLAY 1	KISS 100	VIRE 101
Beyoncé Crazy In Love	Beyoncé Crazy In Love	Deepest Blue
GALAXY 105	MAGIC 105.4	96.9 VIKING
R Kelly Ignition	Luther Vandross	R Kelly Ignition
GWR	Chris Brown	Evanesence Bring Me To Life
R Kelly Ignition	Q103	
	R Kelly Ignition	

## HIGHEST NEW ENTRIES

CLAY 1	CLAY 1	CLAY 1
Deepest Blue	Deepest Blue	Deepest Blue
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1

## CLAY 1

CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1
CLAY 1	CLAY 1	CLAY 1

The  
**BARDANCE BOYS**  
are coming

[www.bardanceboys.com](http://www.bardanceboys.com)

# Play Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	
26	11	3	KYM MARSH	COME ON OVER	HYPERPOP (IRLAND)	1069	29	29.21	17
27	36	7	THE THRILLS	BIG SUR	VEGAN	735	2	29.10	-21
28	23	4	WAYNE WONDER	NO LETTING GO	HYPERALIC	373	23	28.57	-2
29	14	10	AVRIL LAVIGNE	I'M WITH YOU	ARTIST	934	6	26.35	-9
30	27	22	JUNIOR SENIOR	MOVE YOUR FEET	MERCURY	845	-1	26.07	-1
31	10	3	DEEPEST BLUE	DEEPEST BLUE	INTERNATIONAL (SOUND)	762	56	25.71	65
32	4	4	DARYL HALL & JOHN OATES	MAN ON A MISSION	SANCTUARY	80	2	23.12	18
33	45	2	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	INDEPENDENT	233	48	22.80	16
34	3	13	GOOD CHARLOTTE	GIRLS AND BOYS	EPIC	667	31	22.30	-10
35	11	3	LISA MARIE PRESLEY	LIGHTS OUT	INDEPENDENT	126	4	22.27	-7
36	36	3	JOE BUDDEN	PUMP IT UP	DEF JAMMERICA	59	43	22.26	6
37	1	1	THE CARDIGANS	YOU'RE THE STORM	STOCKCRAFT (POLYDOR)	234	48	22.01	93
38	31	20	COLDPLAY	CLOCKS	INDEPENDENT	862	-11	21.52	-11
39	29	4	THE FLAMING LIPS	FIGHT TEST	WINDUP (RSD)	64	30	20.85	-22
40	18	20	MIS-TEEQ	SCANDALOUS	TELSTAR	733	-20	20.57	-25
41	48	2	DELTA GOODREM	LOST WITHOUT YOU	EMC	923	0	19.69	23
42	17	7	JENNIFER LOPEZ	I'M GLAD	EPIC	1029	-9	18.78	10
43	11	1	AVRIL LAVIGNE	LOSING GRIP	ARTIST	515	24	18.28	17
44	8	1	BLAZIN' SQUAD	WE JUST BE DREAMIN'	EAST WEST	775	50	18.19	74
45	42	2	CALEXICO	ALONE AGAIN OR	LANGLYSYMPHONIC	19	53	18.01	-2
46	21	7	DANNII MINOUGE	DON'T WANNA LOSE THIS FEELING	SONEN	938	34	17.62	72
47	27	4	B2K	GIRLFRIEND	EMC	305	10	17.01	-77
48	180	1	JASON NEVINS	PTS UKNY I'M IN HEAVEN	FUELZERO	43	56	16.14	116
49	54	20	50 CENT	IN DA CLUB	INTERSCOPE (POLYDOR)	305	12	15.34	3
50	79	8	EMMA BUNTON	FREE ME	POLYGRAM	855	-8	15.1	-33

1. Highest this entry  
2. Highest Top 100 entry

1. Highest in the week  
2. Highest in the week  
3. Highest in the week



**1. Beyoncé**  
All-day number one, Beyoncé's *Crazy In Love* made further gains on airplay last week to storm into a huge lead at the top of the chart. The single improves from 2,572 plays to 2,561 and increases its audience from 92,590 to

101,76m. With Justin Timberlake faltering, Beyoncé's lead at the top extends from a comfortable 8.5m to a gaping 28m. There is no immediate threat to her superiority, although both Madonna and Pink are gaining.



**3. Madonna**  
Madonna's



**29. Benny Benassi**  
It is also a great week for Benny Benassi's *Satisfaction*. A hip-hop club hit that has been a staple of specialist radio for weeks, the Italian's single jumps 38-19 this

week, not least because it replaces Beyoncé's *Crazy In Love* as Radio One's most-played hit. Satisfaction was aired 37 times on the station last week, 13 times more than the week before. It is only the second song to top the UK or US to top this year, emulating Junior Senior's *Feet*.



**200. Fast Food Rockers**  
Despite scoring a top three slot on sales for the third week in a row, Fast Food Rockers' *Fast Food Songs* can't improve on the number 168 peak it reached on the airplay chart a week ago. With 68 spins, it won 41 listeners last week.

## INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Genre	Wk	Wk	Wk	
1	2	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	251	2904	6696
2	1	R KELLY	WUITION	EPIC	276	2771	5943
3	3	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	249	2847	5943
4	4	CHRISTINA AGUILERA	FIGHTER	VEVA	293	2715	5337
5	9	MIS-TEEQ	CANT GET IT BACK	WINDUP	362	2617	3637
6	8	MADONNA	HOLLYWOOD	WARRIOR	364	1785	3621
7	5	EVANESCENCE	BRING ME THE HORIZON	WARRIOR	242	2615	3707
8	7	AMY STUDD	MISST POSITION	WARRIOR	163	2338	2765
9	15	STEREOPHONICS	MAVRE	TORONTO	103	2238	3160
10	6	BUSTA RHYMES AND MARLON GAREY	I KNOW WHAT YOU WANT	J	539	1521	3891
11	17	JAYME	REAL THINGS	WARRIOR	132	2422	2970
12	10	ASHANTI	ROCK WITH U	WARRIOR	183	1804	2612
13	26	PINK	FEAT. WILLIAM ORBIT	FEEL GOOD TIME	354	2133	2637
14	11	CRATO DAVID FEAT STING	RISE AND FALL	WARRIOR	262	2027	3415
15	13	ROOM 5 FEAT OLIVER CHAMBERLAIN	MAKE US FEEL THIS	WARRIOR	188	1113	2199
16	27	KYM MARSH	COME ON OVER	INTERNATIONAL (IRLAND)	43	2198	1926
17	14	JENNIFER LOPEZ	I'M GLAD	EPIC	219	2575	4029
18	18	DU SANNY	SUNLIGHT	INTERNATIONAL (SOUND)	254	1891	1576
19	12	DANNII MINOUGE	DON'T WANNA LOSE THIS FEELING	SONEN	1215	192	1700
20	19	AVRIL LAVIGNE	I'M WITH YOU	ARTIST	911	2071	2342
21	23	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	ORIONALS	475	1041	2193
22	21	DELTA GOODREM	LOST WITHOUT YOU	EMC	814	185	1907
23	25	DANIEL BEDINGFIELD	NEVER GONNA LEAVE YOUR SIDE	HYPERPOP	401	1668	2132
24	20	COLDPLAY	CLOCKS	INDEPENDENT	916	2162	2927
25	22	EMMA BUNTON	FREE ME	INTERNATIONAL	810	844	1344
26	24	JUNIOR SENIOR	MOVE YOUR FEET	MERCURY	871	151	1921
27	28	SIMPLY RED	FAKE SIMPLY RED	WARRIOR	677	701	2421
28	27	BLAZIN' SQUAD	WE JUST BE DREAMIN'	EAST WEST	520	766	1391
29	23	MIS-TEEQ	SCANDALOUS	TELSTAR	399	733	2264
30	29	DEEPEST BLUE	DEEPEST BLUE	INTERNATIONAL (SOUND)	473	729	1638

In Music Control UK. This applies to local number of plays on 48 mainstream independent local stations from 00:00 on Sunday 22 June 2003 and 00:00 on Sat 5 - 14 2003.

