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Inside: Amy Winehouse Cheeky Girls The Coral Benny Benassi Madonna  
BB Web has Subs?

# MUSICWEEK



**Special issue**  
**Music Week**  
names the 50  
most influential  
people in the UK  
music industry:  
the definitive  
rundown of the  
players whose  
decisions matter  
most. Who made  
the final cut?

See p8



Wozencroft promotes Felgate and Leonard to take on top jobs at EMI and Parlophone

## Capitol does double to fill MD roles

### Labels

by Paul Williams

Capitol Music UK president Keith Wozencroft has turned to two of his longest-serving lieutenants to fill the managing director posts at EMI Records and Parlophone.

Wozencroft, himself elevated from Parlophone managing director last September, is placing Terry Felgate in charge of EMI Records, with Miles Leonard moving up to head Parlophone.

The appointments are a typical move within the walls of EMI, which – as previously illustrated through the elevations of Wozencroft and Recorded Music chairman and CEO Tony Wadsworth to senior positions within the company – tends to promote organically from within rather than poach talent from outside.

"It's a cultural thing within the company," says Wozencroft. "It's very strong. David [Munnis] and Alain [Levy] have continued that and I've always believed in bring-

ing people through. It's very important."

Wozencroft says one of the reasons he moved up to his newly-created role last year was to generate promotional opportunities for others. "I wanted to make sure there was room for people to come up because, with Parlophone especially, there were so many strong people in there I felt we were going to lose people because they had nowhere to go, even though they loved being at Parlophone," he says.

Felgate's promotion to EMI Records managing director comes just under a decade after he joined Parlophone as product manager. He began in his most recent role as Parlophone marketing and creative director in May 1998 and has worked on projects involving a range of artists including Blur, Norah Jones and Radiohead.

The appointment of Leonard as Parlophone managing director follows a series of successes for the Parlophone A&R team where,

since February 2002, he has been director of A&R and head of associated labels. During his tenure it has signed and developed artists such as Coldplay, Gorillaz and Kylie Minogue.

For the past 10 months, Wozencroft has directly overseen the two companies himself, but says the two appointments now free him up to concentrate on specific projects. "I like to really focus on things," he says. "I need to sit and listen to records and think creatively."

### BBC boss backs R1 over UK music

Greg Dyke gives his support to national pop station in latest development in row over its support for UK acts **p3**

### Warner and BMG ready to merge

Majors prepare to make merger announcement within a month as discussions reach advanced stage **p4**

### Seal goes back to basics

Five years after his last studio album, the singer reunites with Trevor Horn and prepares for comeback **p7**



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



19.07.03

Digest

● 'Ten years ago, any "influence" list would have been full with record executives; today, the emerging force is media' - Editorial, p22

## MUSICWEEK

Incorporating lists, A&R, Release, Reviews, News Report, Hit Music, Record Mirror and Yours Report

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

### Sign here

## BMG and Warner head for merger

● **BMG and Warner** are expected to announce plans to merge within the month, p4  
● Former Sony Music chairman and CEO **Tommy Mortola** is returning to the record business with the launch of a new label through Universal. The new company will be called **Casablanca**, after the Seventies label founded by Neil Bogart which was home to stars such as Kiss, Village People and Donna Summer p6

to consolidate its UK and Australian operations with parent company. Brazil placing more than 100 stores under review. Brazil has placed 25 of its 105 UK stores, acquired from Virgin under its Our Price brand two years ago, under review and plans either to close them or convert them to specialist lingerie, footwear or surfwear lines over the next year.  
● **Global sales** of pirate CDs have more than doubled in three years to create a business worth more than \$4.5bn, according to IFPI figures released last Thursday, p6  
● **Music & Media**, the Billboard Group's pan-European music industry magazine, is to be repositioned. Staff at the title, a stalwart of the music business since the Eighties, were informed of the decision last Tuesday. The publication date of the last issue is yet to be finalised.  
● The **European Parliament** has voted in favour of a lower VAT rate for recorded music, p4  
● **KaZaA** owner **Sharman Networks** has vowed to appeal after it lost its bid to counter-sue the RIAA, the National Music Publishers Association and the Motion Picture Association of America for anti-trust violation. Sharman's counter-claim said that the entertainment industries allowed the alleged infringement of their copyrights to continue by refusing to work with the services.

EMI in 1999 and was previously VP of original content development for Universal Studios New Media Group.  
● **Bard** and **BPI** liaison committee co-chair **Richard Wooding** is to press at a joint July 27 meeting for record company action against retailers who breach new-release embargoes.

● **British Music Rights** director general **Frances Lowe** has questioned Ofcom's methods of analysing TV and radio stations' output, p7  
● **Simon Cowell's** role at **BMG** will continue unchanged despite his chancing of a three-year deal with US network Fox for American Idol, says the major's chairman **Tim Bowen**. The deal is expected to keep Cowell in the US for nine months of the year, while he is also working on other TV projects. "He will still be part of BMG in his current role," says Bowen.  
● **MTV Networks International (MTNI)** has put in place a series of management changes. **Alex Ferrari** is promoted to COO for MTNI from his role as CFO at MTVNI. MTVNI Europe president/Chief executive **Dirk Hansen** becomes MTNI creative director; general sales director of advertising sales Europe **Jonathan Patrick** also becomes executive VP of global marketing partnerships; **Alina Voglner** is made MTNI senior VP of human resources for MTNI; **Michael Day** becomes MTNI senior finance VP; **Glennia Patton** becomes MTNI senior VP of marketing and communications; and **Rebecca Baird** is promoted to VP marketing and consumer products.



White: retrospective heading for Top 75

● **Barry White's** (UMTV-issued) *The Barry White Collection* retrospective was yesterday (Sunday) challenging to return to the Top 75 after sales increased five-fold in the week following the singer's death. White passed away aged 58 on July 4 in West Hollywood following a battle against a kidney condition.

● **Paul Zimmerman**, head of music at Amazon.co.uk, is leaving the company at the end of July. Neither Zimmerman nor Amazon would comment on the reasons behind his decision, which becomes effective at the end of this month.  
● **Yool Kenan's** appointment as **BMG UK and Ireland** international marketing and A&R senior vice president has been confirmed by the company's chairman **Tim Bowen**. In his new position, Kenan - who was formerly senior vice president, marketing for **BMG Europe** - takes overall responsibility for the UK, International Exploitation group and International A&R.  
● **PRS** chairman **David Bedford** has accused the UK Government of not being interested in or respecting creative industries, p7

● **Capital Gold** will mark **Capital Radio's 30th birthday** this year with the launch of the **Legends Awards 2003**. The oldest network says the awards will salute the careers of "outstanding artists and key industry figures". Nine awards will be presented at the September 26 event at London's Hilton Metropole Hotel. The winners will be chosen by Capital Gold listeners. *Only Express* readers and *VH1* viewers.  
● **BBC** director general **Greg Dyke** has thrown his weight behind Radio 1 in the row over its support for British music, p3  
● **Commercial radio executives** have hit back at implicit claims it cannot safeguard musical diversity, following proposed changes to the Communications Bill, p3  
● **MP3.com**, the legal online MP3 distributor owned by **Vivendi Universal**, net is closing its European operation on August 8. **MP3.com** has launched across the UK, France, Germany, Italy, Spain and the Netherlands two years ago, building one of the largest fan databases and promoting both signed and unsigned acts through a variety of methods including bespoke e-mail campaigns.  
● **V2003 Festival** is to be broadcast on **ITV** and **ITV2** for the first time this summer as a standalone show. **First Up TV** a company established by former All 4 head of music **Andy Holland**, has won the rights to film the event, which will be broadcast over the August 16 to 17 weekend.



Rice: Warner/Chappell publishing deal

● **Warner/Chappell** last week won the contest to sign up-and-coming singer-songwriter **Danier Rice** to a worldwide deal. Rice's debut album *0* has been given a soft reissue since being signed by **Christina Tattersfield's** **10th Floor Records** prior to a full-on fourth quarter push.  
● **Mobile music company Shazam** has inked a deal with **Universal Music** for its **Songreal** service in the UK. Shazam's **Songreal** service allows consumers to tag a tune they like, then, by dialling 2584, send a 30-second audio clip of the track via SMS with a personalised recorded message to a friend. It follows **Shazam** deals with **Aim** and **Waner**.

● **Advertising agency BBH's** recently-launched music publishing arm **Leap Music** has signed a worldwide administration deal with **Buckle Music**. ● **BMG** has struck a joint venture deal with new label **Phonogenic**. The new label has been set up as primarily a producer/songwriter-focused venture that will feed into **BMG** as an A&R source, as well as giving access to an experienced songwriting team.

● **EMI Recorded Music's** president of digital distribution and development **Jay Samit** has left the company. Sources say the move comes prior to the creation of a new structure for EMI's new media group. **Samit** joined

### People

## EMI digital boss departs in rejig

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### Exposure

## Capital to mark 30th birthday

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### Bottom line

## EMI chief bullish on anti-piracy

● **EMI** executive chairman **Eric Nicoli** told his company's **AGM** last Wednesday that he believes the push against online piracy will start to have an impact within the next 12 months. At the gathering of shareholders at the National Gallery in London, Nicoli said the company's improving release schedule through the rest of the year will see the major achieve results in line with its forecasts.  
● **Sanity Entertainment** is looking



**BMV's** flagship **Oxford Circus** store closed under a weight of one of its most over-subscribed PAs yet last Monday, when The Darkness marked the release of debut album **Permission To Land** with an in-store performance. Around 1500 fans turned out for the event with the first 400 in the queue, which started forming

around lunchtime, being handed wristbands to meet the band afterwards and have their albums signed. Only three weeks after The Darkness's debut, East West offering **Growing On Me** gave the band a Top 20 singles debut, the band were yesterday (Sunday) on course to figure among the top three albums.

Corporation defends commitment to British acts

## BBC boss backs R1 over UK music row

### Radio

by Joanna Jones

BBC director general Greg Dyke has added his voice to the debate over Radio One's support for UK acts insisting that the national station, alongside Radio Two, leads the vanguard in "championing the British music industry".

Asked whether the national station's support for British music would be an issue in the BBC's forthcoming charter renewal, Greg Dyke told *Music Week*, "It is important to support British music and original British artists."

*MW* last week reported concerns among record labels over Radio One's perceived lack of support for British acts, with as few as three domestic artists featuring within a 20-strong A-list in recent weeks. The latest Radio One A-list, published last Thursday, features five records by British acts.

Earlier in a special *Radio One Festival* in Birmingham last Tuesday, Dyke highlighted Radio One's OneMusic initiative for unsigned talent, through which 100 artists have won management and publishing contracts or record deals. Two OneMusic Unsigned acts, Squint from Luton and Stateless from Leeds, were added to the C-list this week.

When asked to respond to the criticisms of Radio One, Dyke handed the baton to station controller Andy Parfitt.

"Around 90% of artists on the Radio One playlist are UK artists," Parfitt told delegates. "We make no apology for featuring international artists - the UK is awash with global music and young people increasingly access it online, on digital radio and through TV."

Parfitt added that OneMusic



Dyke: BBC is 'championing British music'

nurtured UK talent by providing legal and A&R advice to young music makers every day of the year. "This week, 25 plays on Radio One's mainstream output were from those young bands," he says.

Meanwhile, BBC director of radio Jenny Abramsky told *MW* that Radio One was showing its support for UK artists in "more subtle ways" than just through mainstream playlists.

"We are looking at different ways to [support British music] all the time and OneMusic is one of those ways," says Abramsky. "There is no point in playing new music to no listeners and there has to be a balance."

Abramsky says the importance of Radio One's specialist music programmes should not be underestimated, citing John Peel as a "towering influence" on music who went unmentioned in Radio Two's recent Great British Music Debate.

Greg Dyke told delegates that

**Around 30% of artists on the Radio One playlist are UK artists. We make no apology**

Andy Parfitt, Radio One controller

Radio One and Two were of critical importance to the corporation, as important as Radio Three and Four and BBC's 1 and 2, and said the BBC's role was to encourage diversity, drive new markets, discover fresh talent in radio as well as driving awareness of DAB digital.

The director general earlier announced that a new Coventry-based radio station for Coventry and Warwickshire would be added to its BBC local radio portfolio.

Dyke's backing of Radio One came last week as Simon Fuller - named this week as the most influential executive in the UK music industry (see p5) - offered his own words of support for the station.

Talking to *MW*, Fuller said, "When there is a fantastic record made by a British artist, Radio One will support it. They can spot the quality and this has proven over a number of years."

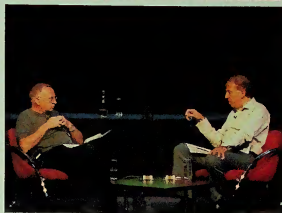
"I certainly have faith in Radio One and their ability to support the best British talent. The onus is on the music industry here to come up with better records than the US and other territories."

Other radio industry figures also stepped into the debate. Mark Findlay, Capital Radio's head of music, says Radio One needs to be more supportive of British music on high rotation, adding that he has expanded the London station's B-list to give acts more chance of developing on air. The list now comprises 10 tracks, instead of five tracks as before.

Findlay says the B-list structure is to be rolled out across the network over the coming weeks.

Xfm managing director Graham Bryce adds, "I am not a fan of quotas, but it should be implicit that Radio One should support British music."

joanna@musicweek.com



Manfred (left), Berner: disappointed with changes to Communications Bill

## Diversity is safe with us insist radio chiefs

Commercial radio executives have hit back over what they perceive are implications that their stations cannot safeguard musical diversity once the Communications Bill becomes law.

Their response follows proposed changes to the Bill, helping to safeguard "localness" in the face of concerns that diversity could be swept away by group mergers or takeovers.

GWV chairman Ralph Bernard says the changes imply that commercial radio cannot be trusted. "It is disappointing that we have to enforce localisation to the point it is felt necessary to put it in the Bill, as it suggests that [commercial radio] cannot be trusted," he says.

"It is like we are a naughty boy who has to be slapped over the head to make radio stations local - but we are doing it anyway," adds Bernard, who says the changes would not have a diverse effect if the interpretation of the rules is reasonable.

The Bill is being a third reading in the House of Lords last Tuesday, following key Government amendments, which

will impel regulators to consider the impact on musical diversity when radio licences change hands or station formats are changed.

Commercial Radio Companies Association chief executive Paul Brown echoed concerns that the rules on local content were heavy-handed. "Clearly local radio is not in the business of not wanting UK music to do well," he says. "We are not in favour of regulation for the sake of it and clearly our business and the music industry's interests are clearly aligned."

Meanwhile, Capital Radio chief executive David Mansfield used the opportunity of last week's Radio Association-organised Radio Festival to scotch suggestions that his group was prime for a takeover by Clear Channel.

He said, "There are some basic differences in approach between a company like Clear Channel and Capital. Clear Channel's Lowry Mays said his business was all about selling hamburgers and Ford's. Well the starting point for Capital is listeners."

joanna@musicweek.com

### THE MUSIC WEEK PLAYLIST



**P DIDDY**  
*Let's Get It III (Bad Boy)*  
Finally getting plays on radio after months of club spins, this is one big step for his group.  
(single, August 18)



**BROADCAST**  
*Haha Sound (Warp)*  
A Founder's box of closely related and seductive songs, from a band which shows no sign of running out of steam.  
(album, August 11)



**FYA CREW**  
*Too Hot (White Label)*  
A collection of UK rags with a strong pop look from these three dancehall teen queens from reggae hotspot, Slough.  
(single, 10c)



**BUSTED**  
*Sleeping With The Light On (Island)*  
Just four singles in and Busted are already Britain's best pop act, by quite some distance.  
(single, August 11)



**LENE**  
*It's Your Duty (Polydor)*  
This track from Aqua, back with something fresh and aiming to be a Euro-Pink (single, September 15)



**ELVISS**  
*Comodose (PP Records)*  
West Londoners update mix their live power with radio-friendly punk rock melodies.  
(single, September 8)



**THE RAVEONETTES**  
*That Great Love (Sanctuary)*  
(Columbia)  
This is the first musical moment to date from the dark Danish duo.  
(single, August 11)



**SPEEDY GENIE**  
*In A Bottle (Innocent)*  
The Londoner's commitment any be cringing, but the public will lap up this clever new king of The Strakes and Christina Aguilera.  
(single, August 25)



**THE FUTUREHEADS**  
*First Day (Domestic Plastic)*  
Andy Gill exercises his production magic across three killer tracks of angular punk rock.  
(single, July 28)



**P'NUT**  
*Sweet As (Cheeky)*  
From studio wallo to arena live act, P'NUT's diverse beats form one cracking debut.  
(album, September 1)



## Music scores VAT victory in Euro vote

The music industry has scored a political and economic breakthrough, with the European Parliament's culture committee last week voting to include music in the list of cultural goods given a lower VAT rating.

The move last Tuesday represents a significant U-turn by the European Commission, which recently rejected a draft proposal to consider products that should be granted a reduced rate of VAT under Annex H of the 6th VAT Directive. This provides for member countries to set a lower level of VAT on certain goods such as books and newspapers.

Recorded music was not listed in that initial proposal, but music lobby groups are hoping that the European Parliament's decision will influence commissioners to rewrite and represent a new draft proposal with an amendment to include music in Annex H.

Previously, commissioners have steered clear of including music in Annex H because it is a form of entertainment and, therefore, not a first necessity good. Also, it is suggested that they would prefer VAT on music to be harmonised across Europe.

However, Impala deputy secretary general Helen Smith says several commissioners are in favour of including music in Annex H and hopes the European Parliament's decision will have an influence on how a second draft proposal on Annex H is framed. A new draft proposal on Annex H may be written as early as this week.

Smith says, "The European Parliament wants music [in Annex H] and that is an elected body. We are obviously going to point out this is the voice of the European people, because lower VAT will benefit consumers. They will pay less and there will be more choice."

"The pressure is on the commissioners to draft a new proposal on Annex H within the next couple of weeks before the EC breaks for summer, a move which would delay the legislation until much later in the year.



Smith: banking on Euro decision

Speculation over announcement grows as link-up negotiations get serious

# EMI and Warner merger talks reach advanced stage

## Companies

by Robert Ashton

Sources within Warner and BMG are indicating that proposals for a merger will be confirmed within weeks.

Widespread speculation that two out of the three majors, BMG, EMI and Warner, would ultimately come together gathered new pace last week as a spokesperson for Warner Music parent, AOL/Time Warner, gave a clear indication that talks have started to get serious between Warner and BMG. She confirmed the existence of a short-term "exclusivity" deal precluding the two groups from talking to other interested parties while their negotiations continue.

And other sources within the two majors indicate that talks are so far advanced that notification of intent to merge could be posted in Brussels within the month. One source close to the two companies says, "Talks are going ahead. It's all heading towards an agreement sometime this summer. People sense we are getting closer and they are right, but we are all trying to do the right thing and getting on with business."

However, analysts remain divided on whether the efforts of BMG's and Warner's respective

bosses, Rolf Schmidt-Holtz and Roger Ames, will win the seal of approval from the European Commission's Directorate-General For Competition (DG Comp). The DG, which has already rebuffed two music mergers involving EMI, still needs to be convinced that any combination of BMG and Warner would not diminish competition, according to Brussels sources.

Analysts say the rationale for a merger between two of the big five has not changed since EMI looked to link up in 2000, first with Warner and then BMG - the ultimate end-game of cost savings. However, the landscape in the music industry and at Brussels has changed significantly since then, which may have given Warner and BMG some success.

The problems within the music business are well documented, centring on a decline in profits, increases in piracy and the industry's slouch in migrating to a digital delivery model.

The EC itself has also seen changes; the merger task force,

**Talks are going ahead. It is all heading towards an agreement sometime this summer**  
BMG/Warner source



Ames: deep in talks

which ruled on the two failed EMI attempts to combine, has been folded into DG Comp. A Brussels lobbyist says that, because of this, the merger task force may lose some of its power. "Whenever Monti has a problem with a merger, he asks for either a structural or behavioural change," he adds.

In their favour, BMG and Warner are both smaller than EMI in Europe, claiming shares estimated at 10.0% and 11.9% respectively in 2002. Planners suggest Warner is also planning to offload its Warner/Chappell publishing arm, with potential buyers including rival music companies, other media groups and even an internal management team.

The EC is expected to squeeze promises that AOL will not push Warner and BMG catalogue on to its media platforms at the expense of

other companies.

One city media analyst adds that DG Comp may now conclude that the pair have been as weakened that their merger, with conditions, will not adversely affect the rest of the business. "It is difficult to predict either way," the analyst adds. "But if it does, EMI will be a lost soul who misses out again."

The Simpkins Partnership's Stephen Hornsby, who advised Zomba during EMI's failed merger attempts, also believes a merger is not as problematic as the EMI deals, because "BMG is not so strong in publishing".

He also suggests that promising the independents access to the "AOL dominated internet" could be dealt with by undertakings.

However, Impala, which played a crucial role in gathering evidence to block the EMI merger proposals, believes BMG and Warner face a tough ride. Deputy secretary general Helen Smith says a recent meeting with head of the DG Comp media unit Herbert Ungeler and DG Comp chief Philip Lowe gave her the impression that Brussels remains committed to the principle that "five majors is OK, four is not". She adds, "The changing market has not changed any of our views on four-meetings feeling comfortable."

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## AMY WINEHOUSE

Londoner Amy Winehouse is poised to follow a similar career path to Ms Dynamite, albeit with a very different take on British urban music.

The 19-year-old musician mixes elements of jazz, hip hop, soul and reggae into her brand of R&B, all of which carries a gritty and early feel.

Managed by Nick Goodwyn and Nick Chernanski of 19 Management, Winehouse has secured a publishing deal with EMI Music and a record deal with Island.

"She has an amazing range of CAST LIST: Label: Island. Publisher: Guy Moot. EMI Music. Management: 19. Press: Steve O'Neill. Island.

## SNAP SHOT





Windswept Music

would like to congratulate it's writer

Beyoncé Knowles



on her No.1 Album 'Dangerously In Love'  
and No.1 Single 'Crazy In Love'



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Donna Summer: one of Casablanca's most successful artists

Rebirth of Casablanca shows value of famous brands to the industry

## Classic labels resurrected

by Paul Williams

When Tommy Mottola announced last week that he was re-activating the Casablanca Records moniker as part of a newly-signed deal with Universal, he was falling in line with a new fashion in the record business.

The rebirth of the Casablanca imprint, whose notorious history includes hits from Kiss, Donna Summer and Village People, came after Mercury last month revived Fontana and Vertigo. EMI's moves to breathe new life into Liberty and Manhattan, and BMG's dusting off the Bell name.

And yesterday (Sunday) The Darkness were expected to debut in the top three of the albums chart with their debut *Persuasion To Land*, having become the first signings to an Atlantic UK imprint resurrected by new East West managing director Korda Marshall.

Marshall believes the revival of such famous label imprints shows an industry that has "woken up to the value of the brand." "It's easier for me signing up established acts trying to sign them and ringing up media I don't know if I say 'It's Korda from Atlantic,'" he notes.

Mercury Records co-managing director Greg Castelli says the decision to dust off the Fontana and Vertigo imprints followed a look at the company's operations.

"It became clear we're not a genre-specific record company and we don't need to be a genre-specific company. But when we're signing artists as diverse as Dariusz to The Raptones to Manlight and Lisa Scott-Lee, it's clear some artists fit in the same pot as others and some in a different pot," he says.

For Fontana, it is a third coming; in the Sixties, the imprint was home to Manfred Mann and the Spencer Davis Group, before being

revived in the Eighties for acts such as James and Tears For Fears.

Looking to the past for a label name can be a financially prudent move, according to Manhattan Records co-vice president/general manager Ian Ralchini, whose company first signing Morch Jones has this year's biggest-selling album this with *Come Away With Me*. "It's very costly to copyright and protect the patent of a name," he says, adding, "From a commercial stand point the name Manhattan was registered and it had a history."

For Ralchini and his partner and former Atlantic colleague, legendary producer Arif Mardin, the Manhattan label name, which in its first incarnation was associated with a roster including Natalie Cole and Bobby McFerrin, seemed the ideal moniker for their plan for a "New York night-time label."

And, to complete the circle, the label has just signed Richard Marx, the first signing to the original Manhattan.

While a classic label name remains a great selling point to artists and the media, some believe their value to the public as a whole has diminished; the days of collecting records on a certain label, such as Stax or Factory, appear long gone.

Brian Southall, Warner Music Europe's corporate communications vice president, who is currently updating his A-Z Of Record Labels book, says, "There were lots of labels that had a personal magic when I was a kid, such as Chess and Monument," he says. "They were all identified with a particular music style, but that's now changed."

However, at record companies, where there is now an increased emphasis on branding, their value is more important than ever. paulwilliams@musicweek.com

Global sales of pirate CDs top 1bn for the first time

## IFPI to take on the world's 10 hot spots

### International

by Martin Talbot

The international music industry has unveiled a new strategy in its ongoing battle against the growing scourge of commercial piracy, targeting its efforts in 10 of the world's hotspots.

The announcement came last Thursday, as the IFPI announced figures showing piracy to hit its worst level on record. Global sales of pirate CDs topped 1bn for the first time in 2002 (up 14% on the previous year), taking the value of the global market to \$4.6B (up 7%).

The figures underline a pirate CD market which has more than doubled in the past three years, replacing the commercial pirate cassette business, which declined by more than 20% last year to leave piracy across all units down by 3%.

The IFPI unveiled its list of markets at a media conference last Thursday, vowing to up the ante in terms of investigation and enforcement, while also putting increased pressure on governments to act.

The Top 10 markets, which include four in Europe - Poland, Russia, Ukraine and Spain - will be the subject of concerted action over the coming year, says IFPI chairman and CEO Jay Berman.



In order to work effectively against pirates, we need to have government participation

Jay Berman, IFPI

Berman outlined a three-point strategy, centring on better laws to protect music, the regulation of plants using optical disc regulations and the imposition of severe penalties against those found guilty of commercial piracy activity.

Berman stressed the importance of government support. "We as an industry spend an enormous amount of our resources and manpower in dealing with piracy worldwide," he said. But in order to work effectively against pirates, we need to have government participation and co-operation.

Berman highlighted the importance of creating national optical disc licensing schemes for

Total units: 1800m, down 3%  
Total value: \$46bn  
up 7%

IFPI target markets: Brazil, China, Mexico, Paraguay, Poland, Russia, Spain, Taiwan, Thailand, Ukraine.

### SNAP SHOT



### CHEEKY GIRLS

Gravitate TV has started filming a documentary on Mobbly Records' *The Cheeky Girls* for ITV, as part of the TV pilot for their debut album *Playtime*, which is released on August 13. The hour-long *Being The Cheeky Girls* programme will go out in September, after appearances on *Big Brother*, the *Saturday Show*, *SMTV* and *GMTV*. "The Cheeky Girls are viewed as a bit of a joke, but the kids love them," says Mobbly's managing director Mike Hall, whose company has timed the album's release to coincide with the school holidays. "It is aimed at kids from three or four years up to 12," he says. *Playtime* will be preceded by a single, *Hooley Hooley* (It's A Cheeky Holiday), on August 4.

CAST LIST: Label Mobbly/Teletar. Product manager Dave Mariner. *Hooley Hooley* Radio 2. *It's A Cheeky Holiday* Radio 2. *Playtime* (with Lisa Maffei) Virgin. Press: Shelley Barwell, Spirit Media.

Fuller has had a profound impact during the past 18 months' - MW50, p9

✂

Talent

CAST LIST  
Label: WEA  
Publisher: Perfect Songs  
Manager: Irving Azoff  
Radio: Peter Black, The Partnership

TV: Sarah Adams, The Partnership  
Press: Andy Preiner, WEA

## 'Show us respect' says PRS chairman

PRS chairman David Bedford has laid into the UK Government over what he says is its 'lack of interest in or respect' for the creative community.

Speaking at his organisation's AGM last Thursday, Bedford highlighted last September's Cisc conference held in London, to which Prime Minister Tony Blair turned down an invitation and Culture Minister Tessa Jowell cancelled at the 11th hour.

By contrast, Bedford noted that the then US president Bill Clinton hosted a reception on the White House lawn for the 1994 Washington congress, while French president Jacques Chirac met delegates when the event was held in France four years later.

Bedford said he has written to new Arts Minister Estelle Morris congratulating her on her return to Government and that he has been encouraged by ministers' decisions to adopt 'crucial amendments' to the Communications Bill.

But he added, 'I'm afraid we

have a constant challenge to persuade the Government of the need for their total support for copyright and a better understanding of creative culture as a whole.'

PRS chief executive John Hutchinson used the AGM at London's Radisson SAS Portman Hotel to highlight international income as a 'star performer' during 2002, with a near 11% annual rise to £60m. He said it provided further evidence that British music is as popular as it has ever been abroad.

'It is a message we need to communicate to the doomsayers, who keep predicting the demise of the British music industry when what they are really talking about are the problems facing the recorded music industry,' he added.

The US was the top territory earner for PRS overseas, with an income increase last year helped partially by cable settlement deals with HBO and Viacom.

Meanwhile, Mute Song's Andrew King topped a vote in a seven-candidate election to fill three publisher director places on the PRS board. Chrysalis Music's Cathine Bell attracted the second-most votes, while Heathens Music's Andrew Heath who, like King was re-standing for election, finished third.

There were only three candidates for three vacant writer-director places; these were filled by media composer Nigel Eastham Powell, songwriter Mick Leeson and composer John McLeod.



Bedford: faces constant challenge

## BMR targets Ofcom as key battle ground

British Music Rights is heading for a battle with Ofcom over how the new media regulator plans to monitor TV and radio stations' output.

BMR's outgoing director general Frances Lowe used her keynote speech at last Thursday's PRS AGM to question why Ofcom's creative board, which is charged with examining output, will not have a place for a creative specialist.

'So, how do they expect to analyse what makes up the content on radio and TV?' asked Lowe. She further identified the BBC Charter Renewal as a key issue for BMR going forward, with the organisation this October planning a seminar to debate the topic.

Its importance was echoed by PRS chief executive John Hutchinson, who said the industry

should be apprehensive about any possible changes to how the BBC works.

'The BBC gets lots of kicks, but overall it is a very important sponsor, owner and developer of music,' he said. 'It keeps many of our members in employment and we must be very careful before we try to work Centre's lead of legal affairs and will start at BMR on September 15.

Lowe's successor was unveiled last week as advertising agency Young and Rubicam's UK and Europe chief legal counsel Kate Fulton. Fulton was previously the ITV Network Centre's head of legal affairs and will start at BMR on September 15.

Lowe will leave BMR at the end of August after five years, to take a one-year diploma in modern and contemporary art. 'I enjoy the work,' she said. 'But it's time for something different.'



## Star reunited in the studio with producer Trevor Horn Seal's new release goes back to basics

by James Roberts  
In 1998, Seal landed one of the biggest recording deals of recent times, then said to be worth in the region of \$65m.

The worldwide deal with Warner Bros was expected to propel the singer, who first emerged as the voice of Adamski's acid house classic *Killer* in 1990, into the superleague of global stars.

But the first album under that deal - Seal's third titled *Human Being*, released in 1998 - did not live up to the commercial expectations set by the huge sales of his two previous best-selling albums.

The singer's 1991 eponymous debut sold more than 3m copies worldwide, but its 1994 follow-up - also titled *Seal* - raised the game considerably, selling more than 4m copies in the US alone, driven by the worldwide hit *Kiss From A Rose*, which was featured in 1995's *Batman Forever* movie.

He was an international star on the scale of Robbie Williams today. Now, five years on from the release of *Human Being*, Seal is preparing for the release of his fourth studio album, *Seal IV*, in September. Despite the obvious pressure to deliver a hit album, Seal says the new album has been his most pleasurable recording experience to date.

'Commercial success is not of primary importance with this album,' he says. 'My sense of worth comes from making music that makes people feel connected.'

One connection Seal, who is managed by Irving Azoff, made last year was as the vocalist on Jakatta's hit *My Vision*, a huge sales and airplay hit across Europe.

'I think it was a tonic for him getting a hit with the *Jakarta thing*,' says Trevor Horn, who has been reunited with Seal to produce the new album. Horn produced all of the artist's previous hits, including *Crazy* and *Kiss From A Rose*. 'But we didn't go into the recording of this album with a big plan. The idea was to make an album with no bad songs on it.'

Since the pair last worked together, Horn has clocked up a number of international hits, his most recent being courtesy of Russian faux-lesbian duo t.A.T.U. 'It shows the depth of a truly great producer,' says Seal. 'He can pro-

**My sense of worth comes from making music that makes people feel connected**  
Seal

duce a soul record, the next day a t.A.T.U. record and Belle & Sebastian after that, which he has also just done.'

Although Horn had worked on a handful of tracks for *Human Being*, the new album is the first time they have worked on a project completely since 1994. Seal wrote around 70 new songs in the run up to recording *IV*, which Horn helped narrow down to the 12 that have made the final cut. 'The emphasis is on the song and the vocal quality on this album,' says Seal, who appears to have a unique working chemistry with his producer, he says he would be 'hard pushed' to find another such source of inspiration.

'I think he is my biggest fan and that he really gets turned on by my singing,' Seal says.

IV sees Seal and Horn getting back to basics with what they do best. 'With an almost underproduced feel - given the dynamic - it is about letting the songs do the talking.'

The whole recording process has given me a tremendous sense of achievement,' says Seal. 'But really the most important thing is that it connects with people, everything else will follow.'

james@musicweek.com  
Cast list see above



# Fight for market share has been closest in years as albums grow while singles continue slide

## Sony tops singles and albums share

### Market shares

by Paul Williams

First the good news: the once, almost weekly turnover of the UK's biggest-selling single is now just a distant memory, with quarter two's top three all spending four weeks at the top.

But the figures behind the hits make somewhat less comfortable reading, with just one single across the entire three months - R Kelly's Jive-issued Ignition (remix) - managing to sell more than 200,000 copies. It was so far ahead of the competition that it outsold the quarter's runner-up, Make Love by Room 5 featuring Oliver Cheatham (Positive), by more than two copies to one.

Meanwhile, the quarter's 10th most popular single, Buste'd's You

Said No (Island), only just managed to break the 100,000 barrier, a huge drop from the equivalent period in 1999, when Westlife's Swear It Again had to sell 334,518 copies to achieve the same status. All that Buste'd's sales would have achieved then was 44th place.

But, while the quarter's top-selling single was so far ahead of the competition, within the record company market shares it could hardly be closer. The tightest battle for the victory since the opening of 2000 had Sony overcoming quarter one's champ Polydor to record its first singles victory since the previous Epic, Sony and S2 operations were combined.

Sony's unbeatable 12.2% share here, helped by the chart-topping Evanesence's Bring Me To Life (third of the quarter) and Big Brovaz's Favourite Things (fifth),

was coupled with a second successive victory on albums. Its 11.5% victory, slightly up on the last quarter, was also led by Evanesence, whose Fallen ranked eighth of the period.

Polydor was hit by declines on both singles and albums, with its 11.2% singles share its lowest in the sector since the second quarter of 2000. But that was still enough to take second place, as its 50 Cent release In Da Club finished fourth of the quarter and S Club's swansong Say Goodbye/Love Ain't Gonna Wait For 11th.

Across on albums, Polydor was out of the top three for the first time since 1998, having to settle for fourth place on 6.9% behind Sony, RCA-Arista and Parlophone.

There were declines on singles and albums, too, for RCA-Arista, which suffered its heaviest drop on singles, where its share fell quarter-on-quarter from 14.1% to 8.3% to leave it in fourth place.

In contrast, fellow BMG company Jive pulled off the biggest gain within the Top 10 companies by leaping from 10th to fifth place. R Kelly's Ignition was its main contributor, but Justin Timberlake's Rock Your Body also helped, finishing as the 14th biggest single of the quarter.

After the void that was the quarter one's albums release schedule, a crop of some of the UK's biggest albums acts came to

TOP INDIE COMPANIES  
SINGLES  
Telstar 17.7%  
MCA 16.4%  
XL 6.4%  
Etel 4.5%  
Better The Devil 4.1%

TOP INDIE COMPANIES  
ALBUMS  
MCA 9.3%  
Telstar 9.3%  
XL 8.6%  
V2 6.5%  
Sanctuary 4.6%

Share of independent market Source: OCC



R Kelly: way ahead of the field



Evanesence: a boost to Sony

Coldplay were one of only three UK acts figuring among the quarter's Top 10, with Universal act Buste'd (fourth of the quarter with Buste'd) and V2's Stereophonics (10th with You Gotta Go There To Come Back in 10th). The others: Jive act Justin Timberlake's Justified, which was the quarter's top artist album, but was outsold by the compilation Now! 54, which helped EMI Virgin to enter the Top 10 companies in seventh place.

Despite gains for EMI Virgin and Parlophone, EMI's overall corporate albums share slipped slightly over the quarter, even though it held onto runner-up spot behind Universal with 19.2%. Universal, too, was in decline, its market-leading share slipping on albums from 26.2% to 23.0% as Warner strengthened its position in third place with 14.2% and Sony (12.2%) and BMG (9.8%) retained fourth and fifth places respectively.

Universal again led on singles, despite a drop in share from 32.8% to 26.5%, after its companies Polydor, Mercury and Island all suffered declines, while singles runner-up BMG (16.4%) also dropped back. But there were gains for Sony (on 13.8%), EMI (12.4%) and Warner (8.9%).

Ministry of Sound just nudged ahead of Telstar to finish top corporate indie with 4.0% after a run that included the quarter's fifth biggest hit, Tomnavail's Loudness. Craig David featuring Sing'N Rise & Fall was the main contributor to Telstar's 3.9% share. MoS also led on albums with 3.5% of the overall market, 1.5 points ahead of runner-up the Beggars Group, which was responsible for the period's third biggest album, the XL-issued Elephant by White Stripes.

In distribution, Ten retained its albums distribution crown after extending its lead over Universal by 7.9 percentage points to take 29.9% of the market. It also grabbed the single title for the first time in a year with 26.8%, setting up a fierce battle for supremacy during the year's remaining six months with Universal.

Uncertainty hangs over the record company singles and albums crowns for the year, with no company dominating as RCA-Arista did last year on singles and Polydor on albums. A handful of companies are in with a shot for either crown, but not least Sony, whose new single-entire set-up has placed it among the favorites.

But, within the singles market at least, the main question will be how ever-declining sales can be turned round. There can be no complacency either on albums where, despite still-rising sales, discounting remains rife.

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### Q2's Top 10 singles

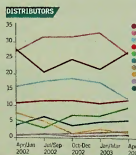
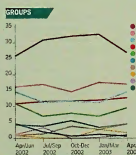
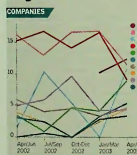
- 1 R Kelly Ignition (Remix) (Jive)
- 2 Room 5 feat. Oliver Cheatham Make Love (Epic/Wind-Up)
- 3 Evanesence Bring Me To Life (Epic/Wind-Up)
- 4 50 Cent In Da Club (AfterScope)
- 5 Big Brovaz Favourite Things (Epic)
- 6 Tomnavail Loudness (Sanctuary)
- 7 Busta Rhymes and Marla Carey I Know What You Want (J)
- 8 Craig David feat. Sing'N Rise & Fall (Mercury)
- 9 Junior Senior Move Your Feet (Mercury)
- 10 Buste'd You Said No (Universal)

### Q2's Top 10 albums

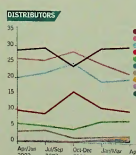
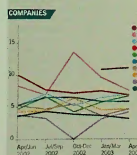
- 1 Various Artists Now That's What I Call Music 54 (EMI Virgin/JMTV)
- 2 Justin Timberlake Justified (Jive)
- 3 White Stripes Elephant (XL Records)
- 4 Buste'd Buste'd (Universal)
- 5 Norah Jones Come Away With Me (Parlophone)
- 6 Christina Aguilera Stripped (RCA)
- 7 Coldplay A Rush Of Blood To The Head (Parlophone)
- 8 Evanesence Fallen (Epic/Wind-Up)
- 9 Avril Lavigne Let Go (Arista)
- 10 Stereophonics You Gotta Go There To Come Back (V2)

Source: OCC/ICL/EMI/SONY/UNIVERSAL

### Singles



### Albums



Source: OCC/ICL/EMI/SONY/UNIVERSAL

MUSICWEEK

50

**Simon Fuller****Founder, 19 Group**

Manager who pioneered a new business model and inflicted Pop Idol on the world

Whether you regard Simon Fuller as one of the smartest men in UK music or as a cynical purveyor of manufactured dross, it is hard not to have an opinion. What is undisputed is that Fuller's Pop Idol has had a profound impact on the international music business during the past 18 months – both by creating a format whose spin-off revenues have topped £115m, and even by prompting a consumer reaction against manufactured pop. Fuller has consistently delivered on his vision of using music to drive broader media properties with new revenue streams, first with the Spice Girls, then S Club 7 and now Pop Idol. That success has given him access to international media platforms and brands that other music executives can only dream of – all of which he is trying to tie into his ambitious I Love Music project. Last month 19 made US chart history by holding the top two slots on the Hot 100 singles chart, while also having three albums in the Top 20. Now the group is gearing up for the release of up to 20 albums over the next 12 months by artists as diverse as Rachel Stevens (ex-S Club), Will Young and Amy Winehouse. As the global record industry seeks a new way of shoring up its revenues, the breadth of Fuller's 19 Group – whose activities span artist management, records, music publishing and production, not to mention TV – means that the company is perfectly positioned to benefit from changes underway in the consumption of music.