## TOP 20 PRE-RELEASE

Rank	Artist	Title	Genre	Wk	Wk	Wk
1	MADONNA	HOLLYWOOD	WARRIOR	364	1785	7373
2	STEREOPHONICS	MAVRE	TORONTO	103	2238	5105
3	PINK	FEAT. WILLIAM ORBIT	FEEL GOOD TIME	354	2133	4616
4	THE CORRAL PALS	IT ON	WARRIOR	38	1812	3812
5	EMINEM	FREE ME	INTERNATIONAL (POLYDOR)	855	161	3157
6	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	ORIONALS	475	1041	3743
7	SIMPLY RED	FAKE SIMPLY RED	WARRIOR	677	701	3736
8	JAYME	REAL THINGS	WARRIOR	132	2422	361
9	BENNY BENASSI	SATISFACTION	INTERNATIONAL (SOUND)	234	48	3183
10	DANIEL BEDINGFIELD	NEVER GONNA LEAVE YOUR SIDE	HYPERPOP	401	1668	3131
11	KYM MARSH	COME ON OVER	INTERNATIONAL (IRLAND)	43	2198	2921
12	DEEPEST BLUE	DEEPEST BLUE	INTERNATIONAL (SOUND)	473	729	2571
13	DARYL HALL & JOHN OATES	MAN ON A MISSION	SANCTUARY	80	2	23.12
14	JOE BUDDEN	PUMP IT UP	DEF JAMMERICA	59	43	22.26
15	THE CARDIGANS	YOU'RE THE STORM	STOCKCRAFT (POLYDOR)	234	48	22.01
16	AVRIL LAVIGNE	LOSING GRIP	ARTIST	515	24	18.28
17	CALEXICO	ALONE AGAIN OR	LANGLYSYMPHONIC	19	53	18.01
18	JASON NEVINS	PTS UKNY I'M IN HEAVEN	FUELZERO	43	56	16.14
19	STORMAN	OVERHEATED	INDIE	20	16	15.02
20	LUMINO	NEVER LEAVE YOU	DEF JAMMERICA	20	16	14.06

1. Highest in the week  
2. Highest in the week  
3. Highest in the week  
4. Highest in the week  
5. Highest in the week  
6. Highest in the week  
7. Highest in the week  
8. Highest in the week  
9. Highest in the week  
10. Highest in the week  
11. Highest in the week  
12. Highest in the week  
13. Highest in the week  
14. Highest in the week  
15. Highest in the week  
16. Highest in the week  
17. Highest in the week  
18. Highest in the week  
19. Highest in the week  
20. Highest in the week

# KOSHEEN ALL IN MY HEAD THE NEW SINGLE 7.03



## IN-STORE NEXT WEEK



**Singles** - Benny Benassi, D-Side, Appleton, The Coral, Super Furry Animals, Yonanda, Scottish Tenors  
**Albums** - Manic Street Preachers, Dolly Parton, Sinead Quinn, Style Council, Super 70s Part 2, VBO Fantastic 80s, Ibiza History Of Chillout, Classical Summer Moods, Hits 56, Angel Beach



**Windows** - Lord of the Rings: Two Towers reservation offer. **In-store** - Shania Twain, Love, Very Best of Latin Jazz, Neil Young, Rust Never Sleeps DVD 2 for £22 and 2 for £10 on CDs, 3 for 2 on books and CDs.  
**Listening posts** - Alison Krauss, The Darkness and any album in stock in digital stores nationwide



**In-store** - Crescent, Deadly Avenue Presents Straight To Video, Los Amigos Invisibles, Three Inches Of Blood, Battlory Under A Winter Sun, Dizzee Rascal, Psychid



**Windows** - Daredevil, Triple 8, Super Furry Animals, Formula 1/Eye To You. **In-store** - Manic Street Preachers, Murder Dolls, Calexico, Burning Bridges, Yo La Tengo, Press Ads - Lisa Marie Presley, Hits 56



**Main CD Promotion** - 1/2 Price Clearout. **Listening posts** - Arthur Lee, Love, Nitin Sawhney, Cerys Matthews, Clarksville. **Windows** - Manic Street Preachers, Super 70s **In-store** - Sleepy Jackson, Skatle To Hell, Hits 56



**Select listening posts** - Dancer Mouse & Jenni, Jeffrey Lewis, Cosmic Rough Riders, Bleach/Pinkie, Mojo Listening posts -

## TASTEMAKERS

**DAVID HEPWORTH**  
Editorial Director, *Word*

1. PADDY MACCOLL: I TRAVEL THE MEGACITY
2. THE BROTHERS PERILLOSO
3. KIRSTY MACCOLL: ENGLAND - 3 CD ALBUM - O
4. VARIOUS MUSIC FROM THE LEGENDARY HOTEL PERILLOSO
5. RICHARD THOMPSON: I AGREE WITH WHAT I HATE
6. JIM MORAY: SWEET CANTINA
7. LUCINDA WILLIAMS: WORLD WITHOUT TEARS
8. THE BEATLES: 1
9. STEEL DRUM EVERYTHING MUST GO
10. NICK DRAY: PINK WOOD

"Paddy MacColl's disc may turn out to be the best record of the year. Lucinda Williams is an immense talent, as was Kirsty MacColl; the Perilloso record is a quirky compilation; reading Ian Macdonald's *The People's Music* has sent me back to Nick Drake; Richard Thompson is hilarious; and my son has the Roots and the Beatles in heavy rotation."

**COLIN MARTIN**  
Executive Producer (Music), BBC Radio Two

1. THE THRILLS SO MUCH FOR THE CITY
2. RAVEL: LAURENCE LET GO
3. NICK CAVE: HE WANTS YOU
4. MACY GRAY: WE WANT RIGHT FOR YOU
5. THE CORAL: HISS ON
6. FLAMING LIPS: FIGHT TEST
7. SIMPLY RED: HOME (ALBUM)
8. STEREOPIONS: HAVE YOURS NOW
9. AMY STROUT: TAKE CARE (ALBUM)
10. KELLY ROWLAND: TRAIN ON A TRACK

"The breadth of pop music today is wider than we've seen for a long time and I believe we are witnessing the green shoots of a new and successful music scene. The Coral, The Stereophonics and The Thrills are a few of the bands which have the potential to follow Coldplay across the pond. A new wave of British music is about to leave our shores."

James Brown, Mink Lungs, Sub Oslo, Cracker, Jetsreamer, Frank McComb



**In-store** - Style Council, Madonna, Hits 56, Osmonds, Return Of The Super 70s, Mis-Tenq



**In-store** - Nitin Sawhney, National Trust Escape, Lisa Marie Presley, Beginners Guide To Salia, Manic Street Preachers, Hits 56, Very Best Of Fantastic 80s, Classical Summer Moods, Sinead Quinn



**Albums** - The Darkness, Kings Of Leon, Abba, Suzanne Vega, Ocean Colour Scene, Flip & Fill, Extreme Euphoria. **Singles** - Joe Dobson, Eminem, Pink, Kym Marsh, Jayine, Madonna



**Windows** - Daredevil, Shania Twain, Darkness, 6 Feet Under, 2 x 20, **In-store** - 2 x 20, Wrass promotion, Jazz In Paris promotion



**Press ads** - Manic Street Preachers, Ocean Colour Scene, Superjorn Ritual, Super Furry Animals, 2 For £26 Chart Campaign, **In-store** - Manic Street Preachers, Nitin Sawhney, Hits 56, Alkaline Trio,



**Singles** - Appleton, Benny Benassi presents The Biz, The Coral, D-Side. **Albums** - Sinead Quinn, Hits 56; **In-store** - Lisa Marie Presley



**Albums** - Simply Red, Simply Red, Benny Benassi, **In-store** - Simply Red, VBO Fantastic 80s, Skatle To Hell - Extreme, Slater Rock, Hits 56, Ibiza History Of Chillout, Benny Benassi, D-Side, Kym Marsh, Pink Feet, D-Side, Zero