**2. Lucian Grainge****Chairman and CEO, Universal Music UK & Ireland**

Hands-on in every facet of the biggest record company and Brits boss to boot

Lucian Grainge's larger-than-life presence dominates every area of the UK's largest record company. Having inherited the market-leading position from his predecessor John Kennedy, Grainge has proceeded to stamp his mark on every division, building new management teams at each of his frontline labels while also remaining hands-on to a degree which is unmatched by any of his contemporaries at the other majors. His aggressively ambitious attitude towards his business pitches each of the five commercial divisions under his control – Polydor, Island, Mercury, Classics & Jazz and Commercial – in direct competition with one another. A deal-maker *par excellence*, Grainge has also developed close ties with international colleagues such as Island Def Jam US CEO Lyor Cohen. At home, he derives further influence from the fact that he has just become co-chairman of the Brits committee.

Power is a job title, a work force, a big chequebook or a share price, but influence is a far more subjective quality. Here we list for the first time the people who we believe exert the most influence over the direction of the UK music industry on a day-to-day basis. Their decisions count; what they do affects others right across the business. You may not agree with all our choices, but that's the beauty of lists. Kick our ass, to paraphrase one of the best-known A&R men of our times. Tell us what you think. E-mail [mw50@musicweek.com](mailto:mw50@musicweek.com)

# The most influential people in UK music



1



2

Fuller:  
access to  
international  
media  
platforms  
and brands

Grainge:  
hands-on to  
a degree  
unmatched  
by any of his  
peers at the  
other majors

### 3. Tony Wadsworth

Chairman and CEO, EMI Recorded Music UK & Ireland

The architect behind Britain's most-admired major record company

Even though Wadsworth relinquished his role as Brits chairman in the spring, he remains the chairman of other major executives to be. His company is the epitome of the good, old-fashioned value of long-term artist development – and it is British-owned to boot. Since adding responsibility for Virgin in spring last year, he has built on an empire which already included the label home of the UK's biggest pop star, Robbie Williams, the UK's most successful dance label, Positiva, and arguably the most-admired label in the business, Parlophone. That record alone means Wadsworth is a key influence.

### 4. Andy Taylor/Rod Smallwood

Chief executive/chairman, Sanctuary Group  
The music industry's wealthiest poor relations

The influence of the Sanctuary business model among aspiring independents cannot yet be quantified, not least because its hyperactive growth in recent years doesn't leave much room for would-be imitators to grow into. Taylor, the financial brain, and Smallwood, the creative mastermind, have built a £120m-a-year empire out of escapes from major labels – Morrissey, Spiritualized and Steve Winwood are among recent signings – as well as assorted joint ventures and a bulging portfolio of catalogue, management, publishing and studio interests.

**GLOSE**  
CONTENDERS  
Lisa Anderson, The Bits  
Philippe Accell, Virgin/Sire  
Colin Barlow, Polydor  
Evan Berg, UMG

**Ashley Bird,** Konyak  
**Mark Cooper,** BBC  
**Paul Cowley,** TV  
**Paul Conolly,** Universal Music  
**Rob Holden,** IHT  
**Phil Holland,** Publishing  
**Paul Carron,** BMG  
**Music Publishing**

**Brace Edge,** Chris  
**Hafford,** Courtney  
**Management**  
**Gary Farrow,** Sony  
**Music**  
**Steve Jenkins,** Zomba  
**Jeremy Marsh,** Universal Classics  
**& Jazz**

**Paul Jackson,** Virgin Radio  
**Peter Jamison,** BPI  
**Steve Jenkins,** Zomba  
**Jeremy Marsh,** Telstar  
**Richard Manners**

**Warner/Chappell**  
**Steve Mason,** Music  
**Mark McGuinness,** Principle  
**Manuscript**  
**Nick Phillips,** Warner Music UK  
**Keith Pringle**

**Capital Group**  
**Rob Stringer,** Sony  
**Marcus**  
**Jo Wallace,** Chant  
**Alison Weisman,** A&R  
**Nick Worthington,** 679 Recordings



### 5. Steve Gallat

Product director, HMV

The man the music specialists once loved to hate is now one of their own

This very magazine once described Steve Gallat as the most dangerous man in the music industry. That was back in the days when, as Asda's chief music man, he successfully set about establishing the supermarket as a serious music player through discounting. His "most dangerous" tag has now long lapsed, but what does remain from his Asda days is a reputation as an achiever. He is now back at HMV after four years at Universal, working with new chief Steve Knott.

### 6. Simon Cowell

Managing director, S Records

The UK's richest A&R executive and TV's Mr Nasty  
Ask the ordinary man on the street to name a

music industry executive and at least nine out of 10 would name Simon Cowell. Ask a teenage girl to name her favourite artist and a similar proportion will name one of his acts over the years – Westlife, Gareth Gates, 5ive, Will Young. His decision to sell his S Records label for £25m to BMG in June has made him the richest A&R executive in the UK industry and given him increased freedom to pursue his TV interests. Cowell's answer to suggestions that his own high profile has resulted in him neglecting his A&R is simple – Pop Idol is the new A&R. It is a queasy prospect, but the 40m Pop Idol records sold worldwide appear to justify that attitude.

### 7. Richard Russell

Managing director, XL Recordings

The indie that outpaces its major rivals

No label has reflected and fuelled the shifting musical underground so deftly as Richard Russell's XL Recordings. Nick Halkes, Martin Mills, Nick Worthington and others have played a significant part in the development of the label which boasts the proud British A&R record of recent times, but it is Russell who has held the reins as XL has grown organically from its rare roots without ever losing step with the times. Even the Prodigy's lengthy hiatus has not tainted XL's record, as Badly Drawn Boy, Basement Jaxx, The White Stripes, The Avanchions and Lemon Jelly have all moved to fill the gap. Russell is one of only a tiny handful of contemporary labels which do justice to the great independent tradition.

## Rest of the pack

### 11. Bono

Artist

It could probably be said that judges' favourite Bono has more influence where it counts than the rest of this list put together. His profile gives his humanitarian work enormous value, but he spends relatively little of his time attempting to steer the course of the UK music industry, so in this context he finds himself at a still respectable 11.

### 12. Colin Martin

Executive producer, music, Radio Two

From musical associate of Johnny Hallyday and props manager for Dr Who to one of Britain's most influential music programmers, Martin's progress has been as remarkable as the station whose daring and open-minded playlist he supervises. It really can break artists too – just ask Norah Jones.

### 13. Simon Wright

CEO, Virgin Entertainment Group

No-one can question Simon

Wright's ability to fight his corner. He faced the wrath of the majors in 2000 when Virgin withheld its payments and is now one of the most passionate advocates of the singles market, having also guided the group through the Our Price sell-off. Between all that he leads the entertainment retail community as Bard chairman.

### 14. Charles Grimsdale

Chief executive, O2D2

As the UK's legitimate online music market begins to come to life in 2003, the company at the heart of it all is Charles Grimsdale's O2D2. The online distributor boasts deals with all five majors and powers dozens of download services. Peter Gabriel may be O2D2's trump card, but it is Grimsdale who plays the hand.

### 15. Michael Rapino

CEO, Clear Channel Entertainment European Music Group

Clear Channel's rapid Stateside expansion was built in part on the back of radio deregulation. The company is poised to make

its full force felt in the UK commercial radio landscape in the wake of the communications bill, with 35-year-old Canadian Michael Rapino the man at the helm of its (currently) live-focused European operation.

### 16. Peter Reichardt

Chairman/CEO, EMI Music Publishing

Reichardt's companies have topped the publishing market shares for 11 of the past 12 years. His skill is in building and sustaining what many regard as the best publishing team in the business, having created an environment where executives such as head of A&R Guy Moot and general manager Sally Peryman can flourish.

### 17. Hugh Goldsmith

Managing director, Innocent

At RCA and then Innocent, Goldsmith's mix of A&R and marketing vision has steered the careers of a decade of UK pop stars, from Take That to Billie Piper and Blue. In five years, Innocent has become the only serious developer of British pop besides Cowell and Fuller. With his current EMI contract set to expire at the end of 2003, Goldsmith could be

branching out into exciting new ventures in 2004.

### 18. Chris Cowey

Executive producer, Top Of The Pops

Since taking over in 1997, the opinionated Georgie has overhauled Top Of The Pops by trying to restore a sense of excitement to the UK's longest-running music TV programme. While the flagship Friday night broadcast has lost some of its power, Cowey has developed the TOTP brand by launching a Saturday morning show, an awards show and international offshoots.

### 19. Vince Power

CEO, Mean Fiddler Group

Having shed his bars, restaurants and radio station and pulled the 2003 Fleadh, Mean Fiddler's softly-spoken-yet-plain-talking chief executive is focusing on festivals, international touring and live venues. With a triumphant Glastonbury festival in the bag, anticipated highest-ever ticket sales for the Carling Weekend and a new shareholding in Spain's Doctor Festival, Mean Fiddler remains a potent force in the live sector.

### 20. David Enthoven/Tim Clark

Managing directors, IE Music  
IE Music Group's Enthoven and Clark are not always the most popular managers around – the Robbie Williams label beauty parade is an example of why – but the heavyweight Robbie/EMI deal, which sees the artist share income from his non-recording interests in return for improved royalties and eventual reversion of rights guarantees their place on the list.

### 21. Geoff Travis

Manager, head of A&R, Rough Trade Records

Rough Trade's strokes are between albums, Pulp have put themselves on indefinite hold and Travis's other key management client Beth Orton has not made the forward leaps many had predicted. But with Rough Trade scions Morrissey and the Smiths enjoying a rehabilitation and DIY post-punk informing the music of countless buzz acts, Travis's influence still puts most other British A&R men in the shade.

### 22. Phil Mount

Head of music, Blaze Television

With extensive production experience on shows such as TFI Friday, MTV's Most Wanted





**MW50 SECTOR  
BREAKDOWN**  
Music: 16  
Labels: 7  
Management: 7  
Retail: 6  
Publishers: 3

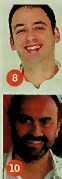
Live: 3  
PR: 2  
Business Affairs: 2  
Artists: 1  
Online: 1  
Advertising: 1



## 8. Alex Jones-Donnelly

**Editor music policy, Radio One**  
The man in charge of music at the nation's established pop station

Say what you like about Radio One, the fact remains that it is still the single most influential pop station in the country. And that makes the man who oversees its playlist policy hugely important when it comes to exposing new music. Since Jones-Donnelly took over from Jeff Smith just three years ago, the station has overhauled its daytime output. Critics point out that the station's declining listening figures are weakening its importance in the face of some of its commercial rivals, yet the Thursday morning publication of Radio One's playlist is still the moment most keenly awaited by most pluggers.



## 9. Steve Garton

**Entertainment category director, Tesco**  
The man who sets the music strategy for the UK's biggest supermarket

In five short years, Tesco has transformed itself from an entertainment nobody into the biggest music supermarket there is. It is a combination of its sheer size – anecdotal reports indicate that the chain accounts for 20% of all chart sales right now, compared to just 4% in 1998 – and its current, consistent, cut-price strategy which puts Garton in the list. As entertainment category director, Garton is the man who led the chain's aggressive efforts to compete head-on with the sub-£10 pricing strategy of rival Sainsbury last autumn. Tesco's VAT-free price of

# Media makes its mark on the MW50

Like it or not, media is the message of the first-ever *Music Week* 50. Blame the record labels, blame the listless consumers, blame the advertisers or the moves towards globalisation which have touched virtually every industry in the world but, as in the US, consolidated groups of radio, television and online interests have made themselves the story in today's mainstream UK music industry.

A list which attempted to evaluate the influence of overseas executives and media magnates on our market would have introduced a dramatically different cast of characters, but in many respects, the picture would have been the same: there is nothing that any one music

company can do to reverse the way music is now consumed.

The people who can make their influence felt are those who control or embrace the new models. Simon Fuller inspires mixed reactions from committed music fans, but in troubled times, his 19 stable has defied every hint of recession by forging powerful cross-media alliances and taking music to where the consumers are.

As for the record companies themselves, the list incorporates nine representatives – six majors and three indies – from simply the biggest to the very best. Music-focused executives such as Richard Russell, Geoff Travis and Keith Wozencroft are the beating heart of the music industry.

But, increasingly, it is in the wider world that the business takes place and the presence of 16 media figures in our list is a reflection of that. So is the presence of supermarket executives such as Tesco's Steve Garton, Asda's Becky Oram and Woolworths' Richard Izard, who put CDs in the line of sight of grocery shoppers, and B&H's John Hegarty, who places music in vast, global advertising platforms no record company could afford.

Many within the business might like to see artists and credible music companies wielding influence over corporate titans. That's not the way it is, but 2004 is another year – and empires can come down as well as up.

£9.97 has been omnipresent in the supermarket's racks since Christmas, doing more than anything else to establish the "less-than-a-tenner" approach to UK music retailing.

## 10. Keith Wozencroft

**Chairman, Capitol Records UK**  
The most respected A&R man in the UK business?

Since starting out as an A&R executive for Parlophone more than a decade ago, Wozencroft has built arguably the best record of any A&R

man in the business in recent times. Coldplay, Radiohead, Beverley Knight and Gorillaz have all been nurtured under Wozencroft's tutelage, as he has progressed from being the architect behind Parlophone's A&R strategy into the label's managing director, before last year being handed responsibility to reconstruct EMI-Chrysalis (now EMI) as overall chairman of Capitol Records UK. And, despite his current position, he remains in touch with his A&R roots as co-owner of Regal, his joint venture label with EMI, to which Athlete are signed.

ed and Party in the Park, Mount has helped to inject new energy into CD-UK as co-producer of the show. Although the BBC is mounting a stronger Saturday morning challenge, CD-UK remains dominant and under Mount is developing its reputation for promoting new artists as well as playing hits.

## 23. Peter Leak

**Director, Network Management**

As the manager of Britain's most successful musical export in recent years in Dido, Leak has the top echelons of the music industry around the globe dancing to his tune. Leak is also a key operator in Network Management which handles Avril Lavigne, Sarah McLachlan and Coldplay (for the US). Leak is developing Network's UK arm, and looks set to create a worldwide management powerhouse.



## 24. Ian Grenfell/Andy Dodd/Mick Hucknall

**Managers and artist, Silentwax Management**  
Hucknall and his management team of Grenfell and Dodd this year executed one of the biggest-ever album campaigns not to be backed by a tradition-

al record company. Not only did the release of Home mark Hucknall's return as a commercial force, it pushed an alternative artist-focused business model and proved that some artists do know how to market their own music better.

## 25. Andy Roberts

**Group programming director, Emap Performance**

It seems that the further commercial radio consolidates, the more powerful Andy Roberts becomes. As well as overseeing the output on Kiss, Emap's eight Big City stations and three digital radio services, he has also made it his business to get up the noses of his BBC and commercial radio rivals as the main mouthpiece of Emap's Sunday night Smash Hits chart countdown.

## 26. Ian Foster

**Commercial director, EUK**

As the successor to Richard Izard, Foster is the new commercial brains behind EUK which, as supplier to Safeway, Sainsbury, Tesco and sister companies Woolworths and M&S, remains the most important wholesaler in the business. The growth of THE and the emergence of Handlenave have

chipped away at the company's position, but the rapid growth of Tesco has compensated for the loss of Asda.

## 27. Michael Parkinson/Beatrice Ballard

**Television institution/ executive producer, Parkinson**

He may have come of age a decade before the arrival of The Beatles, but Parkinson and executive producer Ballard have in their gift possibly the most coveted spot on mainstream television, with an average of 4.25m viewers for each episode of the last series.

## 28. Roger Lewis

**Managing director, Classic FM**

There aren't many ways to set classical music at the moment, but Classic FM finds most of them. Lewis moved up within GWR last month to take on the day-to-day running of the group in addition to his responsibilities to Classic FM, but the irreplaceable Welshman's main achievement has been in creating a hugely popular radio, television and online platform just when the classical sector most needs the support.



## 29. Mark Story

**Managing director of programming, Emap Performance**

Mark Story is one of that rare breed of early-fortysomethings who can boast more than 30 years' experience in the radio industry. After his start as a nine-year-old guest book reviewer on RTE, Story has had stints at Capital FM, Radio One, Praxidilly and Virgin, while at Emap he has helped to turn the newly-acquired Melody into Magic and London's second biggest commercial radio station.

## 30. Simon Moran

**Managing director, SJM Concerts**

The Manchester-based managing director of SJM Concerts, which promotes between 1,300 to 1,500 concerts a year, Moran is a partner in the V and T In The Park festivals as well as a shareholder in Glasgow-based promoter DJ Concerts and the McKenzic Group. Moran also runs his own label, North Country Records, as well as having management interests in artists including John Squire, The Coral and the Beautiful South.

## 31. Patrick McKenna

**Chairman, Ingenious Media**

While Robbie Williams loves the media spotlight, the former accountant who did most to pull together his new EMI deal likes to remain firmly in the background. Chairman of the Really Useful Group for seven years before he set up Ingenious Media in 1998, McKenna's Ingenious also provided finance for 15 Group in 2001 and is building up a portfolio of media-related investments.

## 32. Barbara Charone

**Director, MBC Media**

Charone carved her unique reputation – feared and respected in equal measures – as head of press at WEA UK, where she worked for 19 years. When she set up her own venture in 2000 with ex-Warner colleague Moira Bellas, it could hardly fail. MBC Media's roster sparkles with the glitz of its A-list divas (Madonna, Dido, JLo and Christina Aguilera), and packs the punches in the "serious" music press (REM and Depeche Mode).

## 33. Alan Edwards

**Chairman, Outside Organisation**

Veteran music PR Edwards formed Outside in 1997, leading the way for a new breed of

independent publicity companies. The company has followed the convergence of mainstream media, with press management, a TV & radio division and an online publicity arm. Outside Line, Outside famously handles David and Victoria Beckham, but Robbie Williams, Elton John and David Bowie (including management) ensure musical clout as well as tabloid spin.

### 34. Louis Walsh

Managing director, Louis Walsh Management

Another music business veteran who enjoys a TV profile, Walsh has ridden the successive waves of Boyzone, Westlife and reality television with some panache. He credits Colin Barlow and Lucian Grainge as the keys to his success, but Walsh has made his own mark, if only as an inspiration to shameless, tireless would-be pop entrepreneurs everywhere.

### 35. Michiel Bakker

Managing director, MTV Networks UK & Ireland

MTV has been making a comeback in the digital TV ratings since the UK team that Bakker leads tweaked it's offering earlier in the year. The UK channels are also currently looking to increase their focus on new music, as well as developing more original programming.

### 36. Becky Oram

General manager, Asda's entertainment division

Asda is the grand old man of music-focused supermarkets, pioneering the sector under Steve Gallant in the mid-Nineties, although it has since slipped to second against Tesco. Even before taking over control of all entertainment, Oram's role has been crucial as music buyer under former BMG man David Inglis, not only overseeing all music buying but also co-ordinating the retailer's transfer to supplier Handmaker.

### 37. Martin Mills

Chairman, Beggars Banquet

Some 27 years after releasing its first record (The Lutlarkers' Shadow/Love Story), Beggars Banquet remains more important - and stronger - than ever in the European indie landscape. Founder Martin Mills remains one of the most respected label executives in

the UK. Today XL Recordings is in the musical frontline but, as a deal-maker and Airm Power, Mills still looms large in the industry.

### 38. Jonathan Ross

Radio Two DJ, BBC One presenter

Ross has become the filter for enthusiastic but casual music fans through his Saturday morning Radio Two show, which collects 3m listeners, and BBC's Friday Night With Jonathan Ross, which has become one of the key spots for mainstream album artists. Bowie and Madonna have been the subject of specials, and, when the TV-shy Radiohead wanted to break their silence, it was Ross they talked to.

### 39. Tim Bowen

Chairman, BMG UK & Ireland

Having taken over from Hase Breitholtz in January, Bowen inherited a company in great shape, with Will and Gareth, Pink, Christina Aguilera, Alicia Keys, Dido and Annie Lennox out in force. Since then, Bowen has stripped down the international marketing division, dropped d Records and Gravitly, while managing to retain their key acts, and assumed chairmanship of Zomba UK. Now all eyes are on what he does next.

### 40. Brian Rawling

Songwriter, producer, director, Metrophonic

Along with colleagues Paul Barry and Mark Taylor, Rawling has set the international standard for UK pop songwriters. His company Metrophonic has played a central role in the careers and Enrique Iglesias and Cher, but what sets them apart from any other songwriting team is the commercial instinct which has seen them build their own independent production and publishing powerhouse.

### 41. Richard Huntingford

Chief executive, Chrysalis Group

Chrysalis's metamorphosis from Leo Sayer and Blondie's record label into one of the UK's most successful media companies has been one of the most remarkable of recent years. Key to it all has been one-time chartered accountant

Richard Huntingford, who helped create the UK's fourth biggest radio player. Now he oversees it all, including music recording, publishing and TV production.

### 42. Simon Sadler

Director of Music, Emap Performance TV

Not only is The Box the channel of choice with its target teen demographic, it also remains the most commonly watched TV channel in UK record company offices. Not all the Emap channels overseen by Simon Sadler are as successful but Kerrang! TV in particular has shown it can have as strong an impact on sales in its niche as The Box, which not only powers cheesy pop hits but has also been the first to hammer records from So Solid and Evanesence.