## TV HIGHLIGHTS

**CO-UK Performances**  
Beavis - BBC Craig David - Spanish Guitar: Good Charlotte - Jethro Tull: Mike Mullis - In Love: Madonna - Hollywood: Sister Furry Animals - Golden Behave: Package Michele Bruschetta - Vibe: Robbie Williams - Something Beautiful (ITV, Saturday)

**HEADLINEERS Performances**  
Clown (Four, Thursday)  
Richard Ashcroft (Richard Ashcroft, Saturday)

**MTV UK**  
Playlist adds: Good Charlotte - Girls And Boys: Coldplay - God Put A Smile On Your Face: Craig David - Spanish: Robbie Williams - Something Beautiful: Jaws: Addiction - Just Because: Kily Clarkson - Miss Independent

**PATRICK KELLY**  
**ALMOST LIVE**  
The Caribees (BBC1, Friday)

**POP/WORLD Performances**  
Apollonia - Everything Eventually: Joe Bucklin - Pump It Up: Kym Marsh - Come On: Danzig  
Packages: Craig David: D-Side: Zero

**INTERVIEWS**  
Beyond: Triple 8  
Valeks: Frontal feat. Jay-Z - Frontal: (Super Furry Animals - Golden Behave: (Channel Four, Sunday)

**RECOVERED**  
Featured: Abba, Macy Gray, Ed McCourt (BBC3, Saturday)

**T4**  
Performance: Triple 8 - Glee: Ms A: Reason (Channel Four, Sunday)

**THE MILK**  
Playlist adds: 50: Dink feat. Nole Dogg - 21: Queen: Kelly Rowland - Train On A Track: Triple 8 - Glee: Ms A: Reason

**TOP FRIDAY**  
Performances: 50: Cent feat. Nole Dogg - 21: Queen: Queen: Beyonce - Crazy In Love: Lisa Marie Presley - Lights Out: Mis-Tenq - Carl: Get It Back: Ocean Colour Scene - Last Good Myself: S Club 8 - Foot No More: Wayne Wonder - No Letting Go (BBC1, Friday)

**TOP SATURDAY**  
Performances: All American Rhythms - Swing Swing: Eminem - Business: Girls Aloud - Life Got Cost: Kym Marsh - Come On: Over: Pink: Hot: William Orbit - Feel Good: Triple 8 - Glee: Ms A: Reason (BBC1, Saturday)

## RADIO HIGHLIGHTS

**CAPITAL**  
News Night: Guest: Jim - David Mirogou (Sunday)

**KISS 100**  
Smooth Grooves: Guy: Lil - Beyonce: Knowles (Sunday)

**RADIO 1**  
John Peel: 6 session: The 100s (Thursday): Charlotte E. (Wednesday), 3 Inches Of Blood (Thursday)  
Pete Tong/Fergie: Live From The Berlin Love Parade (Friday)  
Judge Jules/People: Live From The Berlin Love Parade (Saturday)  
Thea Nelson: Live (Sunday)

**Sara Cox** record of the week: P Diddy - Let's Get It  
Ja Wiley: Record of the week: Kings Of Leon - MyLife's Chamber  
**RADIO 2**  
Simple of the week: Kelly Rowland - Train On A Track  
Albums of the week: Ocean Colour Scene - North Atlantic Drift

**XFM**  
Richard O'Connell: Record of the week: Beyonce - Crazy In Love



## Gut feeling steers Clyde 1

**Ross MacFadyen**  
Head of programming, Clyde 1 FM

"I believe it's a mistake to let one person choose the playlist, as you need to hear the views of others," says MacFadyen. "We never use a fixed team to decide on the playlist, it is always a group of people who work at the station. Even though we often disagree, it is good to hear the views of a mixture of people. We can't afford the playlist to be purely an individual decision. I put songs on the playlist that I don't like as the music is specifically for our audience."

MacFadyen's team meets every Thursday, which allows the tracks selected for the playlist to be gradually integrated into regular radio airplay. "Our playlist is published on a Friday and put into practice over the course of the weekend," says MacFadyen. This means that by Monday any artist on the playlist has become a

## It's a mistake to let one person choose the playlist... it is always a group of people.

regular on the station. Clyde 1 FM has a particular group of listeners, often reacting to what is popular from the audiences' perspective and also what is being talked about in the music press. "At the moment, we cater for younger listeners," says MacFadyen. "We play Eminem, 50 Cent, Justin Timberlake and Christina Aguilera - it's always a mix of the current pop chart."

Targeting a young market, MacFadyen says that what is played should be a representation of current music. "It all comes down to gut feeling," he adds. Address: Dyckbank Business Park, Clydebank, Glasgow G81 2RX. Telephone: 0141 565 2200. E-mail: info@clyde1.com. Website: www.clyde1.com

**Sanctuary Town House Mastering**  
More than 20 years on...and still cutting it  
Contact: Lavinia or Sophie Tel: 020 8932 3200 Email: mastering@sanctuarystudios.co.uk www.sanctuarystudios.co.uk



ALSO OUT  
THIS WEEK  
SINGLES  
Capsule: Don't Like  
Disco (Catalytic)  
Laira Plessing  
Surrender (East  
West)  
Mavia  
Wilbur: Choose

Loon (Teltra)  
ALBUMS  
Henry Hall &  
Muzique: The Hour  
Of Two Lights  
(Momett, Jont)  
Mia  
Alex: Another Acid  
Gel (Daptar)  
Remy  
Barg (Additive)

Various: Jarze B  
Presents... Soul II  
Soul... (Crossed)  
Various: Joe Gibbs  
Productions  
(Soul Jazz)

Records released 21.07.03

## SINGLE OF THE WEEK

**Daniel Bedingfield**  
Never Gonna Leave You  
Side

(Polydor CD9809364)  
Another power ballad from  
Bedingfield, this fifth UK single  
was added to the album's  
re-issue in March. Although it  
does not quite deliver the power  
found in his previous hit 'Bad  
If You're Not The One', the track  
found itself among the top three  
most-added tunes at radio last  
week. Bedingfield, who is making  
in-roads into the US with 'If  
You're Not The One', has  
announced a string of UK dates  
for November.

ALBUM OF THE WEEK  
DIZEE RASCAL

Boy In Da Corner  
(XL CD170)  
This album marks an important  
debut for XL, which ventures  
farther into urban, and for UK  
music in general. East London's  
Dizee Rascal, still only 18, has  
been given a free rein to bring the  
underground to the studio to  
create a fresh and edgy urban  
sound which is as raw and close to  
the street as tarmac itself.  
Dizzee's quick-fire Hackney-rap is  
wrapped around the booming, off-  
key beats, with an impressive and  
uncompromising end result, which  
is set to prick up ears everywhere.

## Singles

## The All-American Records

Swing Swing (DreamWorks/Polydor  
1C07264)

This four-piece band from  
Oklahoma offer their own blend  
of spunky rock-pop. They are  
commencing on the UK festival  
circuit, which will help raise their  
profile, as will radio play from  
Radio One's Jo Wiley.

## Coldr

Crazy Love (Output, OPRCD58)  
Crazy Love contains all that is  
good about Coldr's debut album  
Again: a skeletal rhythm section,  
frothy ambience and romantic,  
faded vocals from Gallic  
singer Marie Nguyen. They  
will premier the pair for their  
inspiration, but Coldr have  
delivered one of 2003's most  
original singles with this  
powerful, atmospheric track.

## Crackout

Out Of Our Minds (Hut HUTCD170)  
This promising single, which is  
already on rotation on MTV2,  
marks a bout of new activity for  
Crackout, as they prepare for the  
release of their new album, Oh  
No!. Things are looking good, as  
this track sees the band travelling  
up a more accessible road.

## Deepest Blue

Deepest Blue (Data DATA55CDS)  
This melodic  
pop-dance track  
sounds like it  
was made to be  
played on radio  
in the sun,  
which explains why it has already  
scored an A-listing at Radio One.  
The vocals come from Joel  
Edwards, who was approached to  
feature on the record after being  
featured unsigned on the MW  
Playlist. Expect a boost in profile  
when the video is serviced next  
week.

## Double Dee

Shining (Positiva CDT1V194)  
More than a decade after their  
massive 1991 hit Found Love,  
Italy's Double Dee are back with  
this sun-drenched house anthem.  
With production by the team  
behind DB Boulevard and Moony,

plus top placings in MW's Cool  
Cuts and Upfront Club charts, it  
looks set to be a summer hit.

## The Ecstasy of Saint Theresa

Slowthinking (Labels UK 5384982)  
Sometime model and actor Jan  
Muschow is an enigmatic figure,  
who dazzled the emerging  
ambient scene in the early  
Nineties with his guitar-based  
soundscapes, then promptly  
disappeared. His return is  
suitably understated, a quiet pop  
number wrapped in subtle  
electronics. Well worth the wait.

## Goldfrapp

Strife Machine (Mute CDMUTE295)

The bubbly  
around  
Goldfrapp's  
second album,  
Black Cherry,  
has been  
building up a healthy head  
of steam thanks to media exposure  
over the past three months. Now  
this second single, and the  
forthcoming gig at London's  
Somerset House look set to push  
them up another notch. A  
crackling mixture of sultry pop  
and cold electronics, Strife  
Machine has also been doing  
dandan in clubland thanks to  
Ewan Pearson's remix.

## Kosheen

All In My Head (Molsha/Arista  
82876527242)

Sounding extremely radio-  
friendly with an acoustic intro  
and a guitar-driven chorus,  
backing Sian Evans' vocal, this  
return from the Bristol trio is  
their most conventional-sounding  
single to date. Already C-listed at  
Radio One, it is the first single  
from Kokopeli, the follow-up to  
their Top 10 debut album Resist.

## Stereophonics

Maybe Tomorrow (V2  
VVR5021893)

This second release from the  
platinum fourth album You Got  
Go There To Come Back sees a  
melancholy Kelly Jones backed  
track, with a refreshing spiritual  
and laid-back than rocky anthem  
Madame Helga and is generating  
more airplay thanks to its radio-  
friendly, MOR quality.

## Tindersticks

Sometimes It Hurts (Beggars  
Banquet BQ9369CD)

This is the  
second single  
from the recent  
album Waiting  
For The Moon.  
This track is up  
to the expected good standard,  
being drenched with strings and  
misery, but salvation comes  
courtesy of the killing vocals of  
Leona De Seia.

## Triple 8

Give Me A Reason (Polydor  
TRIPLE 8-5)

This track, which is lifted from  
Triple 8's forthcoming debut  
album Heavy We, offers vibrant  
big band shenanigans. The  
group's debut single, Knockout,  
made the Top 10 and, with plenty  
of promotion muscle behind  
them, there is no reason why Give  
Me A Reason should not do the  
same. Triple 8 toured as part  
of the Box Live Tour earlier  
this year.

## Venus Hum

Sonic Sloshing (Arista VHJM014)

This is one of the choice picks  
from the Nashville-based group's  
debut album, Big Beautiful Sky,  
which has received smatterings  
of critical praise. Folk-driven  
electronica is the order of the day,  
with a variety of mixes keeping  
various sections of the dance  
fraternity happy.

## Albums

## Bell X1

Music In Mouth (Island  
BELL200)  
This is an earnest outing from an  
Irish band who are effectively the  
remainder of Juniper, Damien  
Rice's former band. Now led by  
Paul Noonan, Bell X1 display  
numerous influences, including  
David Gray and some welcome  
Radiohead-style steel on the  
single Tongue.

## Izzi Dign

The Big Picture (FireWorX  
FWX 2104)

This album from classically-  
trained former session musician  
(Meloko, George Harrison,

Wookie) is a wonderfully mixed  
bag. The title track features  
gorgeous textured cello and  
conscious lyrics, while Storyteller  
boasts Roots Manuva, and  
Underwater features lyrical  
rapping from MC D as well as  
Dunn's own smooth vocals.

## Luke Haines &amp; The Autuers

Das Capital (Hut CDHUT81)

This odd greatest hits collection  
scores a handful of prime Autuers  
moments and three new songs  
for band and orchestra and it is  
a flattering fit. To hardcore fans,  
it might come across as a bit of  
an exercise, but others should see it  
as the ideal starting point for an  
underrated British songwriter.

## I Monster

Nevermore/Dec (Showbiz/Dharma  
DHARMAD02)

From the  
(musically)  
interesting city  
of Sheffield  
comes I  
Monster, who  
have connections with All Seeing  
1/Add N (To X) et al. The album  
comes more than two years after  
their hit single Daydream In Blue  
and contains all sorts of woody,  
adventurous and slightly  
disturbing numbers. It is born  
out of a love for all things British  
and bizarre and should become a  
cult favourite.

## Jane's Addiction

Strays (Parlophone 5901860)

Rather than coming back  
mellowed by age, Jane's Addiction  
rock harder and more relentlessly  
than ever on their first full studio  
album since their 1990  
masterpiece Ritual De Lo  
Habitual. But the atmosphere and  
danger of the original band is a  
hard thing to recapture and, while  
some of the songs are impressive  
- notably the title track, To Match  
The Sun and the pulsing Price I  
Pay - this album sounds more like  
a good record to tour with than an  
essential release.

## Lungview

Mercury (14th Floor 5046668862)

Impressively produced by grunge  
supremo Big Parasher, this is one  
of the strongest debuts from a  
British act for some time. There is

## Kym Marsh

Standing Tall (Island MCD0086)

So familiar, here is the supposed  
evidence that Kym Marsh was  
always a cut above her reality TV  
companions. She has certainly  
surpassed the blonde one, who is  
currently starring in some  
musical at a theatre in High  
Wycombe, and by some way the  
album, pop-drenched, love-  
declaring and saccharine-sweet is  
well produced, well delivered and  
features some good songs.

## Mya

Mezzanine (Interscope/Polydor  
9207894)

After contributing vocals on  
colossal hits Ghetto Superstar and  
Lady Marmalade, Mya is now  
successfully recognised as an  
artist in her own right. This  
album has been created to  
support her status as a soulful,  
funky diva, with a concoction of  
funky R&B beats, seductive  
ballads and a plethora of rap  
contributions.

## Super Furry Animals

Phantom Power (Epic 5123752)

SFA continue  
down the West  
Coast path they  
embarked on  
two years ago  
with the Rings

Around The World. This album is  
engulfed in a gloriously lazy, lazy  
atmosphere, smothered in sharp  
Scotese melodies and the  
assured musicianship of a band  
brimming with confidence. Fans  
of their more experimental work  
are rewarded with the odd techno  
flourish or off-the-wall sample,  
but this album is all about  
crafting classic songs, a trick they  
pull off with style.

This week's reviews: Digital Distant, Phil  
Brooks, Adam Dawson, Sarah Harris, James  
Jones, David Knight, Owen Llewellyn, Joanna  
Kerr, Nicola King, Nicky Kinta, Simon  
Ward, Adam Woods.



Albums listed this week: 270  
Year to date: 5,805  
Singles listed this week: 125  
Year to date: 3,642

New releases information can be found to Owen Lawrence on (020) 391 8326 or e-mailed to owen@musicweek.com

Records released 14,0703

Inside

LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield

LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield

LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield
LET IT BE... WESS CHRISTOPHER GARDNER... (CD) 5099	D	Blues	SPACEMAN... LIVE IN EUROPE... (CD) 0811 0020	C	Leftfield



## Focus pays off for Avalancha

Kevin Buckle owner, Avalancha Edinburgh's Avalancha record store is one of a five-strong Scottish chain which has recently expanded through the launch of a new store and a new head office.