### 43. Jeremy Lascelles

Chief executive, Chrysalis Music Division

Since formally assuming leadership of all Chrysalis's music operations two years ago, the one-time Virgin staffer has continued to strengthen the indie music group's position in publishing and records. A genuine commitment to long-term artist development has paid dividends for both divisions with writers and artists such as David Gray and Feeder.

### 44. John Hegarty

Chairman and creative director, Bartle Bogle Hegarty

Some 18 years since Nicky Kamen shed his jeans to the strains of Marvin Gaye, BBH is attempting to capitalise on the musical power of its ads with publishing ventures of its own. Head of TV production Frances Royle is the agency's main advocate as it attempts to gain commercial capital from its hit-making influence, but Hegarty remains the man who united the two worlds.

### 45. Tony Russell

Senior partner, Russells

A veteran lawyer who has seen George Michael through his various legal scrapes and numbers Simon Cowell, Hugh Goldsmith and Alan McGee among his industry clients, Russell remains the man you want on your side in a show-

down - a peerless negotiator and a hugely respected legal figurehead.

### 46. Colin Lester/

### 1k McAndrew

Directors, Wildstar and Wildlife Entertainment

As managers of both Craig David and Travis, this duo have a roster the envy of just about any other manager in the business. But long before other indies got the same idea, they added more than one string to their bow, running the Telstar- and Capital-partnered sister label Wildstar in parallel with their Wildlife Entertainment management operation.

### 47. Trevor Nelson

Radio One DJ and MTV presenter

A presenter on Radio One and the host of MTV Lick, Nelson is one of the best of British urban music. Starting out with his Madhatter Sound System in the Eighties, Nelson was a founder DJ at Kiss. Today, he is building his own production company and is the man who interviewed the prime minister for MTV.

### 48. Conor McNicholas

Editor, NME

The commercial fortunes of NME might have resembled a rollercoaster ride over the past few years, but the publication's impact - at least within the

industry - outstrips its circulation. When NME decides to champion a band, whether it is Black Rebel Motorcycle Club, Kings Of Leon or Polyphonic Spree, people still take notice.

### 49. Richard Izard

Group commercial manager, Woolworths

Since moving over from sister operation EUK in December, Izard has moved fast to make his mark, bringing Woolworths and MVC together under joint management and into the same Marylebone HQ. After several years building EUK into the commercial giant it is today, Izard now aims to return Woolworths to its market-leading glory of the early Nineties.

### 50. 3am Girls

Pop gossip columnists, Daily Mirror

It is the concept of the 3AM Girls which wins a place in the MW50, perhaps, rather than the specific individuals, so regularly have they changed personnel in the past few years. Now staffed by Eva Simpson and Jessica Callan along with relative newcomer Niki Waldgrave, the trio are the Charlie's Angels of the pop press, the most powerful tabloid columnists in the UK and the inspiration for a number of columns, including the *Daily Star's* more pithily-titled column, *Bitches*.

Profiles written by Joanna James, James Roberts, Ajax Scott, Martin Talbot, Paul Williams and Adam Woods.



36



43



47

## Compiling the rundown



*Music Week* was assisted in the onerous task of identifying the 50 most influential people in the UK music business by a panel of experts from the ranks of labels, radio, TV and law. The panel of judges, who met at London's Soho House club last month, considered a huge number of candidates, numbering up to 200, against specific criteria: creative influence within the business;

political influence within the industry and outside, while also taking into account the size of the company they run or represent. Thanks go to the judges, Harriett Brand, Paul Burger, Robert Horsfall, Jeff Smith and Nick Sitovay, who are pictured with *Music Week's* editor-in-chief Ajax Scott, executive editor Martin Talbot and special projects editor Adam Woods.

With sales steady, vinyl may seem safe, but problems with machinery are threatening to finish it off. *By Adam Woods*

# Never give up on a good thing

After years in which its death notices have been written more times than anyone can count, it is probably safe to conclude that vinyl is actually immortal; or if not immortal, then certainly sufficiently well-loved that it is unlikely ever to be allowed to completely fade away.

LP sales figures peaked in 1975 at \$1.6m units. Following their collapse in the late-Eighties at the hands of CD, they have jogged along at between 2.2m and 3.2m since 1996. The market for 12-inch singles – of which 7.8m units were sold last year – has declined slightly in the past year or two, but at a far less stomach-lurching rate than the

singles market as a whole, while seven-inch singles posted a healthy rate of growth last year, with 529,000 units sold against 429,000 for 2001.

But the vagaries of the market are, in many ways, the least of vinyl's problems. Frangible machine parts at the heart of the cutting process are no longer manufactured, lathes are expensive and hard to come by, skilled cutting professionals are leaving the industry and not being replaced at the other end and the UK is only just putting its manufacturing offering back together after the demise of EMI's Hayes factory in 2000. Plus, there's not much money in any of it.

But the piles of largely home-made DATs and CD-Rs awaiting their appointment with analogue in the in-trays of cutting suites everywhere demonstrate the market's saving grace. As mainstream vinyl album and seven-inch single releases have thinned out, bedroom recording has moved to fill the gap in the cutting room schedules.

"There is like a pyramid," says Bob Kane, director of Liquid Mastering in Cricklewood, which operates a cutting lathe chopping out dub plates and short runs of vinyl for underground drum & bass and garage artists. "The top 5% of the market is the majors' work and the rest is driven from street-level."

Vinyl sales are statistically meagre, but every vinyl record starts with a lacquer, irrespective of its sales potential, and, for most of the leading cutting houses, business has dipped relatively little. "Saleswise, it has all gone a bit pear, in a nutshell," says Masterpiece cutting engineer Walter Coelho. "But the lucky thing is that people still need a set of lacquers." Much of the vinyl pressed in the UK today has the benefit of only one pair of trained ears and they will be those of the cutting engineer.

"Often, the first time a track has been heard on a decent, truthful monitoring system by someone who has actually got a perspective on how it should sound is in this room," says mastering engineer Martin Giles at Alchemy Mastering, as he sets up the levels for a thunderous home-made trance tune. "With a bit of luck, they have actually got something quite usable. But often enough, it falls some way short of where it needs to be. I see my job as doing my best to put it between the goal-posts and, in some ways, it makes the job more important than perhaps it has ever been."

Important? Certainly. Easy? Certainly not. In the past, the limited number of vinyl cutting lathes has been cited as one of the factors which keeps the vinyl market earthbound. According to Sony Music Studios' legendary cutting engineer Ray Staff, there are currently two lathes on the market and the likely closure of Sony Music Studios will probably take that number to five.

But the equipment is notoriously fragile and difficult to use, and an inexperienced cutting engineer can destroy or badly damage a costly cutting head with very little difficulty. The cutter heads themselves are difficult to repair and easily damaged. The drive coils can simply burn out over a period of time, or the head can die a hero's death attempting to cut an un-cuttable signal. An average repair job, if it can be done at all, costs around £5,000 and the heads themselves are no longer manufactured.

In 1991, the year when Sennheiser bought Neumann, the company which manufactured the lathes and components, the format was apparently in terminal decline. Sennheiser's decision to strip away all Neumann's vinyl operations was an understandable, if unpopular one.

"A couple of guys who maintained the lathes very shrewdly got a consortium together to go over and buy all the spares that were available from the factory, and that is really what has been keeping the business going," says Alchemy director Barry Grint.

But, as vinyl has found its new level as a DJ/audiophile format and stocks of spare parts dwindle, the shortage is threatening to shut the industry down. Lathes cost around £40-50,000 and are constantly in demand, if only for spares. Sanctuary Studios' set-up is typical. "We have got two Neumanns and we break one up for parts," says business development manager Jon Ward.

But the situation is far from ideal. "Until we see someone coming out of the woodwork who can provide a new head and maintain it, then I think vinyl is in a precarious state," says Ray Staff.

No do the problems end in the cutting room. In fact, when the lacquer leaves the lathe, the

## Diverse Vinyl: keeping the long-player alive

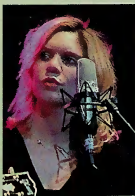
About 18 months ago, John Richards launched Diverse Records, a specialist label with the aim, as he puts it, of "filling in the holes" in the vinyl release schedules.

The lack of a vinyl edition for many key new album releases was abundantly apparent to Richards, as the founder of the Newport-based Diverse Vinyl record shop and mail order business and, while companies such as Simply Vinyl have set about the vinyl reissues market, Richards believes his is the only company attempting to license current chart product. "That might be because it is so bloody difficult," he says. "You need the skin of a rhino. It is absolutely soul-destroying."

Securing the licence to press a new CD album on LP is far from straightforward. "The money I can offer most licensing departments is small beer, because the quantities I am talking about are anything

from 500 up to 3,000," says Richards. "You can't really get to the album while it is still being worked in the CD format, because they want to see how it goes. I have chased albums for 18 months or two years and still not got them. And there are some LP releases that would not have happened if I hadn't asked for the licence." Diverse

now has a catalogue of five releases – two Alison Krauss albums licensed from Rounder, one by US alt-country band Dolly Varden picked up from Underflow, Richard Thompson's Old Kit Bag from Cooking Vinyl, and Ron Sexsmith's Cobblestone Runway on Parlophone. The latter was Diverse Vinyl's first major-label scalp.



Alison Krauss (left), Ron Sexsmith: brought to fans on vinyl following Diverse deals



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playback it offers is virtually perfect. The pops and crackles that have become synonymous with the vinyl listening experience invariably make their way into the recording at any one of the next stages.

"It is incredibly hard to put out an LP," says John Richards of vinyl-only label Diverse Records, which specialises in licensing current albums for vinyl release (see break-out). "It is such an organic process and so many things can go wrong. The lacquers can get contaminated in transit before they get silvered in the plant. It is such a delicate thing. When the LPs come off the lorry, I'm shaking. They can be warped, they can be eccentric, there's all sorts of things that can be wrong with them."

Diverse uses Ray Staff as its first-choice cutting engineer - Richards even has Staff sign the acetates, such is his opinion of the man whose cutting credits from the height of the vinyl years include Led Zeppelin's Physical Graffiti, David Bowie's Ziggy Stardust and Elton John's Madman Across The Water.

Staff echoes Richards' frustration at the troublesome nature of the vinyl production process. "It is really hard to get it right every time," he says. "It can be a real nightmare. You have to listen to the cut when it comes back and try to figure out what has gone wrong."

But for all the factors which militate against vinyl as a commercially viable format, its support in its core constituencies all but guarantees its long-term future. The volumes of 12-inch vinyl have been hit somewhat by the increasing use of dub plates, but overall 12-inch sales have been damaged only slightly by the decline of

A fine line: manufacturing vinyl is fraught with hands-on and mechanical difficulties



**When the LPs come off the lorry, I'm shaking... there's all sorts of things that can be wrong with them.**

John Richards, Diverse Records

dance music on the charts. In a less familiar corner, one cutting engineer reports that he has handled more seven-inch indie-guitar vinyl in the past 18 months than in the rest of the previous decade combined.

Meanwhile, the vinyl albums market, while only a niche one, captures some of the most vehement audiophiles, many of whom believe vinyl is more than a match even for the new generation of digital surround-sound formats.

"In some respects, the vinyl market is very similar to the SACD market," says John Richards. "There are parallels - they both appeal mostly to people who have an interest in audiophilia and listen to music on good-quality systems."

Vinyl has seen its UK manufacturing base collapse, its technology abandoned and its corporate support withdrawn. But it still hangs in as an analogue standard in a digital world. "The type of



music which is usually committed to vinyl is the most cutting-edge music, recorded on the most modern digital equipment," says Bob Kane of Liquid Mastering. "And then it is manufactured at the other end of the spectrum on these old lathe things. That really says something about the quality it gives you."

Martin Giles has a theory about what it is that has kept vinyl alive all these years against the digital onslaught. He believes the physical limitations of the disc and the practical difficulty of cutting music which contains inappropriate frequencies, ensure that vinyl always attains a minimum standard. "They talk about digital music sounding harsh or tiny or brittle in comparison and it is because you can't get away with that kind of top-end on vinyl, and you have to find other ways to cut it," he says. "In a way, vinyl won't let you get away with cutting unmusical stuff."

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Moulding the CD package into ever more ingenious shapes and designs adds perceived value, giving them a competitive edge against the rising download market. *By Adam Webb*

# Bend me, shape me, any way you want me

The fact that CDs have become so easy and inexpensive to replicate is widely regarded as the most significant driving force in the rise of piracy. With CD-Rs costing pennies and the availability of inexpensive technology, the format has undergone a significant decrease in its perceived value.

After burning a borrowed album, or downloading using peer-to-peer filesharing software, consumers can pay a visit to a site such as [coveruniverse.com](http://coveruniverse.com) and download the cover too; quicker than you can say "KaZaA", you have an instant replica of 99% of most generic jewel-cased CDs on the racks. "Why pay £10.99 when you can make the same item yourself for 20p?" ask many consumers.

The industry's response to such infringements is becoming more evident. Bonus content, in the form of videos or photos, or limited-edition two-disc DVD sets are becoming increasingly standard. Copy-protected discs and the threat of heavy fines for unauthorised fleashers are evidence of the need for such inducements.

But, with the advent of downloading and

retail competition cutting the average UK CD price to £9.79, there is real concern with the design community that record companies are cutting back on creative packaging too. Some designers worry that such a trend could risk devaluing the format yet further – not only fuelling the threat of piracy, but also damaging the reciprocal relationship between innovative visual art and innovative music.

"More emphasis should be made on packaging and design," says Ian Anderson of The Designers Republic, summing up the feelings of many designers. "The music industry needs to give a little more value to consumers to encourage investment in their product – something more than just the music."

Certainly, creative packaging has enhanced the experience of buying music for nearly 40 years. From the days of Andy Warhol's peelable banana, to Peter Blake's vision of Sergeant Pepper to the revolving wheel on Led Zeppelin III, visual creativity has been integral to the success of many classic albums. In some cases, such

**You're not losing anything with good design. You're only ever gaining.**  
John Reed,  
Sanctuary

imagery has become as indelible, famous and iconic as the music itself.

In today's market, however, designers are operating on a completely different playing field. If Apple's iPod is the new and successful vision of a faceless music-purchasing future, then this might lead one to believe that packaging is becoming increasingly redundant.

This issue was raised recently in *Music Week* by Gerard Saut, creative director at design agency Big Active. "For those of you who cry wolf that someone right now might actually be downloading your product," he said, "ask yourself a question: if that's all there is to this business, then why are you simply not selling your wares in homogenised brown paper bags like years ago?"

For John Reed, head of Sanctuary Special Markets, the failure of record companies to adapt their packaging to changing market conditions has been a significant factor in the format's devaluation. "There's a lot of talk in the industry about piracy and so on," he says. "But no-one actually

## Radiohead's artistic Ordnance Survey map breaks packaging mould

**Radiohead: Hail To The Thief - Limited Edition Map (Parlophone)**

One of the most innovative packages of recent months was undoubtedly Stanley Dunwood's design for Radiohead's *Hail To The Thief*. Limited to 45,000 copies in the UK, the replica road map sleeve comes packaged in a rectangular wallet and highlights

the creative potential which is still possible within the CD format.

"The idea came about through the actual artwork itself," says product manager Randy Plurda. "As the beginning of each Radiohead project, Stanley will put together a number of ideas about what artwork he is planning on doing. Then we sit

down together and have a brainstorm of what we can do and what would work for the project.

"The map itself was really down to Stanley's design. This is meant to be a secret, but the actual images within the booklet are actually cities. When you look at it, they are blocks of colours that look a bit like maps, but he

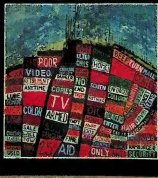
has used words and colours that inspired him when he was in Los Angeles with the band when they were recording the album. All the colours that are used are taken around colours that are used in advertising. I said to him it would be great if we could do something like a tourist map and expand it out even further. And that's

how we eventually got to the Ordnance Survey map.

"If you come up with the right idea, it's got the right artwork, and it is relatively simple and relatively comprehensive, then packaging can be very important with certain types of bands such as Radiohead. Massive Attack and Spiritualized."



Radiohead  
*Hail to the Thief*



Radiohead album (right) is packaged like an Ordnance Survey map, and opens out larger than A2

## Bowie replica package draws fans to reissue

David Bowie - Ziggy Stardust  
Motion Picture Soundtrack (EMI)  
Following last year's 30th  
Anniversary edition of the Ziggy  
Stardust studio album - which  
sold more than 100,000  
copies worldwide - zone  
similar reissues of  
Aladdin Sane and the  
Ziggy Stardust Motion  
Picture Soundtrack.

Showing great  
attention to detail, the  
latter, in particular, has  
successfully replicated  
the original vinyl release  
while offering fans  
several incentives to buy  
the album again: housed in  
a special box, the package  
contains two red CD  
pockets (the original 1973  
release came on limited red  
vinyl); a replica pull-out poster;  
a replica ticket stub; and a  
fanzine-like booklet containing  
a Ziggy chronology and notes  
by filmmaker DA Pennebaker.

"We found that giving  
them the actual packaging  
that we did, with the  
extensive sleeve notes, made  
them feel rather  
special," says  
product

manager Jo Brooks. "It's like  
holding David Bowie's Aladdin  
Sane or Ziggy Stardust in your

hand as compared to something in  
a jewel case. The actual tactile  
experience is just really special  
and fans can see that a lot of love  
and attention has been given to it.  
Fans can therefore appreciate that  
their artist is special."

"Packaging is immensely  
important because what we  
are doing is effectively  
selling the same product  
back to the same people  
and hopefully some more,"  
says A&R manager Nigel  
Reeve. "So, really, packaging  
is everything. Dealing with  
the five-inch format, we have  
to be that much more  
creative with the limited  
space that we have. That's  
why on something like Aladdin  
Sane, where we didn't have  
that many new recordings to  
tempt the hardcore fan, I  
certainly felt I had to deliver  
more in the packaging. By  
doing that, I wanted to create  
a little piece of history that  
encompassed both images and  
text and put the album into its  
place in history and gave the  
punter something that they felt  
was worth buying. It's a  
value-for-money  
item."



Bowie's re-issues  
include replicas  
and memorabilia  
of original  
packaging

focuses on the fact that, in some respects, it's not  
surprising, because we're selling people a piece of  
computer software and not an aesthetically  
pleasing product. We've miniaturised it, we've  
put it in a horrible plastic case, and then we moan  
when people are happy to accept a counterfeit or a  
bootleg copy of it, or they make their own  
colour photocopy and burn it onto CD-R. What's  
the difference, you could argue?"

For Gerard Saint, a drive towards improved  
packaging would add another dimension to the  
downloading debate. Product presented in eye-  
catching, non-replicable formats could result in  
consumers utilizing the internet more as a testing  
ground than as a means to an end.

"I wouldn't be naive enough to suggest that  
the packaging is the most important part of a  
product," he says. "But I do think it's an essential  
part if you are still looking at feasible product  
that you can hold in your hand. There's been  
brought up to expect more than that - not just in  
music but in all forms of product."

"In a lot of ways, downloading is like listening  
to the radio - you may well download a track  
because you like it, you may scrub it off your  
hard drive after a few days, but it still could be  
the motivating thing to make you actually go out  
and buy the physical album which you love and  
cherish and you want to have or give to some-  
body as a present."

Certainly, there has been evidence of interest-  
ing and innovative CD packaging in recent  
months - with the limited red-cloth cover to  
Blur's Think Tank, the roadmap edition of

Radiohead's Hail To The Thief and the digipack-  
plus-insert of Metallica's St Anger being promi-  
nent examples. Anti-piracy measures may not be  
the driving force behind these designs, but they  
do add perceived value to the finished product.

Henry Laselle, founder of packaging specialist  
Modo, says there remains a distinct difference  
between the typical types of projects which  
indies and majors will respectively judge to be  
worthy of special packaging.

"Majors will do it if they can afford to do  
something flashy and to throw money at some-  
thing that's going to be a big catalogue campaign  
or a reissue," he says. "But it is the independents  
who have got a real appreciation of why it's  
important for them to do packaging and what it  
is about what they're doing and the music they're  
putting out that means it's important to do it.  
But it's hard to persuade people sometimes that  
it adds value to the product without having to  
spend a huge amount of money. It's a shame  
because you do end up with all this uniform  
plastic grey packaging."

Modo's current assignments include several  
DVD and games projects, as well as a Throbbing  
Gristle box set and the new UNKLE album. "It is  
absolutely awesome," he says. "We're doing a special  
DVD pack for the single in a clamp pack  
style for the DVD package with a layered tray  
construction inside. For the album, we're doing a  
triple-vinyl gatefold on rigid board that will end  
up being two-thirds of an inch thick when it's  
closed. The triple-gatefold double-disc CD pack  
will be inside a shoulder box and again all in

rigid packaging. It is by far one of the best things  
I've ever done."

Matt Cook at Intro, who has recently finished  
the book-cover packaging for Broadcast's Haha  
Sound and is currently developing the sleeve for a  
Primal Scream best of, believes there have been  
some recent changes in industry attitudes. "I had  
a terribly gloomy outlook a few months back  
when budgets had dropped by quite a large per-  
centage," he says. "But record companies do now  
seem to be signing more real acts and they do  
seem to be concentrating on the packaging. I think  
they're getting wise to that differentiation thing.  
I'm not saying we're doing tons of it - but we are  
doing more special packaging again. There was a  
complete lull during the big times of the bubble-  
gum pop era, but there seems to be a little more  
open-mindedness going on there."