Kevin Buckle says a mix of independent music and normal chart hits, he says. "We don't stock popular chart music because people just won't buy it."

Twenty years ago Avalancha started off as an independent and second-hand music store with no major record company accounts.

"As the business grew we were getting major record contracts, we began to get the major-label stuff," says Buckle. "Of course, we got it from the wholesalers and we grew bigger with the music."

Avalancha has a simple and clear buying policy. "We are ordering as many as we think we can sell and trying to pay for it."

## Singles

WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock

WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock

WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock
WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock	WICKEDMAN... PAUL FEAT. ANJIE... (CD) 021 5029	VME	Rock

## "We don't stock popular chart music because people just won't buy it"

the end of the next month," he says.

Having different buyers for each genre is important, Buckle says a variety of buyers depending on what is most in demand in stores. Stores specialising in certain genres has more buyers for that specific genre.

"I placed ideally right next to the university, Avalancha's Edinburgh store sells many records to students. "Popular at the moment is Buffy Cyber, because he is a local talent, and Mogwai are also well-liked. We have had midnight openings for the new albums from Metallica and Radiohead."

Buckle recognises that the industry is at a difficult stage. "There has been an increase of students and other customers coming into our store, but they seem to be buying less."

"The irony is that 20 years ago, when I was just getting into the business, people were saying how good things used to be. Now I find myself saying the same."

Address: 2/5 Teviot Place, Edinburgh EH3 2QJ  
Telephone: 0131 226 7666  
E-mail: contact@avalancharecords.co.uk  
Website: www.avalancharecords.co.uk

# Singles

12.07.03  
Top 75

Beyoncé bounces into the number one spot, boosting the singles market by almost 5% and giving Sony a strong lead, while Mis-Teq and S Club 8 also freshen up the Top 10.

# The Official UK

## HIT 40 UK

Pos	Artist Title	Label	Chart
1	10 BEYONCÉ KNOWLES CRAZY IN LOVE	Columbia	NEW
2	1 EVANESCENCE BRING ME TO LIFE	Epic	NEW
3	2 FAST FOOD ROCKERS FAST FOOD SONG	Brite Star	NEW
4	4 R KELLY IGNITION	Jive	NEW
5	6 MIS-TEEQ CAN'T GET IT BACK	Island	NEW
6	6 WAYNE WONDER NO LETTING GO	Walt Disney	NEW
7	7 50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope	NEW
8	5 JUSTIN TIMBERLAKE ROCK YOUR BODY	Jive	NEW
9	7 CHRISTINA AGUILERA FIGHTER	RS&A	NEW
10	8 S CLUB 8 FOOL NO MORE	Polydor	NEW
11	8 BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	Jive	NEW
12	9 ASHANTI ROCK WIT U (AMWW BABY)	Mercury	NEW
13	11 DELTA GOODREM LOST WITHOUT YOU	Capitol	NEW
14	12 AMY STUDD MISFIT	EPIC/Island	NEW
15	13 XTM PRESENT ANNIA FLY ON THE WINGS OF LOVE	Sony	NEW
16	3 BLAZIN' SQUAD WE JUST BE DREAMIN'	East West	NEW
17	15 CRAIG DAVID FEAT. STING RISE AND FALL	Wiltstar	NEW
18	22 MADONNA HOLLYWOOD	Mercury/Warner Bros.	NEW
19	28 STEREOPHONICS MAYBE TOMORROW	VP	NEW
20	6 OCEAN COLOUR SCENE I JUST NEED MYSELF	Sony	NEW
21	14 DJ SAMMY SUNLIGHT	Duffy/Mercury	NEW
22	20 ROOM 5 FEAT. OLIVER CHEATMAN MAKE LUV	Polonia	NEW
23	33 JAYVINE REAL THINGS	Mercury	NEW
24	25 ARIEL LAVIGNE I'M WITH YOU	Epic	NEW
25	26 JENNIFER LOPEZ I'M GLAD	Atlantic	NEW
26	6 PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	Columbia	NEW
27	6 PAUL VAN DYK NOTHING BUT YOU	Radio	NEW
28	6 SINEAD QUINN WHAT YOU NEED IS...	Parlophone/Mercury	NEW
29	29 50 CENT IN DA CLUB	Interscope	NEW
30	19 TOMCRAFT LEVELNESS	Bak/Mercury	NEW
31	30 EMMA BUNTON FOREVER AND FOR ALWAYS	Parlophone	NEW
32	17 DANII I MINOUGE DON'T WANNA LOSE THIS FEELING	Linn	NEW
33	24 GOOD CHARLOTTE GIRLS AND BOYS	Epic	NEW
34	34 JUNIOR SENIOR MOVE YOUR FEET	Mercury	NEW
35	6 COLDFPLAY CLOCKS	Parlophone	NEW
36	27 MIS-TEEQ SCANDALOUS	Island	NEW
37	6 ROBBIE WILLIAMS SOMETHING BEAUTIFUL	Chrysalis	NEW
38	21 JENNIFER ELISSION BABY I DON'T CARE	East West	NEW
39	6 LISA MARIE PRESLEY LIGHTS OUT	Capitol	NEW
40	40 SHANIA TWAIN FOREVER AND FOR ALWAYS	Mercury	NEW

## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist Title	Label	Chart
1	1 GARETH GATES FEAT. THE KUMARS SPIRIT IN THE SKY	Sony	NEW
2	2 R KELLY IGNITION REMIX	Jive	NEW
3	3 TATU ALL THE THINGS SHE SAID	Interscope	NEW
4	4 ROOM 5 FEAT. OLIVER CHEATMAN MAKE LUV	Polonia	NEW
5	5 50 CENT IN DA CLUB	Interscope	NEW
6	6 JUNIOR SENIOR MOVE YOUR FEET	Mercury	NEW
7	7 DAVID SNEEDON STOP LIVING THE LIE	Mercury	NEW
8	8 GIRLS ALLOUD SOUND OF THE UNDERGROUND	Polonia	NEW
9	18 EVANESCENCE BRING ME TO LIFE	Epic/World Circuit	NEW
10	9 CHRISTINA AGUILERA BEAUTIFUL	RS&A	NEW
11	10 EMINEM LOSE YOURSELF	Interscope	NEW
12	11 JENNIFER LOPEZ FEAT. LL COOL J ALL I HAVE	Jive	NEW
13	12 JUSTIN TIMBERLAKE CRY ME A RIVER	Epic	NEW
14	14 KELLY ROWLAND STOLE	Columbia	NEW
15	15 BUSTED YEAR 2000	Island	NEW
16	16 DANIEL BEDINGFIELD IF YOU'RE NOT THE ONE	Polydor	NEW
17	17 MIS-TEEQ SCANDALOUS	Island	NEW
18	18 DELTA GOODREM BORN TO TRY	Epic	NEW
19	19 DJ SAMMY SUNLIGHT	Epic	NEW
20	20 DJ SAMMY SUNLIGHT THE BOYS OF SUMMER	Duffy/Mercury	NEW

Pos	Artist Title	Label	Chart
1	1 BEYONCÉ CRAZY IN LOVE	Columbia	NEW
2	1 5 EVANESCENCE BRING ME TO LIFE	Epic	NEW
3	2 3 FAST FOOD ROCKERS FAST FOOD SONG	Brite Star	NEW
4	4 5 S CLUB 8 FOOL NO MORE	Polydor	NEW
5	5 3 WAYNE WONDER NO LETTING GO	Walt Disney	NEW
6	6 5 50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope	NEW
7	4 9 R KELLY IGNITION	Jive	NEW
8	6 6 MIS-TEEQ CAN'T GET IT BACK	Island	NEW
9	8 6 XTM & DJ CHUCKY PRESENTS ANNIA FLY ON THE WINGS OF LOVE	Sony	NEW
10	13 6 DELTA GOODREM LOST WITHOUT YOU	Capitol	NEW
11	7 6 BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	Jive	NEW
12	3 2 BLAZIN' SQUAD WE JUST BE DREAMIN'	East West	NEW
13	6 13 OCEAN COLOUR SCENE I JUST NEED MYSELF	Sony	NEW
14	14 14 PAUL VAN DYK FEAT. HENSTOCK NOTHING BUT YOU	Radio	NEW
15	10 3 ASHANTI ROCK WIT U (AMWW BABY)	Mercury	NEW
16	6 16 LISA MARIE PRESLEY LIGHTS OUT	Capitol	NEW
17	11 3 JENNIFER ELISSION BABY I DON'T CARE	East West	NEW
18	14 4 AMY STUDD MISFIT	EPIC/Island	NEW
19	6 19 SINEAD QUINN WHAT YOU NEED IS...	Parlophone/Mercury	NEW
20	15 4 CHRISTINA AGUILERA FIGHTER	RS&A	NEW
21	6 21 METALLICA ST ANGER	Mercury	NEW
22	20 4 DJ SAMMY SUNLIGHT	Duffy/Mercury	NEW
23	27 17 50 CENT IN DA CLUB	Interscope	NEW
24	18 3 THE DARKNESS GROWING ON ME	Mercury	NEW
25	23 7 JUSTIN TIMBERLAKE ROCK YOUR BODY	Jive	NEW
26	12 2 TOMMI LIKE WHAT	Jive	NEW
27	15 5 SHANIA TWAIN FOREVER AND FOR ALWAYS	Mercury	NEW
28	6 28 MARIO C'MON	Mercury	NEW
29	16 2 SCOOTER THE NIGHT	Mercury	NEW
30	17 2 MOLOKO FOREVER MORE	Epic	NEW
31	6 31 MICHELLE BRANCH ARE YOU HAPPY NOW?	Mercury	NEW
32	26 6 S CLUB SAY GOODBYE/LOVE AIN'T GONNA WAIT FOR YOU	Polydor	NEW
33	32 5 ELECTRIC SIX GAY BAR	Mercury	NEW
34	27 4 B2K GIRLFRIEND	Epic	NEW
35	33 4 LINKIN PARK FAINT	Mercury	NEW
36	6 36 BRITISH SEA POWER CARRION/APOLOGIES TO INSECT LIFE	Mercury	NEW
37	35 4 JENNIFER LOPEZ I'M GLAD	Epic	NEW
38	25 2 PANJABI MC FEAT. JAY-Z JOGI/BEWARE OF THE BOYS	Mercury	NEW



**1. Beyoncé**  
The Destiny's Child star from the singles and albums charts, becoming the first female solo artist to top the double-side chart in S Club 8's 2002. Beyoncé's Crazy In Love debuts atop the singles chart with 72,000 sales – the highest for a number one single for seven weeks – while her Dangerously In Love enjoys a second week at number one, despite a 23% dip in sales to 96,500.



**3. Fast Food Rockers**  
The fast time a record stalled at number two for three weeks was back in March 2001, when Shaggy actually spent four weeks in runner-up position as his way down from number one. The Fast Food Rockers finally made it three in a row at number two this week, but it still failed to keep up the pace and slip to number three.



**4. S Club 8**  
The chart's most junior attraction – its average age of 14 is four years less than that of runners-up the Blazin' Squad – S Club 8 regains their fifth straight Top 10 hit, on sales of just under 20,000. The act sold more than 285,000 copies of their debut hit One Step Closer.

1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
21.000	21.000	21.000	21.000	21.000	21.000
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17
1105.87	1105.93	1105.99	1106.05	1106.11	1106.17

# Singles Chart

Chart compiled from actual sales data. Includes sales and a sample of members 4000 plus sales

WEEK	LAST WEEK	NEW	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	
39	31	6	EMMA BUNTON	FREE ME	1	1	
40	NEW	40	FOUNDATION FEAT. NATALIE ROSSI	ALL OUT OF LOVE	1	1	
41	13	2	GARY NUMAN VS RICO CRAZIER	FAST FOOD ROCKERS	1	1	
42	37	6	BIG BROTHER FAVOURITE THINGS	THE DARKNESS GROWING ON ME	1	1	
43	4	0	DANNI MINOGUE DON'T WANNA LOSE THIS FEELING	MOLDOU FOREVER MORE	1	1	
44	NEW	44	LADYTRON	EVIL	1	1	
45	19	2	SIOBHAN DONAGHY OVERRATED	BRITISH SEA POWER CARRIAGEOLOGIES TO INSECT LIFE	1	1	
46	NEW	46	DELERIUUM FEAT. JAEI	AFTER ALL	1	1	
47	50	10	RONAN KEATING	THE LONG GOODBYE	1	1	
48	10	0	TOMCRACK	LONELINESS	1	1	
49	36	3	KURTIS MANTRONIK PRESENTS CHAMONIX	HOW DID YOU KNOW	1	1	
50	11	0	DMX X GON' GIVE IT TO YA	ONE MINUTE SILENCE I WEAR MY SKIN	1	1	
51	21	2	FOO FIGHTERS	LOW	1	1	
52	6	0	THE THRILLS	BIG SUR	1	1	
53	NEW	53	TONY DE VIT FEAT. NIKI MAK	GIVE ME A REASON	1	1	
54	NEW	54	TATU	NUT DON' GONNA GET US	1	1	
55	46	8	GIRLS ALONE	NO GOOD ADVICE	1	1	
56	29	2	THE YEAH YEAH YEAHS	PIN	1	1	
57	43	9	GOOD CHARLOTTE	GIRLS AND BOYS	1	1	
58	15	0	ROOM 5 FEAT. OLIVER CHEATHAM	MAKE LUV	1	1	
59	NEW	59	BENT	STAY THE SAME	1	1	
60	NEW	60	THE STAR SPANGLES	I LIVE FOR SPEED	1	1	
61	75	15	SNOOP DOGG	BEAUTIFUL	1	1	
62	28	2	THE FLAMING LIPS	FIGHT TEST	1	1	
63	50	0	KELLY ROWLAND	CANT NOBODY	1	1	
64	54	5	MARILYN MANSON	MOBSCENE	1	1	
65	50	6	ABS	STOP SIGN	1	1	
66	69	9	THE CHEEKY GIRLS	TAKE YOUR SHOES OFF	1	1	
67	NEW	67	RONI SIZE	REMIXES	1	1	
68	NEW	68	SOMETHING CORPORATE	IF YOU X JORDAN	1	1	
69	47	7	LOVE INC	BROKEN BONES	1	1	
70	70	8	LISA SCOTT-LEE	LATELY	1	1	
71	67	10	CRAIG DAVID	FEAT. STING	RISE & FALL	1	1
72	61	0	LISA MAFIA	ALL OVER	1	1	
73	NEW	73	DAVID GUETTA VS BOWIE	JUST FOR ONE DAY (HEROS)	1	1	
74	64	5	MELANIE C	ON THE HORIZON	1	1	
75	56	3	DILLINJA FEAT. SKIBADEE	TWIST 'EM OUT	1	1	

■ New release  
■ Highest New Entry  
■ Peak position  
■ Sales 100,000+  
■ Sales 50,000+

## As used by Top Of The Pops and Radio One

Chart compiled from actual sales data. Includes sales and a sample of members 4000 plus sales



**6.50 Cent**  
The hottest hip-hop breath of fresh air of the year, 50 Cent packs a second major hit from his debut album *Get Rich Or Die Tryin'*, which topped the 400,000 sales mark on Saturday, 50 Cent's introductory single *In Da Club* is the Top 75's longest-lasting hit at present, with 17 weeks in the chart, and is still number 23, while 21 Quebeaters debuts at number six.

**8. Mis-Teeq**  
The highest-ranked UK act in the singles chart this week, Mis-Teeq edged their opening entry of Top 10 hit *Love* to square, debuting at number eight with Cori Galt. It is the second single from the female trio's latest album *Eye Candy*, following the number two *Scandalous*.