Cook is confident that MP3s will not result in  
the death of the record sleeve. Designers, he  
believes, will simply adapt their work to suit the  
medium they are working in - such is the indeli-  
ble link between music and image. "The intrinsic  
value of the sleeve over downloading is a moot  
point. We are definitely of the opinion that there  
is added value in the world they create for a  
record. So, I think that the packaging will always  
be there, it just might not be wrapped around a  
physical product. Packaging is the attitude of the  
music, or the T-shirt, or what colours the lights  
are at the gig. It's a wider issue of design and I do  
think people need to associate images with  
music. It works."

Companies only have to look at the leading  
players in the re-issue market to see the advan-  
tages of good packaging. By rights, this should  
be a sector more susceptible to piracy than any  
other - yet the success of recent replica reissues  
of Led Zeppelin and David Bowie (see breakout,  
left) and the consistently high standards set by  
Rhino and Sanctuary offer evidence that presen-  
tation significantly increases the inherent value  
of the product. Treating music with the respect it  
deserves can ultimately translate to the attitudes  
of the customer.

For John Reed, the emphasis on the 20-year-  
old CD market has shifted towards presentation  
as much as content. For a company such as Sanctu-  
ary, quality packaging is a vital contributor to  
the success of a project. "I think if you're not  
using really imaginative, good design and you're  
not prepared to invest in interesting formats,  
materials and finishes, then you're just not in the  
market these days," he says. "You have to do it  
just to survive."

"We now live in an age where, to an extent,  
everything is available on CD and there are  
probably more titles available than ever before -  
but that doesn't necessarily mean more people  
are buying them. So how are you going to get  
people to buy it? You make it look great. And if it  
sounds great and looks eye-catching and you use  
very simple techniques like digi-packs or slipcases  
with great designs and make it look like some-  
thing that you want to own, it's almost like a  
no-brainer. You're not losing anything with good  
design. You're only ever gaining."

Ultimately, it may be the case that the internet  
allowed customer expectations to move beyond  
what the industry was offering - a case of demand  
moving faster than supply. Innovative packaging  
is one potential way of rectifying this situation  
and repositioning the industry before its market  
once again. Increased content on disc combined  
with greater aesthetic value could well be the cre-  
ative double-whammy to claw back lost sales.

For Gerard Saint the analogy is evident else-  
where. "Why do kids go out and spend £200 on  
a pair of Puma trainers? Essentially, it's still a  
pair of trainers like any other pair of trainers.  
Ultimately it's all down to perception."

**Packaging  
will always  
be there, it  
just might  
not be  
wrapped  
around a  
physical  
product.**

Matt Cook, Intro



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## Biggest slice of cake is for Naxos

By Andrew Stewart

Second quarter market share figures, published last week by CIN, show that Naxos and Decca have undermined their position as the dominant classical labels.

Aggregate statistics for the year's first two quarters reveal that Naxos captured 15.6% of the classical market, marginally ahead of Decca during the same period. The Universal Classics label, which topped the league table in quarter one, fell behind Naxos in quarter two, a clear reflection of the different A&R and marketing strategies of the two front runners, one yielding steady monthly business, the other predicated on high-profile key releases.

The market share analysis by record company confirms that Universal Classics remains on top with a reach of 24.3%. Naxos parent company HNH shaded EMI Classics into third place by 2.6%, gaining 17.7% and prompting an upbeat assessment from its UK distribution base in Redhill.

"We're happy to open a gap between Naxos and Decca," says Select UK marketing director Barry Holden. "Although EMI

JOHN RUTTER-REQUIREM



Rutter Requiem: Naxos Q2 best-seller

Classics recouped second place for us in terms of distribution, we're still pleased to have a 19.8% share as a distributor." Universal Classics again returned the best distribution figures, taking 26.1% to EMI Classics' 22.1%. Warner distributors Ten registered fourth place with 14.5%, ahead of BMG's 8.0% and Pinnacle's 2.5%.

Universal Classics and Jazz division director Bill Holland says he is pleased with the result, which has been achieved even though many of the biggest artists going through the division do not qualify towards the classical shares. "The more we operate on the cusp of what is categorised as classical music, the less it will reflect the business that we are doing at the division," he says.

The success of many of the company's pop-classical projects,

## Classical shares

Label	market share (%)
1. Naxos	16.7
2. Decca	16.7
3. EMI Classics	6.7
4. HMV Classics	6.0
5. Deutsche Grammophon	5.4
6. EMI Virgin	4.8
7. Sony	4.6
8. Classic FM	4.3
9. Philips	4.2
10. Deccaforce	3.8

such as Bond, help support the work which the company does in specialist classical, adds Holland.

"We have to run our business with a broad perspective and try to deliver hits to protect the foundations of our company," he says.

Hyperion recorded a market share of 1.4%, outpacing RCA Victor (0.8%), Teldec (0.7%), Erato (0.6%) and EMI's Virgin Classics (0.5%). Chandos and Harmonia Mundi both secured 0.4% of the market, as did the LSO Live label.

At the market's budget end, Naxos (47.0%) and Naxos Historical (2.0%) accounted for almost half of the total number of units sold, with second placed HMV Classics (15.4%) far ahead of its nearest rivals Universal's Eloquence (3.9%), Sony Classical (3.9%) and EMI Classics (3.3%).

AndrewStewart1@compuserve.com

Boismortier Suites and Sonatas, Passacaglia (Linn Records OKD 204).



Linn's hybrid SACD engineering contributes to the outstanding artistic success of this disc, although the major credits lie with youthful ensemble

Passacaglia and, above all, Joseph Bodin de Boismortier, the early 18th-century French composer whose work has routinely been dismissed as second rate or even dull. Neither condition applies to the suites and sonatas presented in this programme, which are admirably compiled and affectionately played. The release is backed by Linn ads in the specialist classical press.

Janine Jansen

Works by Tchaikovsky, Saint-Saëns, Vaughan Williams, etc. Jansen, etc. (Decca 475 011-2).



Dutch violinist Janine Jansen is the stuff of marketing dreams, being young, beautiful and talented. She has topped the pop charts in her homeland and has made inroads into the French, German and Austrian

classical markets. The release of Jansen's showcase disc on Decca coincides with her appearance performing Vaughan Williams' *The Lark Ascending* in The Nation's Favourites From at the Royal Albert Hall on July 19. The concert, which includes works chosen by the public, will also be broadcast on BBC1. Jansen is also set to perform at the Edinburgh Festival on August 24.

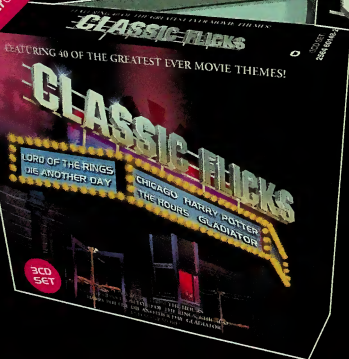
Catrin Finch Crossing the Stone Finch, etc. (Sony Classical SK 87320).



Catrin Finch made news headlines when she was appointed

harpist to the Prince of Wales. The 23-year-old Welsh musician recently signed to Sony Classical and, thanks to the arranging talents of Adiemus composer Karl Jenkins, has come up with an attractive package of crossover and mainstream works for her debut release. Finch emerges here as a genuinely uninhibited, adventurous player, her work being full of character and no little grace. Several of Jenkins' original numbers have the makings of hit tracks, especially so if they make it to commercial soundtrack use.

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Warner Classics

# Club Charts 19.07.03

## The Upfront Club Top 40

Position	Artist	Track	Label
1	MADONNA	HOLLYWOOD	Atlantic
2	SLIMMY RED FAME	REDEMPTION	Atlantic
3	MONICA	SO GOOD	4045
4	LOS ANGELOS	INVISIBLES EASE YOUR MIND	Let's Get It
5	JASON NEVINS/DUK M.V./HOLLY JAM	I'M IN HEAVEN	Empire/Interscope
6	KOSHEEN	ALL I WANT IS YOU	Mercury
7	LAVO & BUSHMACKAY	IT'S UP TO YOU (SHINING THROUGH)	MC Swerve
8	LUMIDE	NEVER LEAVE YOU (OH-OOH)	Intone
9	LACROUX	BEHIND	RIE
10	IN-GARDO	ES FOUU	K2/Pop
11	P. DIDDY FEAT. KELLS	LET'S GET IT	Bad Boy
12	ARPO ANGEL	JOIN ME BROTHER	50c
13	4TUNE	500 DANCING IN THE DARK	50c
14	YOMANDA	YOU'RE FREE	50c
15	DUB PISTOLS	DOG TOWN CLASH (EP)	50c
16	DUTCH FEAT. CRYSTAL WATERS	MY TIME	50c
17	DOUGIE DEE	SHINING	50c
18	DEEPEST BLUE	DEEPEST BLUE	50c
19	BENNY BENASSI	PRESENTS THE BIZ SATISFACTION	50c
20	MICHELLE LAMSON	I JUST WANNA SAY	50c
21	AMEN UK	PASSION	Atlantic
22	KNOX	LOVE AFTER LOVE	Atlantic
23	ULTRA NITE	GRASS IN POCNET	Atlantic
24	L.C. ANDERSON	VS. PSYCHO RABBIT RIGHT STUFF	Atlantic
25	STACE ORRICO	STUCK	Atlantic
26	GLIDER	RIDING HIGH	Atlantic
27	GRAFFITI	WHAT IS THE PROBLEM?	Atlantic
28	TIGA	HOT IN HERRE	Atlantic
29	ASHANTI	ROCK WITH YOU (LAWWW BABY)	Atlantic
30	ANNIE LENNOX	PAVEMENT CRACKS	Atlantic
31	DISCOVERY	MESSING	Atlantic
32	MEL BLATT	DO ME WRONG	Atlantic
33	AXWELL FEAT. EVELYN THOMAS	HIGH ENERGY	Atlantic
34	GOLDRAPP	STREET MACHINE	Atlantic
35	PEREY	FILTH SHOW ME YOUR MONKEY	Atlantic
36	PAUL VAN DYK/HEASTROCK & JENNINGS	NOTHING BUT YOU	Atlantic
37	AVADON FEAT. EMMA LANDROUD	TAKE ME HIGHER	Atlantic
38	D-SIDE	INVISIBLE	Atlantic
39	DALLAS SUPERSTARS	HELIUM	Atlantic
40	JAVINE	FEEL THIS	Atlantic

### TOP 10 UPFRONT CLUB BREAKERS

1. MADONNA HOLLYWOOD
2. SLIMMY RED FAME REDEMPTION
3. MONICA SO GOOD
4. LOS ANGELOS INVISIBLES EASE YOUR MIND



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Slimmy Red: Dole single enters high

Madonna: Top of Urban and Commercial Pop lists

## Madonna reigns supreme

By Alan Jones

Teaching the charts young pretenders a thing or two, the top two artists on the Upfront and Commercial Pop charts have over 37 years in the limelight between them. Leading the way by a slim margin on both charts is Hollywood by **Madonna** - who first ventured into the sales and club charts at the beginning of 1984 and has rarely been absent from either since - closely followed by Falke, the latest single by **Slimmy Red** whose introduction in entered the chart exactly a year after Madonna's. Even if Falke does not climb any higher, it has done well - though not as well as *Surreal*, the first single from their current *Fore* album, which simultaneously topped the Commercial Pop and Upfront charts at the end of March.

Despite the fact it had mixes by the likes of Paul Oakenfold, Peter "Club 69" Remolero and Felix Da Housecat, Madonna's last single, *American Life*, was not the subject of a major club mailing, and peaked at a very modest number 55 on the Upfront Chart in April, while falling short of the Commercial Pop list altogether. In America, however, it was given a full mailing, and spirited to the top of the *Billboards* Hot Dance Chart, becoming Maddy's 29th number one there - more than twice as many as any other act. Hollywood is shaping up to be her 30th number one on that chart (it jumped 43-27 last week) although it remains conspicuously absent from the Hot 100 and is in decline on the Adult Top 40, where it climbed only as high as number 35 and dips 38-39 this week.

On the Urban Chart, it is **Jay-Z** all the way, with the busy rapper spitting out coppers on both the new number one, *Frontier* by *Nephtys* man *Pharell*, and the number two, *Crazy In Love* by Beyoncé. *Frontier* completes a smooth 5-1 ascent of the chart and replaces **50 Cent's** 21, which spent only a third of the nine weeks that 50 Cent's debut hit. In Da Club, spent at number one earlier this year, the only significant new entry on the Urban Chart is Spanish, the latest **Craig David** effort, which has been remixed by both Blackstreet and KRS1n. It debuts at number nine. David's last single - the Rize And Fall collaboration with Sting - topped the Urban Chart for a fortnight in May before being toppled by the Busta Rhymes/Mariah Carey's I Know What You Want.

### COMMERCIAL POP TOP 30

1. MADONNA HOLLYWOOD
2. SLIMMY RED FAME REDEMPTION
3. MONICA SO GOOD
4. LOS ANGELOS INVISIBLES EASE YOUR MIND

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 19.07.03

### SINGLES

	Chart	Artist
1	1	BEYONCE CRAZY IN LOVE
2	6	MADONNA HOLLYWOOD
3	4	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME
4	4	JAYME REAL THINGS
5	2	EVANESCENCE BRING ME TO LIFE
6	6	EMINEM BUSINESS
7	5	WAYNE WONDER NO LETTING GO
8	3	FAST FOOD ROCKERS FAST FOOD SONG
9	7	R KELLY IGNITION
10	6	KYD MARSH COME ON OVER
11	9	XTM & DJ CHUCKY PTS ANNIA FLY ON THE...
12	6	50 CENT FEAT. NATE DOGG 21 QUESTIONS
13	6	JOE BUDDEN PUMP IT UP
14	8	MIS-TEEQ CAN'T GET IT BACK
15	4	S CLUB 8 FOOL NO MORE
16	10	DELTA GOODREM LOST WITHOUT YOU
17	11	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT...
18	6	BLUR CRAZY BEAT
19	12	BLAZIN' SQUAD WE JUST BE DREAMIN'
20	6	KRAFTWERK TOUR DE FRANCE 2003
21	6	STIMPY RED FAKE

### ALBUMS

	Chart	Artist
1	1	BEYONCE DANGEROUSLY IN LOVE
2	4	THE DARKNESS PERMISSION TO LAND
3	2	DELTA GOODREM INNOCENT EYES
4	13	THE OSMONDS ULTIMATE COLLECTION
5	6	KINGS OF LEON YOUTH AND YOUNG MANHOOD
6	3	THE THRILLS SO MUCH FOR THE CITY
7	4	EVANESCENCE FALLEN
8	6	GEORGE BENSON THE VERY BEST OF - THE GREATEST...WOM
9	6	MORCHEEBA PARTS OF THE PROCESS
10	9	50 CENT GET RICH OR DIE TRYIN'
11	10	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK
12	11	CHRISTINA AGUILERA STRIPPED
13	5	ASHANTI CHAPTER II
14	6	OCEAN COLOUR SCENE NORTH ATLANTIC DRIFT
15	12	S CLUB 7 BEST - THE GREATEST HITS OF
16	17	AVRIL LAVIGNE LET GO
17	7	SEAN PAUL DUTTY ROCK
18	7	ELECTRIC SIX FIVE
19	15	JUSTIN TIMBERLAKE JUSTIFIED
20	29	DANIEL BEDINGFIELD GOTTA GET THRU THIS
21	6	BUSTED BUSTED



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5	SOUL CLUB KEEP LOVE FOR HER	Chart
6	DON'T REMEMBER TEAR DAMEE LIST WAWALUWU	Blues
7	OPEN HEAVEN	Blues
8	CROWN FISHER ALL MY FRIENDS	Soul/R&B
9	KANSAS BUCKLE UP THIS NIGHT	R&B
10	CALICO DAWD SPANISH	Blues

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist/Track	Label
1	DEPVEST BLUE (DEPVEST BLUE)	Mercury
2	BENNY BRIDGES SATELITE (BENNY BRIDGES)	Mercury
3	JASON EVANS PRESENTS HOLLY JAMES I'M IN HEAVEN	Mercury
4	YOKO KAWA VOICE FREE	Mercury
5	YOKO KAWA VOICE FREE	Mercury
6	CALICO DAWD SPANISH	Mercury
7	JAMISON COMPLETE	Mercury
8	ROBBO & FEAT. KEALS THEIST DEANS	Mercury
9	INDEEP PROJECT FEAT. LARA LANE YOUR MASC	Mercury
10	DOOMIE DEE SHINING	Mercury
11	LESA AAFRTIA IN LOVE	Mercury
12	MARY TATE PRINCESS SUPERSTAR JAZZ FOR THE LOVES	Mercury
13	DAVID HART IN HERGEE	Mercury
14	JOHN SAMPSON RHYTHM BANNERS	Mercury
15	DEVA & EPSON FEAT. STANIMIRA AND HORTONIA	Mercury
16	PIRROUN LET IT GO!	Mercury
17	GALAPAGOS STRIP MACHINE	Mercury
18	LARO & BISHOP/DON'T'S UP TO YOU	Mercury
19	THE ASSOCIATION SIGHMAN	Mercury
20	ELTON JOHN AND YOU LOUPOU LOUPOU	Mercury

These charts are also available online at [musicweek.co.uk](http://musicweek.co.uk)



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Rank	Artist/Track	Label
1	KEVIN COSTNER "This Independence" / "Thank You Baby" / "5/16"	Mercury
2	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
3	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
4	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
5	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
6	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
7	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
8	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
9	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury
10	THE NEW BURY "The New Bury" / "The New Bury" / "The New Bury"	Mercury

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Craig Jensen Club Lonely

### COOL CUTS CHART

Rank	Artist/Track	Label
1	THE LONG MARKET (OLIVER ZION)	Mercury
2	4 KINGS/NO. 111 BOY	Mercury
3	SOUL & SPIRIT (BARTHELEMY)	Mercury
4	DAVID HART IN HERGEE	Mercury
5	DAVID HART IN HERGEE	Mercury
6	DAVID HART IN HERGEE	Mercury
7	DAVID HART IN HERGEE	Mercury
8	DAVID HART IN HERGEE	Mercury
9	DAVID HART IN HERGEE	Mercury
10	DAVID HART IN HERGEE	Mercury

### URBAN TOP 30

Rank	Artist/Track	Label
1	PHAROS & ANZ ROUIN'	Mercury
2	BRONZE FEEL AMZZ ONLY IN LOVE	Mercury
3	SO GO 21 QUESTIONS	Mercury
4	LUNAR ETERNAL LEAVE YOU BE COON	Mercury
5	BUM CARBON SPARE SHAKE	Mercury
6	REBELT SHAKE	Mercury
7	BILL GENTILE FEAT. SPAIN PAUL BREAKIE	Mercury
8	WANG WANGER NO LETTING GO	Mercury
9	CHALO DAWD SPANISH	Mercury
10	THESE FEEL YOU LOUPOU LOUPOU	Mercury
11	ASAPANT BODY W/IT U	Mercury
12	MARCO CIVINI	Mercury
13	DAVID FEAT. CHRISTINA IN LOVE WITH YOU	Mercury
14	THE REAL PROGRESS/ROMANTICITY... WHAT WOULD...	Mercury
15	JAMISON COMPLETE	Mercury
16	JAMISON COMPLETE	Mercury
17	JAMISON COMPLETE	Mercury
18	JAMISON COMPLETE	Mercury
19	JAMISON COMPLETE	Mercury
20	JAMISON COMPLETE	Mercury



**Jason Mewshaw All My Friends**

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Rank	Artist/Track	Label
1	JASON MEWSHAW ALL MY FRIENDS	Mercury
2	IN-CAHO (DUSTY) FEAT. JASON MEWSHAW	Mercury
3	DOPE SWEET	Mercury
4	DEPVEST BLUE (DEPVEST BLUE)	Mercury
5	HOLLY JAMES I'M IN HEAVEN	Mercury
6	KORSHEN ALL IN MY HEAD	Mercury
7	KORSHEN ALL IN MY HEAD	Mercury
8	KORSHEN ALL IN MY HEAD	Mercury
9	SWEET DREAMS STICK	Mercury
10	SOUL CLUB KEEP LOVE FOR HER	Mercury
11	AMERICA'S BEST SECRET (JASON MEWSHAW)	Mercury
12	JAMISON COMPLETE	Mercury
13	JAMISON COMPLETE	Mercury
14	JAMISON COMPLETE	Mercury
15	JAMISON COMPLETE	Mercury
16	JAMISON COMPLETE	Mercury
17	JAMISON COMPLETE	Mercury
18	JAMISON COMPLETE	Mercury
19	JAMISON COMPLETE	Mercury
20	JAMISON COMPLETE	Mercury

**TASTEMAKER TIP**

Roger Lewis, managing director and programme controller at Classic FM  
 Trust Lee Wai: Christopher O'Riley

Plays Radiohead (Gary Odjosey).  
 "Every time we play this on Classic FM, the telephone lines light up with people asking, 'what is that music?' Who would have thought,

Radiohead played by a solo classical pianist. It is not 'cross-over', it's a genuine attempt to create something new."

**Purcell**

O Solitude Songs, etc. Lesne; II Seminario Musicales. (Naive E 8882).



Gerard Lesne's tonal richness and canny musical experience contribute significantly to the French counterpoint's beguiling artistry, which he sets to exquisite use in this cross-channel survey of music by England's greatest composer. Lesne and his ensemble are clearly in tune with the sensibility of the poetry set by Purcell, even where it falls short of the composer's inspirational music.

**Villa-Lobos**

Choros 1-7. Orquesta Filarmónica de Gran Canaria/Leaper. (ASV CD DCA 1150).

This first volume of Villa-Lobos's strikingly original Choros orchestral and instrumental pieces, marketed as ASV's record of the month for July, adds a distinguished feather to the artistic cap of Sanctuary Classics. The variety of music here, and the elegant, energetic performances by Adrian Leaper's Canary Island players, are bound to attract positive critical reactions.

**Barbara Bonney**

The Operetta Album. Bonney, Schneider. (Decca 473 473-2).



Barbara Bonney won many admirers as TV's commentator during the recent BBC Singer of the World Competition in Cardiff. This disc underlines her place among the most intelligent and musical of modern singers, admirably turning her refined technique and gift for expression to the Sacher-Torte world of Viennese operetta. Good reviews and targeted advertising are in place as part of the album's marketing campaign.

**Berlioz**

Cantatas: Hermine; Death of Cleopatra, etc. Soloists: Orchestre National de Lille/Casadesu. (Naxos 8 555810).



Berlioz's youthful Cantatas are brimful with the wild passion and energy that shaped his larger-than-life adventures in his early days as struggling composer. Jean-Claude Casadesu and dramatic soprano Michèle Lagrange give a suitably full-



blooded account of Hermine, a winning performance packed with raw emotions.

**Enescu**

Piano Suites 1, 2 & 3. Luiza Borac. (Avie AV0013).

The Romanian composer and multi-talented musician George Enescu composed parts of his Second Piano Suite at the age of six, although the results sound more

like the work of a mature artist. Luiza Borac's empathy with the music of her fellow countryman suffices her performances on an impressive new release from Avie. The Suites range from the Bach-like austerity of the first work in the series to the romantic, improvisatory fantasies of the seven-movement Third Suite. This disc is backed by ads in the specialist classical press.

Records released 28.07.03

Classical is edited by Adam Woods

**ALBUM OF THE WEEK****Tchaikovsky & Mendelssohn**

Piano Concerto No.1. Lang Lang. Chicago SO/Barenboim (Deutsche Grammophon 474 291-2).

Deutsche Grammophon's recent signing, keyboard wizard Lang Lang, delivers memorably individual concerto performances on this, his yellow label debut disc. The 20-year-old Chinese pianist plays Tchaikovsky's First Piano Concerto at the opening night of this year's Proms season on July 18, televised live on BBC2. His recorded interpretation of the work strikes a fine balance between romantic heroics and self-expression, creating an interpretation that sounds fresh and always alive.

**Vivaldi**

Sacred Music - 9. Including Laudate pueri, Salve Regina. King's Consort/ King. (Hyperion DDA66839).

Robert King's series of Vivaldi's sacred choral works continues with a ninth volume, complete with a spirited reading of the colourful Venetian composer's Laudate pueri and the delectable motet Vos aurare per montes.

Release date  
11 August

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The media and new business models are emerging as growing influences on the business

# MW50 underlines a shift in power

## EDITORIAL MARTIN TALBOT



Lists are great things. They mean nothing, and yet they mean everything – especially if you are in them.

When we came together with our venerable judges – thank you Paul, Jeff, Harriett, Robert and Nick – to mull over the issues a few days ago, it was surprising just how much consensus there was. What was also clear was just how much the business is changing.

The precise make-up of our list will be the subject of plenty of debate. And so it should – there is no fundamental truth about such lists. We would be disappointed if you did agree with us (and make sure to let us know your views, at [MW50@musicweek.com](mailto:MW50@musicweek.com)).

But there can be little argument about the list's broad make-up and what it says about the business.

For one thing, it highlights how appallingly white and male the business is. We make no apologies for the small number of black and female faces represented within; we are simply holding a mirror to the industry and attempting to show it as it is. In this area, it has seen little or no progress, it seems.

There are other areas where things changed though. Ten years ago, any such list would have been full to the brim with record executives.

Today, however, the emerging force is media. Even

our number one, Simon Fuller, is where he is partly because of his all-conquering TV "Idol" format, which has already rolled into the UK and America with extraordinary, artist-launching effect.

The other fascinating facet of Fuller's operation, the inventive structure which it represents, is also underlined through the list. Smallwood & Taylor, Patrick McKenna, Clark & Enthoven and Ian Grenfell, Andy Dodd and Mick Hucknall all represent the spirit of invention. They all represent the creation of new business models which are already being hailed as the shape of the future.

What will be fascinating, when Music Week publishes its 10th list in 2012, is just how right – or wrong – they were.

It only remains this week to say thank you to everyone who has contacted us with congratulations about the new-look Music Week and our new baby Musicweek.com. We received well over 50 letters and emails last week, voicing pretty universal approval.

We are continuing to evolve the magazine and – as illustrated in some of the letters published opposite – listening to your views as we do so. Keep 'em coming.

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London EC4A 3DF

## Comms Bill should hold no fear for commercial radio

### VIEWPOINT RALPH BERNARD



After years of consultation and discussion, the Communications Bill is finally passing through the Lords.

The basic premise of the Bill is that it offers greater ownership freedom in return for tighter content controls – to safeguard against any negative effects on content that a new (particularly foreign) owner might have.

Lord Pattman proposed a "Plurality Test" allowing the competition authorities to block media mergers if they led to a reduction in plurality of ownership.

### Our local stations are proud of the way they enhance the culture

The new test will examine proposed mergers to see if they threaten plurality, impartiality or diversity – the range of services available. As radio broadcasters, we are required by law to be impartial, so should have no problems there. Diversity should improve when a particular owner looks after a number of services, as it makes no sense to compete with yourself – think of the BBC's five networks, or Capital FM, Capital

Gold and Xfm in London. So that leaves plurality itself, where we wait for the first case under the new rules to give us the guidelines.

The localness requirement is the other major change for the radio industry. At first this clumsy piece of drafting troubled us, but it is now rephrased to concentrate on outputs – what the listeners hear – rather than inputs – what the regulator can tick boxes about.

Ofcom is now charged with producing "guidance" on how localness should be maintained and enhanced. The Bill includes a reference to music as part of localness, but it seems to mean meeting local tastes in music (Nottingham's Trent FM listeners like Robbie Williams) rather than being forced to play locally-originated music (Orchard FM in Somerset has to play The Wurzels).

Our local stations are proud of their localness and the way they reflect and enhance the culture, interests and character of the areas they serve, including supporting local music by playing it on air and encouraging listeners to go to local gigs. We're confident that the localness guidance will tell us to go on with that good work.

Ralph Bernard is executive chairman of GWR Group plc.

## Which label should be revived for a new market?

### The big question

Tommy Mottola's new Casablanca label revives the classic Seventies brand, which was home to Donna Summer and Village People

#### Guy Fletcher, Music Copyright Solutions partner

"I guess it has to be Tamla Motown. It was a unique way of making records and it's never going to happen again. It's the grooves: they're still being used every day. People think they've discovered something new but most of it had been done by Tamla Motown."

#### Tom Bradley, EMI Music Publishing deputy managing director and director of finance and administration

"Stuff would be the top one for me. I was at A&M at the time when I went up to see them in Camden and they all operated around one table. There were 12 of them around the table and that style has been copied since by certain managers such as Tim Clark and David Enthoven at IE." Peter Thompson, Vital Distribution managing director

"I'd like to see Two Tone resurrected. KLF Communications would be good, too, but then that would probably need the KLF to reform, which

would be good as well. Either that or it's In Tape, the home of such acts as Marc Riley and The Creepers, Terry & Gerry and Yeah Yeah Yeah No."

#### Barbara Charone, MBC PR co-managing director

"Sun. So they can find the new Elvis."

#### David Ferguson, British Academy of Composers and Songwriters Chairman

"Two names come into my head: the original Virgin, when it was a small independent label and it put out interesting and unusual stuff, and Harvest. Harvest because it just released magical records from the likes of Kevin Ayers, Roy Harper and Fink Floyd. It was one of those labels where you bought into the lifestyle and the covers were always great and really quirky."

#### Helen Smith, Impala deputy secretary general

"It would have to be Postcard Records from Glasgow. The label burst onto the Scottish scene in 1980 and, although it only had a few releases, introduced us to Orange Juice, Josef K, Autechre Camera and also the Australian band the Go-Betweens. Few will dispute that Postcard had an everlasting influence on the development of pop music. Scottish, daring, influential and independent."

# The new-look Music Week: how you have responded

## Letters

### First-time buyer backs MW style

From *Dominic Horner, Mustoe*

*Merrinon Levy*

Despite my passion for all things to do with music I've never bought *Music Week* before. To be honest I haven't even noticed its existence.

Today I bought a copy and on page 2 I realised why - you've had a redesign. I don't know what you've done, but it worked for me! *Cocent Garden, London*

From *Michiel Bakker, managing director, MTV Networks UK & Ireland*

Congratulations on the new-look *Music Week*. It might be a small step for mankind, but it's a giant leap for the industry.

I love the focus on established talent and new music and am smitten with the new Datafile section. I like the TV airplay chart. It makes a lot of sense. *West End, London*

From *Bill Holland, Universal Classics & Jazz*

I just saw the new *Music Week*, which looks great. Has the separate weekly classics feature been jettisoned?

*Hammersmith, London*

**Editor's note:** *Music Week's* regular Classic feature will now run every two weeks, alternating with a new, more regular *Music DVD* feature.

### Great look with lots of content

From *Roger Quill, 3mv*

I love the new layout, it looks really good, lots of content (too much about the bloody Darkness, though - I just feel sorry for Gun, Little Angels, Thunder, Terraplane - all those car Nineties UK rock bands who basically did the same thing). Hey, my password access to the website doesn't work - who do I moan to? *Borough, London*

**Editor's note:** any queries about password access to the website should be directed to David Pagendam on [dpagendam@cmp-information.com](mailto:dpagendam@cmp-information.com).

From *Jon Foster, Fab Music*

I really like the new design, with one exception - as a retailer we have always displayed the album and singles charts on the counter and we are unable to do this now



they are spread over two pages - any possibility they could go back to one page? *Crouch End, London*

**Editor's note:** We intend to launch a new service to our retail subscribers in the next week, in the form of a PDF version of the albums and singles charts, in a format which can be printed out and displayed. Any retailers interested in such a service should e-mail *Music Week* at [mwletters@musicweek.com](mailto:mwletters@musicweek.com)

### Update us with other formats

Gary Steel

I have just completed reading the new edition of *Music Week* and wanted to forward some comments to you. There's a lot more news and articles to read and I was impressed with the website.

However, when reading through the chart data pages, I was disappointed to discover that the chart pages no longer include details of the formats a single or album is available on. With almost all of the Top 40 singles and over half of the Top 20 albums available on other formats than on CD, I would like to think that this is an oversight as the magazine usually provides such comprehensive chart coverage.

In view of the current declining sales, in my opinion, all attempts must be made to promote the availability of singles or albums in whatever formats are available. *via e-mail*

**Editor's note:** When we researched our readers in advance of the redesign, it became clear that most regarded the catalogue numbers for vinyl, cassette and other formats as superfluous. We also found that excluding this data

### The new MW might be a small step for mankind but it's a giant leap for the industry

Michiel Bakker, MTV

from the singles and albums chart makes the new-look cleaner and easier to read. However, we plan to make such details available within *musicweek.com*, which is where the catalogue numbers of all titles in the specialist charts can also now be found.

### Put embargo on radio releases

From *Glenn Wilson, Outlet Promotions*

Firstly I'd just like to congratulate you on the new-look *Music Week*. It's excellent! It took me over two hours to browse it (instead of the usual half-hour).

Much talk of the "singles debate", but everybody seems to be missing the obvious point. I have a strong theory and I see it with my kids all the time.

It all comes down to accessibility. There is more access to music than ever. For example, when iATU came on the box, my kids were constantly watching and watched the channel-hopping and watched the same constantly for about two weeks. It was "the best song they have ever heard". However, by the time it was released, they were sick of it so they didn't buy it.

The same happened with Linkin Park's in the End and recently with Justin Timberlake and Kelly Rowland.

There are so many digital channels now, the kids can hear songs whenever they like. They come in from school and on goes the TV. They love music, they love the single in its "marketed form". The biggest TV revolution has opened up genre-based opportunities, and the rise of rock music, which is largely down to MTV2 and Kerrang!

I don't believe the single's dead. It's just that the policy of pre-selling releases by record companies has bounced back and bit them on the toe, because accessibility to music has changed.

If record companies embargo radio releases until one week before the release date, I am sure more people will buy singles. *Helborn, London*

[mwletters@musicweek.com](mailto:mwletters@musicweek.com)

## DOOLEY'S DIARY



### Radio heads play at Two Ronnies

Remember where you heard it: David Mansfield and Ralph Bernard were the double act of the Radio Festival with their Two Ronnies-style head-to-head producing some interesting bon mots. "So this slash and burn approach you have to management," commented Mansfield in his opening gambit to Bernard. "In the words of John Lennon - how do you sleep?" he asked the GWR head honcho. One clue of talk about whose company is bigger than whose and the conclusion that size does indeed matter. The shadow secretary for culture, media and sport John Whittingdale MP revealed that Tories could indeed rack. John Peel

introduced me to punk rock and I quite often drive around my constituency listening to it, the politician muscled to Radio Festival panelists. Observer radio critic Sue Arnold was clearly unimpressed by commercial radio. "Radio 4 is the only thing worth writing about sometimes. What is there to write about Kiss or Heart - it is like a gardening correspondent talking about grass all the time". No Chris Tarrant's cigar smoking did not get out of hand, but Capital's London stations found themselves temporarily off air and their staff out in the street after a fire hit Leicester Square last Thursday morning. Pre-recorded tapes

had to kick in to fill the gap after the fire brigade ordered the building to be evacuated because of a fire in the restaurant sited below Capital's HQ.

Essex working on rival Envy apparently all have albino. EMI head honcho Eric Nicol had a tough time of things at the major's AGM on Wednesday. Besides referring to the new revenue stream of "top-buses" throughout his address, big Eric heard EMI shareholders enthusiastically clapping new directors Peter Georgescu and David Landoner.

Nicol noted that he'd "been on the board for 10 years and never been applauded once". PRS chairman David Bedford neatly trailed his speech at his organisation's AGM last Thursday. "It is 18-and-a-half minutes long. There are interesting bits every few minutes and a very controversial bit right near the end". The powers behind this year's *Music Industry Awards* are keeping man up over the identity of the star due to play at the bash on October 21 in honour of Rod Dickins.

Dooly reckons Cher must be a 3/1 bet to make the Grosvenor House event. Rod Stewart at 4/1 with Helicopter Cat 100/1. Croxyton will be rocking to BRIT FM, a temporary radio station on 101.5 FM on air from tomorrow (Tuesday) until July 25 staffed by Brit School students. Former Radio One controller Johnny Beering

encouraging reckons. "The pupils of the Brit School are the budding 'Tony Blackadder' of tomorrow." So that's how your Brits ticket money is used. Forget jampers for goolposts, it could be linkers for CDs in some outlets of music retailer Sanity after parent company Brazin has ordered a review of stores which are not profitable. Now that's one way to solve the downturn in music sales. The celebrations went on into the early hours at *MW's* re-launch bash last Monday night at Solo's Hotel with our mate Anthony Hamer-Hodges of Incentive Music on the decks and The Darkness turning up for last orders...



BMC president of music Ged Cooper was all thumbs when The Cooper Temple Clause were awarded a silver disc by Apple UK representing more than 60,000 downloads by fans of the recently-released, download-only, mini-album *The Apple Bootlegs*. Pictured carrying the disc, Doherty was joined by Mark Rogers, general manager of Apple UK, and of course TCTC. The bootlegs come

from a gig the band played on May 13 in Glasgow. Tracks from the gig featuring old favourites and new album tracks, alongside video clips, were offered to fans with downloadable front sleeve artwork allowing them to make their own live album. The winner of a competition for fans to make their own video for the band, using clips from the gig, will be chosen at the end of August.

# Classified

Contact: Doug Hope, Music Week Classified Sales, CMP Information, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR  
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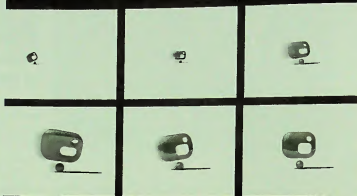
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# Datafile

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**Week 28**

TV & Radio Airplay p28 Cued Up p32 New Releases p34 Singles & Albums p36

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
A Tribe Called Quest Hits, Rarities & Reissues (Live); Manic Street Preachers Legacy Traces - A Secret History (Epic); Sleazy Jackson Lovers (Virgin)

**JULY 21**  
Dizee Rascal Boy In Da Corner (XL); Jane's Addiction Hypersonic (Polyphone); Longview Mercury (4th Floor); Kym Marsh Standing Tall (Universal); SFA Phantom Power (Epic)

**JULY 28**  
The Coral Magic Medicine (Deltasonic); Holly Galightly Truly She Is None Other (Damaged Goods); Pepe Deluxe Beatitude (Catskills)

**AUGUST 4**  
Jeff Beck Jeff (Columbia); Flint Device 1 (Polydor); The Pastels The Last Great Wilderness (Geographic)

**AUGUST 11**  
Bla Cartroll Bittersweet (Arista); Eva Cassidy True Colours (Six Street/Hot); The Cheeky Girls the (Multiply); Koshen Kokopelli (Moksha/Arista)

### SINGLES

**THIS WEEK**  
Bunny Bernassi presents The Biz Salvation (MOS); Joe Budden Fire (Def Jam/Mercury); The Coral Pass It On (Deltasonic)

**JULY 21**  
Daniel Bedingfield Never Gonna Leave Your Side (Polydor); Goldfrapp Strict Machine (Mute); Stereophonics May Be Tomorrow (V2); Triple 8 Give Me A Reason (Polydor)

**JULY 28**  
Bla Cartroll feat. Sean Paul Breathe (Arista); Craig David Spanish (Wildstar); Koshen All In Love (Moksha); Lisa Maffia In Love (Independent); Robbie Williams Something Beautiful (Chrysalis)

**AUGUST 4**  
Timberlaine & Jay-Z Frontin' (LaFace/Arista); Richard X feat. Kelis First Dreams (Virgin); Kelly Rowland Train On Track (Columbia)

**AUGUST 11**  
Aristo Butts Way Too Long (Source); Badly Skeemz Kings Of Leon Micky's (Universal); Wings Of Leon Micky's (Cherry); Hand Me Down; Sean Paul I'm Still In Love With You (VP/EastWest)

## The Market

### Rock result brings cold comfort

Alan Jones  
Album sales are well down week-on-week, but that is only to be expected, thanks to a combination of good weather, a weak new release slate and the fact that the HMV, Woolworths and Virgin sales are past their first, market-boosting phase. Artist albums are down 19% week-on-week and compilations are off 17%. Total album sales of 2,607,000 make it the sixth biggest week of the year however, with the biggest new releases being by bands of brothers The Darkness and Kings Of Leon.

Suffolk sensations The Darkness - comprising Justin Hawkins, kid brother Dan, former school pal Ed Graham and Scottish exee Frankie Poullain - sold more than 40,000 copies of their debut long player Permission To Land to debut at number two, while Kings Of Leon - another family affair made up of the fraternal trio of Caleb, Nathan and Jared Followill and their cousin Matthew Followill - take fifth place with nearly 34,000 sales of Young And Young Manhood.

On a somewhat becalmed compilation chart, Clubland III is top for a third week with sales of nearly 31,000, and the only debut in the Top 20 comes from Extreme Euphoria. Mixed by Lisa Lashes, it debuts at number six



Family fortunes: The Darkness and Kings Of Leon show brotherly love can reap reward

with sales of more than 12,000. After 12 weeks in which singles sales were consistently above 500,000 but below 600,000, they break free from the range - but despite the fact that the Top 10 comprises new entries, their direction is decidedly downwards. Just 481,000 singles were sold last week, an 8% dip on the previous week's tally of more than 522,000. In fact, sales last week were the lowest for singles for 26 weeks. Comparing them with previous years in the 21st century provides even colder comfort, with sales only 60.1% of 2002's Week 28 tally of 960,000 and 49.6% of both 2001 and 2001's

970,000 tallies. Among the singles which underperformed, despite weak sales from others, were Blur's Crazy Beat and Losing Grip by Avril Lavigne. The Blur single sold just 6,500 copies to debut at number 18, charting lower than any of their last 13 singles. After opening her career with a trio of Top 10 hits from her debut album Let Go, Avril Lavigne has to settle for a number 22 debut on Listing For. Meanwhile, Jennifer Lopez claims a Top 40 place with I'm Glad despite sales of just 1,038. In this week in 2000, the number 40 single sold 6,741 copies, nearly three times as many.