**16. Lisa Marie Presley**  
The 35-year-old only child of King of Rock & Roll Elvis Presley and former wife of King of Pop Michael Jackson, Lisa Marie Presley debuts at number 16 with *Lights Out*. Presley co-wrote the song herself.



**16. Lisa Marie Presley**  
The 35-year-old only child of King of Rock & Roll Elvis Presley and former wife of King of Pop Michael Jackson, Lisa Marie Presley debuts at number 16 with *Lights Out*. Presley co-wrote the song herself.

The Official UK Singles Chart is compiled on a regular basis by the BPI and is based on a sample of the 400 most active music releases each week. It is available on CD and DVD.



## INDEPENDENT SINGLES

WEEK	LAST WEEK	NEW	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	0	1	OCEAN COLOUR SCENE	I JUST NEED MYSELF	1	1
2	0	2	FAST FOOD ROCKERS	FAST FOOD SONG	1	1
3	4	0	THE DARKNESS	GROWING ON ME	1	1
4	0	3	MOLDOU	FOREVER MORE	1	1
5	0	5	BRITISH SEA POWER	CARRIAGEOLOGIES TO INSECT LIFE	1	1
6	0	6	LADYTRON	EVIL	1	1
7	0	7	DELERIUUM FEAT. JAEI	AFTER ALL	1	1
8	0	8	ELECTRIC SIX GAY BAR	1	1	
9	5	0	SCOOTER	THE NIGHT	1	1
10	6	0	PANJABI MC FEAT. JAY-Z	JUGG/BWARE OF THE BOYS	1	1
11	0	9	KURTIS MANTRONIK PRESENTS CHAMONIX	HOW DID YOU KNOW	1	1
12	0	10	TONY DE VIT FEAT. NIKI MAK	GIVE ME A REASON	1	1
13	0	11	RONI SIZE	REMIXES	1	1
14	13	0	DILLINJA FEAT. SKIBADEE	TWIST 'EM OUT	1	1
15	15	0	SHAKEDOWN	CROWSY WITH HOPE	1	1
16	17	0	ONE MINUTE SILENCE	I WEAR MY SKIN	1	1
17	0	16	ANDROMEDA	ROGON RIGERS BECAUSE YOU	1	1
18	0	17	ANDROMEDA	THIS IS YOUR NIGHT	1	1
19	0	18	VANDIOS	ARTISTS BIG ROOM TUNES - ALBUM SAMPLER	1	1
20	17	0	DIJ	AT THE END	1	1

The Official UK Singles Chart, compiled by the BPI

## DANCE SINGLES

WEEK	LAST WEEK	NEW	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	
1	0	1	PAUL VAN DYK FEAT. HEMLOCK	NOTHING BUT YOU	1	1	
2	0	2	DAVID GUETTA VS BOWIE	JUST FOR ONE DAY (HEROS)	1	1	
3	4	0	TONY DE VIT FEAT. NIKI MAK	GIVE ME A REASON	1	1	
4	0	3	LADYTRON	EVIL	1	1	
5	0	4	DELERIUUM FEAT. JAEI	AFTER ALL	1	1	
6	0	5	BENT	STAY THE SAME	1	1	
7	1	0	MOLDOU	FOREVER MORE	1	1	
8	5	0	KURTIS MANTRONIK PRESENTS CHAMONIX	HOW DID YOU KNOW	1	1	
9	3	0	DILLINJA FEAT. SKIBADEE	TWIST 'EM OUT	1	1	
10	6	0	JUSTIN TIMBERLAKE	ROCK YOUR BODY	1	1	
11	0	8	RONI SIZE	REMIXES	1	1	
12	0	9	HAR MAR SUPERSTAR	21 PASS	1	1	
13	0	10	JUSTEPUNK	DISCO QUEEN	1	1	
14	0	11	PEACE DIVISION	BEAT IN PEACE 3	1	1	
15	0	12	DEBUSTRE	SOUND SYSTEM AUTOSUOL	1	1	
16	0	13	BOA GRANDE	PUSH	1	1	
17	0	14	KRISTA & DIE	PRESLEY I KAMANCHI CIRCUS/ULTIMATE	1	1	
18	0	15	REX PEOPLE	FEAT. JAG	SECOND GUESS	1	1
19	0	16	DIZZEE RASCAL	I LUV U	1	1	
20	0	17	FOUNDATION FEAT. NATALIE ROSSI	ALL OUT OF LOVE	1	1	

The Official UK Dance Chart, compiled by the BPI

## R&B SINGLES

WEEK	LAST WEEK	NEW	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	
1	0	1	WAYNE WUNDER	LO LETTING GO	1	1	
2	0	2	50 CENT FEAT. NATE DOGG	21 QUESTIONS	1	1	
3	0	3	MIS-TEEQ	CANT GET IT BACK	1	1	
4	2	0	RUSSELL GIBBON	1	1		
5	0	4	KELLY RHYMES & MARIAH CAREY	I KNOW WHAT YOU WANT	1	1	
6	0	5	BLAZING SQUAD	WE JUST DREAMIN	1	1	
7	0	6	MARCO CHOKO	WIT U (JAWWAW 8478)	1	1	
8	0	7	50 CENT	IN DA CLUB	1	1	
9	7	0	BECK	GIRLFRIEND	1	1	
10	0	8	PANJABI MC FEAT. JAY-Z	JUGG/BWARE OF THE BOYS	1	1	
11	0	9	TONAMI	LIVE WHAT	1	1	
12	0	10	JENNIFER LOPEZ	THE CLAD	1	1	
13	0	11	SNOOP DOGG	BEAUTIFUL	1	1	
14	0	12	BIG BROTHER FAVOURITE THINGS	1	1		
15	0	13	DMX X GON' GIVE IT TO YA	1	1		
16	0	14	HEARTLESS CREW	WHY BLOKING BADO	1	1	
17	0	15	CRABTREE	FEAT. STING	RISE & FALL	1	1
18	0	16	DJ FOMAT	FEAT. ABDMONAL	THE HIT SONG	1	1
19	0	17	EMINEM	LOSE YOURSELF	1	1	

The Official UK R&B Chart, compiled by the BPI

## GET MUSIC WEEK ONLINE

All the sales and chart info you need is available online every Sunday evening at [www.musicweek.co.uk](http://www.musicweek.co.uk)

# Albums

12.07.03  
Top 75

Five new entries crash into the Top 10, but they cannot budge Beyoncé, whose profile keeps her on top for a second week and adds to her airplay and singles number ones.

## TOP 20 MUSIC DVD

Pos	LAST WEEK	ARTIST TITLE	Label/Category
1	1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone/EI
2	1	LED ZEPPELIN LED ZEPPELIN	Warner Music/Parlophone
3	1	IRON MAIDEN VISIONS OF THE BEAST	EMI
4	1	S CLUB BEST - THE GREATEST HITS OF	Polygram
5	1	EMINEM I	Universal/Interscope
6	1	VARIOUS THE LAST WALTZ	WGN/EMI
7	1	LIVE! LAST RECORDING LES MISÉRABLES IN CONCERT	Video Collection/DVD
8	1	THE BEATLES THE BEATLES ANTHOLOGY - BOX SET	EMI
9	1	50 CENT THE NEW BREED	Parlophone
10	1	U2 RATTLE AND HUM	Capitol/EMI
11	1	DAVID BOWIE GREATEST OF BOWIE	EMI
12	1	BOB JOVI THE CRUISE TOUR	Universal/Interscope
13	1	ABBA THE DEFINITIVE COLLECTION	Polygram
14	1	QUEEN GREATEST VIDEO HITS - 1	Parlophone
15	1	SHOP DOGG DOGGYSTYLE 2	Brother/EI
16	1	METALLICA UNDISCOVERED	Warner/EMI
17	1	NAS MADE YOU LOOK GOOD - GOOD'S SON LIVE	Columbia/DVD
18	1	DAVID GILMOUR IN CONCERT	EMI
19	1	ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI
20	1	IRON MAIDEN ROCK IN RIO	Sarensbury/EMI