## MARKET INDICATORS

### SINGLES

Sales versus last week: -8.5%

Year to date versus last year: -26.9%

### Market shares

Sony	25.5%
Polydor	15.2%
Mercury	8.5%
WEA London	7.4%
East West	6.8%

### ALBUMS

Sales versus last week: -12.7%

Year to date versus last year: -11.9%

### Market shares

Sony	18.7%
RCR/Arista	12.9%
East West	10.4%
Mercury	9.6%
Universal TV	7.1%

### COMPILATIONS

Sales versus last week: -11.1%

Year to date versus last year: +0.3%

### Market shares

Universal TV	36.2%
EMI Virgin	17.7%
MCS	12.4%
Sony	12.2%
Motown	5.9%
Telstar	5.9%

## THE BIG NUMBER: 726

726 sales of this week's number 75 single. Three years ago this week, 1,334 sales would have been needed.

### RADIO AIRPLAY

RCR/Arista	13.1%
Sony	13.0%
Polydor	11.7%
MCS	6.0%
Zomba	7.5%

### UK SHARE

Origin of singles sales	the 75 UK: 55.1%
US: 59.8%	Other: 17%
Origin of albums sales	the 75 UK: 49.3%
US: 48.8%	Other: 0.9%

## FAST CHART

### SINGLES

**NUMBER ONE**  
BEYONCÉ CRAZY IN LOVE Columbia  
Second week at number one: the 10th of 12 2003 chartoppers to stay on top more than one week

**HIGHEST NEW ENTRY**  
MADONNA HOLLYWOOD Maverick  
Her 56th hit, including 10 number ones and 11 number twos, making Madonna the UK's biggest-selling female artist bar none

### ARTIST ALBUMS

**NUMBER ONE**  
BEYONCÉ DANGEROUSLY IN LOVE Columbia  
A third week at number one. The album will top Destiny's Child colleague Kelly Rowland's 321,000 sales tally for Simply Deep this week

**HIGHEST NEW ENTRY**  
THE DARKNESS PERMISSION TO LAND Mute  
Destiny's Child colleague Kelly Rowland's 321,000 sales tally for Simply Deep this week  
Debuting at number two, this is the highest-charting album of the year by a rock act without a Top 20 hit to their name

### COMPILATIONS

**NUMBER ONE**  
CLUBLAND III All Around The World/Universal Music Television  
Number one for three weeks, 157,000 copies sold, 10th in year-to-date standings

### RADIO AIRPLAY

**NUMBER ONE**  
BEYONCÉ CRAZY IN LOVE Columbia  
Topping the 100m audience mark for the second week and a huge 30m ahead of nearest challenger

**HIGHEST CLIMBER**  
JASON NEVINS PRESENTS UKNY FEAT. HOLLY JAMES I'M IN HEAVEN Free2Air  
This big club hit samples Michael Jackson's Human Nature and jumps 48-31

### TV AIRPLAY

**NUMBER ONE**  
BEYONCÉ CRAZY IN LOVE Columbia  
The inaugural TV airplay number one remains and increases its lead at the top to 17 plays

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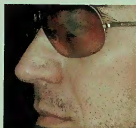
## Benny satisfies the dance fans

### The Plot

Ministry of Sound looks to follow up Benny Benassi's summer dance smash with album campaign

**BENNY BENASSI'S SATISFACTION (DATA)**  
So confident was Italian producer Benny Benassi that his distinctive dance track Satisfaction would be a hit in the UK, he signed it to Ministry's Data imprint for just £3,000 in advance, knowing he would secure an impressive royalty rate pushing close to 30%. With the track - which was featured in *MV* in April as a white label - released today (Monday) set to storm the singles chart on Sunday, Data is looking ahead to build an album campaign around the artist.

Another track from the prolific producer, Able To Love, has already charted within the OCC-compled Top 200 on import from Europe (a good indication of future hit potential), where Benassi is already an established artist. An album, titled Hypnotica, is also ready to roll. Both are due for servicing when the current airplay of Satisfaction - which is currently Radio One's most played track - has retreated,



which could be several months away.

Elements of the campaign for Satisfaction have already been implemented with the purpose of extending the life of the project beyond a one-off dance single. As word-of-mouth about the track trickled from clubland, the plan was to keep the release as underground as possible to begin with, so that the style press would come on board early.

In fact, the press campaign has been a key aspect of the promotion, and has featured a number of key articles - such as a page in the *Observer* magazine - usually reserved for established artists, not one-off dance singles. James Roberts

### CAMPAIGN SUMMARY

**LABEL:** DATA  
**RELEASED TO RETAIL:** SATISFACTION RELEASED TODAY (JULY 14); ABLE TO LOVE (FBC)  
**RADIO:** RICHARD PERRY (NATIONAL), INTERMEDIA (REGIONAL)  
**TV:** KAREN WILLIAMS, BIG SISTER

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### Mark Findlay, Capital Network

JOHN MAYER NO SUCH THING (SONY)

"The John Mayer record really jumps out of the radio. There is nothing else around like it at the moment. It is on our list and is sounding really good."

#### Lester Mordue, Sky Television

FUN LOVING CRIMINALS WELCOME TO POPPY'S (CHRYSALIS)

"Their fourth studio album has got something for everyone. Too Hot, the first track - and first single - is pure shake-your-booty rock and roll, with lyrics that skim across the top. Living On The Streets is just like the Fun Lovin' Criminals - it sounds like dirty, sleazy jazz. Living On The Streets sounds like the Undertones - it's very supercharged for the PLC. Meanwhile, Friday Night is a vintage 'let's get stoned' track."

#### Neil Greenslade, Galaxy, Birmingham

LUMIDEE NEVER LEAVE YOU (UH OOOOH) (UNIVERSAL)



"It's bloody great. It's the most addictive urban track of the moment. She is 18 years old and there is a mix from Busta Rhymes. I heard it in the US about a month ago and when it came in we put it straight on the playlist a week ago."

#### Sentex, 1Xtra

SINCERE IF YOU WERE WISE (WHITE LABEL)

"Sincere is one of north London's best-kept secrets. Produced by Skilligan, and sampling a line from Charlie & The Chocolate Factory, it's one of the best hip-hop tracks from the UK in a long time. Sick delivery, grim analysis of life in London - Ken Livingstone, if you were wise you'd listen!"

#### Joe McNicholas, Virgin Retail

BLACK RELB MOTORCYCLE CLUB TAKE THEM ON YOUR OWN (VIRGIN)

"BRMC's new album is due in August. I just think it's a step forward for them. Their first album was the epitome of rock and roll and was what great guitar

music should be all about, but they've taken that one step further this time. They have the attitude, but it's more polished, more electrifying."

#### Caroline Murphy, GWR, Bristol

DIDO WHITE FLAG (CREEKY)

"We just added White Flag. It is just a great pop song. It has got a great hook and is perfect for our audience. The long lead time isn't a problem - we don't programme by release date, we go on songs. We have also just added the tracks by Lemar, Mya and Richard P on to our evening list."

#### Jamie Caring, MTV Networks Europe

JANE'S ADDICTION JUST BECAUSE (PARLOPHONE)



"We have a different perspective from radio as obviously we have to wait for videos to come in before we can support an act. One video we have been waiting for that has just come in is for the new James Addition single, which is superb. Also The Rapture and BRMC are very exciting, while Butterfly from the same management camp as Avril Lavigne has a track called I Can't Make Me."

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### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
50 Cent feat. Nate Dogg 21 Questions; All American Rejects Swing Swing; Akonadi Rock W/ It; Avril Lavigne Lady Bug; Benny Benassi presents The Satisfaction; Beyond Gray In Love; Christina Aguilera Fighter; Coldplay God Put A Smile On Your Face; Deepset Blue Deepset Blue; Eminem Business; Ewanescence Bring Me To Life; Joe Budden Pump It Up; Kelly Rowland Get On Up; Madonna Hollywood; Michelle Carr Get It Back; Pink feat. Willians Orinl Feel Good Time; Red Hot Chili Peppers Universally Speaking; Stereophonics Maybe Tomorrow; The Cold Press It On; The Pretenders Saving Grace

#### B LIST

Bior Gazy Best; Craig David Spanish; David Bedfield Never Gonna Leave; Dido White Flag; Goldfinger Stone Machine; Hot Hot Heat; Hot News; James Complex; Jane's Addiction Just Because; Jason Nevins Eye In Heart; Justin Rest Things; Junior Senior 1979; Kanye West; Ke\$ha All In My Head; LC Anderson vs. Psyche Radio Right Said; Liza Minnelli In Love; Longview Further; Lunnies; Nayer Layan; You Phoned Williams Best; Jay-Z Frontin'; Robbie Williams Something Beautiful; The Thrillerz Sun; YVESAYA White Fire

Listening Everything Everywhere; D'Kay & Spinn

#### RADIO 2

**A LIST**  
Calvinista Alone Again; Danial Bedfield Never Gonna Leave Your Side; Madonna Hollywood; Robbie Williams Something Beautiful; Simply Red Face; Stereophonics Maybe Tomorrow; The Gardians Wake The Stars; The Cold Press It On; The Pretenders Saving Grace; Kelly Rowland God Put A Smile On Your Face; Craig David Spanish; David Bedfield Never Gonna... Deepset Blue; Deepset Blue; Intense Project Your Mind; Jason Nevins Eye In Heart; Justin Rest Things; Junior Senior 1979; Kanye West; Ke\$ha All In My Head; LC Anderson vs. Psyche Radio Right Said; Liza Minnelli In Love; Longview Further; Lunnies; Nayer Layan; You Phoned Williams Best; Jay-Z Frontin'; Robbie Williams Something Beautiful; The Thrillerz Sun; YVESAYA White Fire

#### C LIST

Bior Gazy Best; Craig David Spanish; David Bedfield Never Gonna Leave; Dido White Flag; Goldfinger Stone Machine; Hot Hot Heat; Hot News; James Complex; Jane's Addiction Just Because; Jason Nevins Eye In Heart; Justin Rest Things; Junior Senior 1979; Kanye West; Ke\$ha All In My Head; LC Anderson vs. Psyche Radio Right Said; Liza Minnelli In Love; Longview Further; Lunnies; Nayer Layan; You Phoned Williams Best; Jay-Z Frontin'; Robbie Williams Something Beautiful; The Thrillerz Sun; YVESAYA White Fire

### TOP TEN RADIO GROWERS

Rank	Artist/Track	Apr.	Jul.	Aug.
1	PINK FEAT WILLIAM ORBIT FEEL GOOD TIME	1518	597	
2	KELLY ROWLAND TRAIN ON A TRACK	428	357	
3	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	1296	356	
4	CRAIG DAVID SPANISH	800	327	
5	BUSTED SLEEPING WITH THE LIGHT ON	578	301	
6	DANIEL BEDFIELD NEVER GONNA LEAVE YOUR SIDE	181	295	
7	JAMINE REAL THINGS	1678	275	
8	TRIPLE EIGHT GIVE ME A REASON	411	238	
9	JASON NEVINS PT'S URNY I'M IN HEAVEN	661	230	
10	KYIM MARSH COME ON OVER	1293	224	

### Adds

Rank	Artist/Track	Apr.	Jul.	Aug.
1	GALAXY Kelly Rowland Train on a Track			357
2	Outkastne Africa			356
3	Liza Minnelli In Love			327
4	THE MIX 50 Cent feat. Nate Dogg 21 Questions			295
5	Dido White Flag			275
6	Kelly Rowland Speak On A Track			238
7	All In My Head: Wycle D'Jean feat. Jay-Z			230
8	Jason Nevins Pt's Urny I'm In Heaven			224

### VIRGIN

Rank	Artist/Track	Apr.	Jul.	Aug.
1	South London Your Hold Superguns			357
2	Black Box The Libertines Look Back Into The Sun			356
3	Frank Black & The Cathedral Everything Is Now Funeral For A Friend			327
4	Music Street Preachers Judge Yourself			295
5	Monie Love Mocha Mocha			275
6	Music Machine Redhead Go To Street			238

# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Peak
1	1	BEYONCÉ	BEYONCÉ CRAZY IN LOVE	COLUMBIA	504
2	7	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC	367
3	3	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	318
4	5	WAYNE WUNDER	NO LETTING GO	WILDLIFE WEST	282
5	17	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS	279
6	0	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA	263
7	8	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND	260
7	1	XTM PRESENT ANNA FLY	ON THE WINGS OF LOVE	INTERSCOPE/REPUBLIC	260
9	10	50 CENT FEAT. NATE DOGG	21 QUESTIONS	INTERSCOPE/REPUBLIC	237
10	13	CHRISTINA AGUILERA	FIGHTER	RCA	208
11	1	R KELLY	IGNITION	JIVE	191
11	1	BENNY BENASSI PRESENTS THE BIZ	SATISFACTION	WARRNER BROS	191
13	124	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	PARLOPHONE	170
14	58	EMINEM	BUSINESS	INTERSCOPE/REPUBLIC	167
15	17	FAST FOOD ROCKERS	FAST FOOD SONG	SECTER THE DEVL	177
16	4	AMY STUDD MISFIT		POLYGRAM	168
17	6	BLAZIN' SQUAD	WE JUST BE DREAMIN'	LAST WEST	166
18	26	GOOD CHARLOTTE	GIRLS AND BOYS	EPIC	164
19	23	ASHANTI	ROCK WIT U (AWWWW BABY)	WARRNER BROS/REPUBLIC	161
20	34	BUSTA RHYMES AND MARIAN CAREY	I KNOW WHAT YOU...	J	157
21	15	MIS-TEEQ	CAN'T GET IT BACK	WILSTAR	154
22	4	LINKIN PARK	FAINT	WARRNER BROS	153
22	10	MADONNA	HOLLYWOOD	WARRNER BROS/REPUBLIC	153
22	28	ELECTRIC SIX	GAY BAR	XL	153
25	37	SEAN PAUL	GET BUSY	WIND-UP/EPIC	151
26	12	METALLICA	ST. ANGER	WIND-UP/EPIC	148
27	27	GOOD CHARLOTTE	THE ANTHEM	EPIC	146
28	25	THE DARKNESS	GROWING ON ME	WARRNER BROS/REPUBLIC	142
29	46	KELLY ROWLAND	TRAIN ON A TRACK	COLUMBIA	139
30	56	50 CENT	IN DA CLUB	INTERSCOPE/REPUBLIC	137
31	20	JAVINE	REAL THINGS	EMULOGY	129
32	30	AVRIL LAVIGNE	LOSING GRIP	ARISTA	123
32	34	BLU CANTRELL	BREATHE	ARISTA	123
34	10	THE CORAL	PASS IT ON	DELIRIOUS	119
35	18	CRAIG DAVID	SPANISH	WARRNER BROS/REPUBLIC	114
36	287	ALKALINE TRIO	WE'VE HAD ENOUGH	ARISTA	98
37	13	PHARRELL WILLIAMS FEAT. JAY-Z	FRONTIN	ARISTA	95
38	123	AVRIL LAVIGNE	I'M WITH YOU	JIVE	93
39	29	R. KELLY	SNAKE	JIVE	93
40	45	LISA MAFFIA	IN LOVE	IMPACT/REACT	92

© Music Control UK. Derived from data gathered from 100 TV stations in the UK from 2002 to 2003. As of Sat 12 July 2003. The TV chart is based on a weighted average of the following stations: MTV, VH1, MTV2, MTV Basic, MTV News, MTV Base, VIVA, The Box, South West, Music, 5 and Kerrang!

Beyoncé tops an unchanged top three, as Robbie and Pink (feat. William Orbit) make the biggest moves on the overall Top 10.

**THE BOX NUMBER ONE**  
Fast Food Rockers  
Fast Food Song

**HIGHEST CLIMBER**  
Ashanti  
First Things

**HIGHEST NEW ENTRY**  
Pink  
Feel Good Time



**1. Beyoncé**  
Beyoncé Knowles cops the hot, again, topping singles, albums, radio and TV charts by margins of 92%, 78%, 43% and 42% respectively. On the latter chart, only two other videos – Evanescence's 'Bring Me To Life' and Rock Your Body by Justin Timberlake – have more than half as much exposure as Beyoncé, despite the fact that she is getting zero plays from rock stations such as MTV2 and Kerrang!



**6. Pink**  
A hot artist with a good track featuring clips from an eagerly-awaited movie is an irresistible one to TV stations. They had to wait until last week to get their hands on the new Pink clip for 'Feel Good Time', featuring songwriters from Claire's aesthetic. Full throttle, it was rapidly embraced, especially on the pay-per-view channels, and by midnight on Saturday had topped an impressive 263 airings to debut at number six on the chart.

## MTV MOST PLAYED

Rank	Artist	Title	Label	
1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	
2	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS	
2	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	
2	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC	
5	AMY STUDD MISFIT		POLYGRAM	
6	CHRISTINA AGUILERA	FIGHTER	RCA	
12	RED HOT CHILI PEPPERS	UNIVERSALLY SPEAKING	WARRNER BROS	
7	0	LINKIN PARK	FAINT	WARRNER BROS
9	17	BENNY BENASSI PRESENTS THE BIZ	SATISFACTION	WARRNER BROS

## THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	FAST FOOD ROCKERS	FAST FOOD SONG	BETTER THE DEVIL	
2	XTM PRESENT ANNA FLY	ON THE WINGS OF LOVE	SERIOUS MESSY/SONY	
3	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND	
3	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC	
5	2	BEYONCÉ CRAZY IN LOVE	COLUMBIA	
6	3	WAYNE WUNDER	NO LETTING GO	WILDLIFE WEST
7	14	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS
8	8	MADONNA	HOLLYWOOD	WARRNER BROS/REPUBLIC
8	8	R KELLY	IGNITION	JIVE
10	0	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA

## KERRANG MOST PLAYED

Rank	Artist	Title	Label	
1	ALKALINE TRIO	WE'VE HAD ENOUGH	WARRNER BROS/REPUBLIC	
2	1	METALLICA	ST. ANGER	WIND-UP/EPIC
3	4	LINKIN PARK	FAINT	WARRNER BROS
4	36	KID ROCK FEAT. SHERYL CROW	PICTURE	WARRNER BROS
5	0	ELECTRIC SIX	GAY BAR	XL
10	0	MARSHY MONS	OSSENE	WARRNER BROS
7	5	GOOD CHARLOTTE	THE ANTHEM	EPIC
8	7	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC
9	3	CREED	MY SACRIFICE	WARRNER BROS/REPUBLIC
10	16	GREEN DAY	WAIVING	REPRISE

## MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	1	THE DARKNESS	GROWING ON ME	WARRNER BROS/REPUBLIC
2	42	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	PARLOPHONE
3	4	THE CORAL	PASS IT ON	DELIRIOUS
3	3	HOT HOT HEAT	NO HOT NOW	SUB POP/EPIC
5	2	METALLICA	ST. ANGER	WIND-UP/EPIC
6	0	JANE'S ADDICTION	JUST BECAUSE	REPRISE
7	1	EELS	SATURDAY MORNING	DRE/ARISTA/SONY/REPUBLIC
8	7	ELECTRIC SIX	GAY BAR	XL
9	9	FOO FIGHTERS	LOW	SONY
10	27	SUPER FURRY ANIMALS	GOLDEN RETRIEVER	REACT

## KISS TV MOST PLAYED

Rank	Artist	Title	Label	
1	1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA
2	2	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE
3	23	2PAC	CHANGES	AVY
4	4	50 CENT	IN DA CLUB	INTERSCOPE/REPUBLIC
5	46	JENNIFER LOPEZ FEAT. LL COOL J	ALL I HAVE	EPIC
6	54	DR DRE FEAT. EMINEM	FORGET ABOUT DRE	INTERSCOPE/REPUBLIC
7	47	KELLY ROWLAND	TRAIN ON A TRACK	COLUMBIA
8	60	ASHANTI	FOOLISH	WARRNER BROS/REPUBLIC
9	47	2PAC FEAT. DR DRE	CALIFORNIA LOVE	BEAN/IMPACT/REACT
9	47	EMINEM	SING FOR THE MOMENT	INTERSCOPE/REPUBLIC

**KERRANG NUMBER ONE**  
Alkaline Trio  
We've Had Enough

**HIGHEST CLIMBER**  
Kid Rock  
Picture

**HIGHEST NEW ENTRY**  
Electric Six  
Gay Bar

**KISS TV NUMBER ONE**  
Beyoncé  
Crazy In Love

**HIGHEST CLIMBER**  
Beyoncé  
Work It

**HIGHEST NEW ENTRY**  
Pink  
Feel Good Time

**MTV NUMBER ONE**  
Beyoncé  
Crazy In Love

**HIGHEST CLIMBER**  
Eminem  
Business

**HIGHEST NEW ENTRY**  
Javine  
Addiction

**MTV2 NUMBER ONE**  
The Darkness  
Growing On Me

**HIGHEST CLIMBER**  
Glasgow  
Cosmopolitan

**HIGHEST NEW ENTRY**  
Javine  
Addiction

**MTVBASE NUMBER ONE**  
50 Cent  
In Da Club

**HIGHEST CLIMBER**  
Pink  
Feel Good Time

**HIGHEST NEW ENTRY**  
McKay  
Take Me Over

**SMASH HITS NUMBER ONE**  
XTM  
Present Anna Fly

**HIGHEST CLIMBER**  
Pink  
Feel Good Time

**HIGHEST NEW ENTRY**  
Pink  
Feel Good Time

**VH1 NUMBER ONE**  
Robbie Williams  
Something Beautiful

**HIGHEST CLIMBER**  
Macy Gray  
I'm Right For You

**HIGHEST NEW ENTRY**  
Robbie Williams  
Something Beautiful

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With more than 30% more audience than the number two record, Beyoncé remains at the top, although Radio One and Two give their biggest support to different tracks.