## TOP 10 JAZZ/BLUES ALBUMS

Pos	LAST WEEK	ARTIST TITLE	Label/Category
1	1	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	WGN/EMI
2	2	NORAH JONES COME AWAY WITH ME	Parlophone
3	1	VARIOUS THE VERY BEST OF LATIN JAZZ	Decca/EMI
4	3	TONY BENNETT & KO LANG A WONDERFUL WORLD	Columbia
5	4	NINA SIMONE GOLD	UCL
6	5	VARIOUS COOL SUMMER JAZZ	Vegetable
7	6	NINA SIMONE BLUE FOR YOU - THE VERY BEST OF	Cadet/Toshiba
8	6	FLEETWOOD MAC THE BEST OF PETER GREENS	Columbia
9	6	MILES DAVIS KIND OF BLUE	Columbia
10	7	ST GERMAIN TOURIST	Blue Note

## The Complete Package

DVD Design & Authoring

MPEG Encoding - Sonic SD2000  
32 Channel Mixing for 5.1 Surround Sound  
5.1 Surround Mastering - TC Electronics System 6000  
SADIE Artemis  
Dotry Digital AC-3 Encoding

Advanced Mastering Solutions

Comprehensive range of outboard processing including TC Electronics M5000/MZ2 in all states

Enhanced CD & Multimedia Authoring

Macromedia Director™  
Quicktime Sorenson™ Video

One Stop Manufacturing

DVD  
Compact Disc

**Sound Recording Technology**

LONDON    CHICHESTER    BIRMINGHAM    GLASGOW

020 8446 3218    01480 461880    0161 816 7633    0141 850 4640

Freephone 0800 000441 Email [srt@btinternet.com](mailto:srt@btinternet.com)

Web [www.soundrecordingtechnology.co.uk](http://www.soundrecordingtechnology.co.uk)



**2. Delta Goodrem** Since Coronation Street star Chris Simmonds' *Hot Too Little Hot* Too Much was a hit in 1963, the singles chart has played host to numerous soap stars. Few have been able to translate their success into album sales, but Delta Goodrem looks like being one of them. Her introductory album *Innocent Eyes* is the week's highest new entry, debuting at number two with sales of more than \$3,000.



**3. The Thrills** Irish rockers The Thrills have just about scraped into the Top 20 with their two singles, reaching number 18 with *One Horse Town* in March and number 27 last month with *Big Sur*, but their style is clearly more attractive to album buyers and their introductory set *So Much For The City* sold nearly 50,000 copies last week.



**5. Ashanti** In a good week for female solo artists on the chart, Ashanti debuts at number five with sales of more than 30,000. That's well up on the number 72 debut and first week sales of 3,000 for her first, self-titled album.

# The Official UK

Pos	LAST WEEK	NEW	ARTIST TITLE	Label/Category
1	1	NEW	BEYONCÉ DANGEROUSLY IN LOVE	Columbia/Sony
2	2	NEW	DELTA GOODREM INNOCENT EYES	Epic/Sony
3	3	NEW	THE THRILLS SO MUCH FOR THE CITY	Virgin
4	2	10	EVANESCENCE FALLEN	Epic
5	5	NEW	ASHANTI CHAPTER II	Mercury
6	6	NEW	MORCHEEBA PARTS OF THE PROCESS	Epic
7	7	NEW	ELECTRIC SIX FIRE	Mercury
8	4	2	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	WGN/EMI
9	7	20	50 CENT GET RICH OR DIE TRYIN'	Interscope
10	3	5	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Virgin
11	6	5	CHRISTINA AGUILERA STRIPPED	RCA
12	5	5	S CLUB 7 BEST - THE GREATEST HITS OF	Polygram
13	NEW	13	THE OSMONDS ULTIMATE COLLECTION	Parlophone
14	8	4	RADIOHEAD HAIL TO THE THIEF	Polygram
15	15	9	JUSTIN TIMBERLAKE JUSTIFIED	A&M
16	11	10	SEAN PAUL DUTTY ROCK	Atlantic
17	16	44	AVRIL LAVIGNE LET GO	Arista
18	10	4	ANNE LENNOX BARE	Capitol
19	12	52	RED HOT CHILI PEPPERS BY THE WAY	Columbia
20	11	58	EMINEM THE EMINEM SHOW	Interscope
21	15	5	UB40 LABOUR OF LOVE - VOL 1, II & III	Virgin
22	18	62	NORAH JONES COME AWAY WITH ME	Polygram
23	29	31	BUSTED BUSTED	Mercury
24	NEW	24	AMY STUDD FAST SMILES	Virgin
25	21	2	JIM REEVES GENTLEMAN JIM - DEFINITIVE COLLECTION	RCA
26	15	9	THE DRIFTERS THE DEFINITIVE	Atlantic
27	5	5	METALLICA ST ANGER	Warner
28	10	14	THE WHITE STRIPES ELEPHANT	Mercury
29	25	36	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polygram
30	26	45	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
31	32	32	SHANIA TWAIN UP!	Mercury
32	26	6	NERD IN SEARCH OF	Virgin
33	22	15	LINKIN PARK METEORA	Warner
34	19	14	MIS-TEEQ EYE CANDY	Virgin
35	18	18	WILL YOUNG FROM NOW ON	Sire
36	24	18	R KELLY CHOCOLATE FACTORY	Mercury
37	10	30	THE CORAL THE CORAL	Parlophone
38	6	14	GARETH GATES WHAT MY HEART WANTS TO SAY	Mercury

ARTIST A-Z	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ
ARTIST A-Z	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ
ARTIST A-Z	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ
ARTIST A-Z	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ
ARTIST A-Z	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ	BEYONCÉ



800 INTERNATIONAL DELEGATES  
500 COMPANIES  
100 SPEAKERS  
30 SEMINARS

03

# MUSICWORKS

THE INTERNATIONAL CROSS-MEDIA MUSIC CONVENTION

**:29 OCTOBER – 01 NOVEMBER:**  
THE RADISSON SAS HOTEL GLASGOW, UK



EARLY BIRD DELEGATE REGISTRATIONS, EXHIBITOR INFORMATION AND SEMINAR HIGHLIGHTS ARE NOW ON-LINE AT [www.musicworksUK.com](http://www.musicworksUK.com)

## THE ISSUES

- What is the future for record shops, albums and record companies? Is file sharing the future of the music business? What sort of business will it be?
- Everyone is a publisher these days. If you can exploit music rights, why not own them?
- If piracy is here to stay - then is there a way to live with it?

## THE PARTICIPANTS

- Alan Morris, Executive Vice President, Sharman Networks Ltd (Kazaa)
- Mike Miller, Finance Director, The Sanctuary Group
- Frances Royle, Head of TV, BBH, Director, Leap Music
- Andrew Yeates, Director General, BPI
- Alan Cronin, Anti-Piracy Investigator, MCPS

## THE CONVENTION

MusicWorks, the 2nd International Cross Media Music Convention, is a unique opportunity for the music industry to come together to discuss global issues and explore future developments across associated converging sectors including film, TV, games and new media. 800 delegates are expected to converge on Glasgow for three days of seminars, exhibitions and live music.

Programme highlights include 'The Works' - two day-long themed sessions investigating File Sharing and the Future of Peer-to-Peer and Selective Synchronisation-Music in Advertising, Masterclasses in Music for Games and Films, and seminars in Format Analysis, Music and Television, Piracy and Organised Crime, Music and Media Business Models and Copyright Vs Public Access.

FOR UPDATES AND THE LATEST INFORMATION ON THE MUSICWORKS SEMINAR PROGRAMME VISIT

[www.musicworksUK.com](http://www.musicworksUK.com)

T: +44 (0)141 552 6027  
E: [musicworks@uzevents.com](mailto:musicworks@uzevents.com)

PRODUCED BY

SPONSORED BY WITH SUPPORT FROM