# The UK Radio Air

## RADIO ONE

Pos	Last	ARTIST TITLE	Label	Wk	Score
1	1	BEYONCÉ CRAZY IN LOVE	COLUMBIA	35	2606
2	2	BEYONCÉ CRAZY IN LOVE (REHEARSAL)		35	1975
3	6	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA	27	2251
4	3	EVANESCENCE BRING ME TO LIFE (MID-EMPT)		27	2251
5	4	MIS-TEEQ CAN'T GET IT BACK	TELSTAR	26	2245
6	5	EMINEM BUSINESS	INTERSCOPE/REPLICA	26	2245
7	10	STEREOPHONICS MAYBE TOMORROW		26	2231
8	24	50 CENT FEAT. NATE DOGG 21 QUESTIONS	INTERSCOPE/REPLICA	26	2187
9	9	WAYNE WUNDER NO LETTING GO	WIND-UP/REPS	25	2174
10	8	DEEPEST BLUE DEEPEST BLUE (SACRAMENTO OF SOUND)		25	2167
11	8	JOE SIBBERE FUNK! UP UP AND AWAY		25	2167
12	16	COLLAPSE GOT TO PUT A SMILE UPON YOUR FACE	WIND-UP/REPS	25	2159
13	13	THE CORAL PASS IT ON	DELACROIX	25	2152
14	17	MADONNA HOLLYWOOD	MARBLEHEAD/REPER BROS	25	2125
15	10	DJ SAMMY SUNLIGHT (SACRAMENTO OF SOUND)		25	2125
16	13	CHRISTINA AGUILERA FIGHTER	ROK	25	2110
17	13	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT		25	2107
18	4	RED HOT CHILI PEPPERS UNIVERSALLY SPEAKING	WARNER BROS	26	2104
19	19	LUMINER NEVER LEAVE YOU (OH COOH) (OH COOH)		25	2084
20	20	JAVINE REAL THINGS	INNOCENT	25	2079
21	24	R KELLY IGNITION	JIVE	24	2039
22	1	THE ALL AMERICAN JECKS SWING, SWING	DREAMWORKS/REPLICA	24	2023
23	17	FOO FIGHTERS LOW RUCK		24	1920
24	3	KELLY ROWLAND TRAIN ON A TRACK	COLUMBIA	6	1912
25	1	JAMESON COMPLETE 10		7	1912
26	3	JANE'S ADDITION JUST BECAUSE	HARLEQUINE	6	1776
27	20	SIOBHAN DONAGHY OVERSATED	STONES	16	1750
28	29	AVRIL LAVIGNE LOSING CONTROL	ARISTA	12	1634
29	29	ASHANTI ROCK WIT U (AWWWW BABY)	MARBLEHEAD/REPER BROS	12	1621
30	24	DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	POLYDOR	7	1613

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## GET MUSIC WEEK ONLINE

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	Last	ARTIST TITLE	Label
1	1	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	CHRISLEY
2	1	THE CARDIGANS YOU'RE THE STORM	STONES/REPLICA
3	2	SIMPLY RED FAKE	SMILEY/REPS
4	2	DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	POLYDOR
5	5	LISA MARIE PRESLEY LIGHTS OUT	WIND-UP/REPS
6	1	MADONNA HOLLYWOOD	MARBLEHEAD/REPER BROS
7	8	THE CORAL PASS IT ON	DELACROIX
8	6	CALEXICO ALONE AGAIN OR	CITYSLANG
9	13	STEREOPHONICS MAYBE TOMORROW	VE2
10	0	KELLY ROWLAND TRAIN ON A TRACK	COLUMBIA

## CAPITAL 95.8

Pos	Last	ARTIST TITLE	Label
1	1	EVANESCENCE BRING ME TO LIFE	WIND-UP/REPS
2	5	R KELLY IGNITION	JIVE
3	1	BEYONCÉ CRAZY IN LOVE	COLUMBIA
4	2	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	JIVE
5	4	JUSTIN TIMBERLAKE ROCK YOUR BODY	JIVE
6	12	JAVINE REAL THINGS	INNOCENT
7	25	WAYNE WUNDER NO LETTING GO	WIND-UP/REPS
8	4	CHRISTINA AGUILERA FIGHTER	ROK
9	4	MIS-TEEQ CAN'T GET IT BACK	TELSTAR
10	10	STEREOPHONICS MAYBE TOMORROW	VE2

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## KISS 100

Pos	Last	ARTIST TITLE	Label
1	1	BEYONCÉ CRAZY IN LOVE	COLUMBIA
2	1	R KELLY IGNITION	JIVE
3	4	JAVINE REAL THINGS	INNOCENT
4	1	JUSTIN TIMBERLAKE ROCK YOUR BODY	JIVE
5	9	EMINEM BUSINESS	INTERSCOPE/REPLICA
6	13	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA
7	6	SEAN PAUL GET BELUS	WIND-UP/REPS
8	7	RICHARD X FEAT. KELLY'S FINEST DREAMS	WIND-UP/REPS
9	7	MIS-TEEQ CAN'T GET IT BACK	TELSTAR
10	11	50 CENT FEAT. NATE DOGG 21 QUESTIONS	INTERSCOPE/REPLICA

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## GWR GROUP

Pos	Last	ARTIST TITLE	Label
1	4	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	JIVE
2	2	BEYONCÉ CRAZY IN LOVE	COLUMBIA
3	7	EVANESCENCE BRING ME TO LIFE	WIND-UP/REPS
4	1	R KELLY IGNITION	JIVE
5	5	ASHANTI ROCK WIT U (AWWWW BABY)	MARBLEHEAD/REPER BROS
6	5	MIS-TEEQ CAN'T GET IT BACK	TELSTAR
7	34	DJ SAMMY SUNLIGHT	DISCLOSURE
8	7	MADONNA HOLLYWOOD	MARBLEHEAD/REPER BROS
9	9	JENNIFER LOPEZ I'M GLAD	EPIC
10	30	AMY STUDD MISFIT	DISCLOSURE

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## NUMBER ONES

- ALIVE** Beyoncé Crazy In Love
- ENAP** BIG CITY
- Raymond** City Is Love
- GALAXY105** Beyoncé Crazy In Love
- Love** MAGIC 105.4 Luther Vandross
- 106.1** Dava With My Father
- METRO FM** Beyoncé Crazy In Love
- TFM 96.6** Beyoncé Crazy In Love
- VIBE 101** Pink feat William Orbit Feel Good Time
- 96.9** WJZB Beyoncé Crazy In Love
- XFM The Darkness** Growing On Me

## HIGHEST NEW ENTRY

- ALIVE** Richard X
- FINEST DREAMS** ENAP BIG CITY
- RICHARD X** Richard X
- DISCLOSURE** Galaxys105 Kelly
- Rowland** Train On A Track
- MAGIC 105.4** Robbie Williams
- Something Beautiful** METRO FM
- RICHARD X** Richard X
- TFM 96.6** Richard X
- FINEST DREAMS** VIBE 101
- Sympathetic** Way Of
- 96.9** WJZB
- RICHARD X** Richard X
- DISCLOSURE** XFM
- Radiohead** Go To Sleep

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# Play Chart

music control

Week	Artist	Title	Genre	Wk	Peak	Wks on Chart	Wk	Peak	Wks on Chart
26	DJ SAMMY SUNLIGHT	CRAYZ FEAT. NATE DOGG 21 QUESTIONS	TRANCE	1030	3	28.78	34		
27	KELLY ROWLAND	TRAIN ON A TRACK	COLUMBIA	408	70	26.69	306		
28	JUNIOR SENIOR	MOVE YOUR FEET	MERCURY	847	0	25.02	4		
29	CRAIG DAVID FEAT. STING	RISE AND FALL	WILDSTAR	904	25	24.30	31		
30	LISA MARIE PRESLEY	LIGHTS OUT	PARLOPHONE	237	88	23.60	6		
31	CRAIG DAVID	SPANISH	WILDSTAR	800	69	23.07	71		
32	TOMCRAFT	LONELINESS	DELAUNAYSON OF SOUND	674	4	23.07	41		
33	JASON NEVINS	PTS UKNY I'M IN HEAVEN	FREEDMANACTIVE	661	53	22.68	40		
34	THE CARDIGANS	YOU'RE THE STORM	STOCKCAMPUSCORP	874	44	22.53	2		
35	AVRIL LAVIGNE	I'M WITH YOU	ARISTA	674	7	22.19	21		
36	THE THRILLS	BIG SUR	VERNON	697	5	21.69	34		
37	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	PARLOPHONE	254	9	21.64	5		
38	JOY BUDDEN	PUMP IT UP	RED JAW RECORDS	249	6	20.5	9		
39	COLDPLAY	CLOCKS	PARLOPHONE	895	4	20.18	7		
40	DELTA GOODREM	LOST WITHOUT YOU	EPIC	861	7	19.87	1		
41	CALEXICO	ALONE AGAIN OR CITY BLAZE	CITY BLAZE	21	26	18.85	5		
42	GOOD CHARLOTTE	GIRLS AND BOYS	EPIC	721	8	18.07	23		
43	MIS-TEEQ	SCANDALOUS	TELSTAR	659	41	18.05	34		
44	KOSHEAN	ALL IN MY HEAD	NOVUS RECORDINGS	505	7	15.19	23		
45	50 CENT	IN DA CLUB	INTERSCOPECORP	328	8	15.1	2		
46	AVRIL LAVIGNE	LOSING GRIP	ARISTA	603	17	14.77	24		
47	YOMANDA	YOU'RE FREE	INCANTO	392	34	14.4	9		
48	LIMDEE	NEVER LEAVE YOU (UH-OOH)	RED WINDLAND	259	70	14.34	2		
49	EMMA BUNTON	FREE ME	TELSTAR	882	3	14	8		
50	CRISTINA AGUILERA	BEAUTIFUL	VEA	528	23	13.99	3		

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**10. Robbie Williams**  
The first record to break into the Top 10 in its second week in the chart thus far in 2003, Robbie Williams' Something Beautiful's 10-10 jump is fuelled by a 39% increase in plays and a 51% improvement in audience.

**11. Daniel Bedingfield**  
Reigning his debut album Getta Get Tira This and If You're Not The One and reached number 10 with James Dean Knowledge.  
**27. Kelly Rowland**  
Beyoncé and Kelly Rowland are the chart phenomena of the week. Beyoncé's Crazy In Love is



the Radio 2 hit, exploiting out of nowhere with 10 weeks to become the star's 10th most-played track.  
**31. Craig David**  
White Crayz David's Rise And Fall collaboration with Sting continues its slow decline - it slips 23-29 on this week's chart - as his hotly-tripped new single Spanish rakes 60-31. It does so despite getting only 17 plays from Capital FM - co-workers

with Telstar Records of David's Wildstar label - and scant support from Radio One. It has, however, now been added to the B-list on the latter station, and is also making some impact on Radio Two, where it was aired seven times last week.



## INDEPENDENT LABEL RADIO

Wk	Artist	Title	Label	Wk	Peak	Wks on Chart
1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	268	30	97.13
2	R KELLY	IGNITION	JIVE	271	27	95.89
3	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	247	23	95.64
4	CHRISTINA AGUILERA	FIGHTER	VEA	361	37	61.63
5	MADONNA	HOLLYWOOD	WARRIOR BROS	157	164	39.69
6	MIS-TEEQ	CANT GET IT BACK	TELSTAR	187	96	28.87
7	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA	500	151	37.12
8	EVANESCENCE	BRING ME LIFE	WINDUP	363	176	36.99
9	STEREOPHONICS	MAYBE TOMORROW	VEA	616	170	34.86
10	JAYME	REAL THINGS	INDEPENDENT	142	161	23.85
11	BUSTA RHYMES AND MARLAR CAREY	I KNOW WHAT YOU WANT	JAR	143	126	20.88
12	AMY STUDD	MISFET	INDEPENDENT	138	132	20.99
13	KYM MARSH	COME ON OVER	UNIVERSAL ISLAND	95	128	21.76
14	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSLER	128	126	21.07
15	ASHANTI	ROCK WIT U (NAYNAY BABY)	UNIVERSAL ISLAND	129	127	21.10
16	DANIEL BEDINGFIELD	NEVER GONNA LEAVE YOUR SIDE	VEA	848	149	20.13
17	ROOM 5 FEAT. OLIVER CHATHAM	MAKE LUV	VEA	113	129	18.41
18	DJ SAMMY SUNLIGHT	CRAYZ	DELAUNAYSON OF SOUND	109	112	18.94
19	50 CENT FEAT. NATE DOGG	21 QUESTIONS	INTERSCOPECORP	100	106	12.87
20	CRAIG DAVID FEAT. STING	RISE AND FALL	WILDSTAR	117	116	12.94
21	DEEPEST BLUE	DEEPEST BLUE	DELAUNAYSON OF SOUND	176	181	12.62
22	COLDPLAY	CLOCKS	PARLOPHONE	158	160	13.58
23	EMMA BUNTON	FREE ME	TELSTAR	144	177	12.47
24	AVRIL LAVIGNE	I'M WITH YOU	ARISTA	147	151	12.46
25	EMINEM	BUSINESS	INTERSCOPECORP	700	191	10.85
26	21 SIMPLY RED	FAKE	PARLOPHONE	100	107	10.85
27	JENNIFER LOPEZ	IT'S RAIN ORG	VEA	102	106	10.40
28	DELTA GOODREM	LOST WITHOUT YOU	EPIC	860	112	10.36
29	JUNIOR SENIOR	MOVE YOUR FEET	MERCURY	113	113	10.30
30	CRAIG DAVID	SPANISH	WILDSTAR	440	78	10.61

Wk: Capital FM. Wks on Chart: by 23:00 hours of play on 14th March 2003. Independent label dates from 01/01/03 on Saturday 5th 20:00 with 24:00 on Sat 14th 07:00.

## TOP 20 PRE-RELEASE

Wk	Artist	Title	Label	Wk	Peak	Wks on Chart
1	STEREOPHONICS	MAYBE TOMORROW	VEA	101	101	65.26
2	CHRISTINA AGUILERA	FIGHTER	VEA	360	360	39.95
3	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSLER	127	127	56.71
4	BENNY BENASSI	NEVER GONNA LEAVE YOUR SIDE	VEA	847	129	49.39
5	DANIEL BEDINGFIELD	NEVER GONNA LEAVE YOUR SIDE	VEA	848	149	39.55
6	THE CORRAL PALS	IT ON HOLMBOA	DELAUNAYSON OF SOUND	100	100	33.92
7	DEEPEST BLUE	DEEPEST BLUE	DELAUNAYSON OF SOUND	175	175	13.05
8	ROOM 5 FEAT. OLIVER CHATHAM	MAKE LUV	VEA	112	112	13.14
9	RED'S WET CHILI	PEPPERS UNETHICALLY SPEAKING	WARRIOR BROS	150	150	30.14
10	KELLY ROWLAND	TRAIN ON A TRACK	COLUMBIA	407	407	26.69
11	JUNIOR SENIOR	MOVE YOUR FEET	MERCURY	846	846	25.02
12	CRAIG DAVID FEAT. STING	RISE AND FALL	WILDSTAR	903	903	24.31
13	CRAIG DAVID	SPANISH	WILDSTAR	800	800	23.08
14	JASON NEVINS	PTS UKNY I'M IN HEAVEN	FREEDMANACTIVE	660	660	22.68
15	THE CARDIGANS	YOU'RE THE STORM	STOCKCAMPUSCORP	873	873	22.54
16	AVRIL LAVIGNE	I'M WITH YOU	ARISTA	673	673	21.7
17	THE THRILLS	BIG SUR	VERNON	696	696	21.69
18	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	PARLOPHONE	253	253	21.64
19	COLDPLAY	CLOCKS	PARLOPHONE	894	894	20.18
20	CALEXICO	ALONE AGAIN OR CITY BLAZE	CITY BLAZE	20	20	18.85

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 Music Control announces the chart. The chart is compiled from data gathered in 2003 on Sunday 14th 00:01 to 23:00 on Sat 14th 00:01. Statistics compiled by audience research on British AudioScan. For data  
 Capital FM. Wks on Chart: by 23:00 hours of play on 14th March 2003. Independent label dates from 01/01/03 on Saturday 5th 20:00 with 24:00 on Sat 14th 07:00.

## MOLLY'S CHAMBERS

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Insider

## IN-STORE NEXT WEEK



**Singles** - Daniel Bedingfield, Stereophonics, Triple 8, Deepest Blue, All American Rejects, **Albums** - Kym Marsh, Super Furry Animals, James Addiction, Longview, Now 55, Electroheat, Dave Pearce Dance Anthems Summer 2003

## BORDERS

**Windows** - Lord of the Rings: Two Towers reservation offer; **In-store** - Love, Heartworn Highways DVD, Dolly Parton, Super Furry Animals, Kiss, Big Brother 2003, Longview 2, for £22 and 2 for £10 on CDx, 3 for 2 on books and CDs; **Listening posts** - Now 55 and any album in stock in digital stores nationwide



**In-store** - Essential, Deadly Avenue Presents Straight To Video, Los Amigos Invisibles, Three Inches Of Blood, Daddy Under A Winter Sun, Dizee Rascaz, Psychid



**Windows** - Super Furry Animals, Daniel Bedingfield, Triple 8, Goldfrapp, All American Rejects; **In-store** - Tindersticks, Venus Hum, Young Heart Attack, Mower, Delays; **Press ads** - Dave Pearce, Friends



**Main CD Promotion** - 1/2 Price Clearance; **Listening Posts** - Arthur Lee, Love, Nip Siskayrie, Cerys Matthews, Clarksville; **Windows** - Marc Streiten Preachers, Super 70's; **In-store** - Sleepy Jackson



**Selects listening posts** - Danger Mouse & Jemini, Jeffrey Lewis, Cosmic Rough Riders, Bleed 17, Wakusei, Dudley Perkins, Mojo; **Listening posts** - James Brown,

## TASTEMAKERS

**JOANNA**  
Manager, Massive Records, Oxford

1. MINDO GROSSO DANIELS/OLOMBAT
2. MORLAGE STARS
3. SEULIMITI VANILLA (DANNY HOWELS BE EDIT)
4. KOMETE JUSTO YOU REMEMBER (REMIX)
5. TIRA AT FISHFACE
6. JOEY BELTRAM BIG FUNK BLASTER
7. CHATEAU FLIGHT COSMOS RACE
8. KETOP FLASH KETOP FLASH
9. SALES PERVERT SAM CHOI
10. ERNEST SAINT LAUREN/DUB LOU DUB

"My top pick of the week is the Mondo Grosso record taken from their forthcoming eclectic Next Wave album. This is a killer club stonger featuring a rap by Armand Van Helden, which we sourced exclusively for Danny Howells and which ripped up Arena 1 at this year's Homelands. There are also lots of other great records across the spectrum."

**PAUL LESTER**  
Deputy editor, Uncut

1. JOSHUA ROUSE JAMES
2. JAMES KIRK YOU CAN MAKE IT IF YOU BOOGIE
3. FLEK ON ROCKET WHAT DOES IT FEEL LIKE?
4. THE RAFFERTY HOUSE OF JEALOUS LOVERS
5. MEX BIRDS
6. NORM HORN
7. ZOOZ WOMAN HOPE IN THE MIRROR
8. CHEMICAL BROTHERS FEAT. WAKNE CYTNE THE GOLDENVICH
9. DIEZEL RASCALS I LUV U
10. BENNY BENASSI/THE BIZ SATISFACTION

"James Kirk used to be in Orange Juice, who were the missing link between The Buzzcocks and The Smiths. It sounds like the follow-up to 1982's wonderful You Can't Hide Your Love Forever. Felix Da Housecat is probably my favourite producer in the world right now and I'm delighted dance music sounds like it ought to be in the 21st Century."

Mark Lungs, Sub Osio, Cracker,



**In-store** - Kym Marsh, Dolly Parton, Dave Pearce, Best Pan Pipes

## Sainsbury's

**In-store** - VA Dave Pearce, VA Electroheat, Dolly Parton, Jane's Addiction, VA Now 55, Super Furry Animals, Kym Marsh, VA The Piano & The Song, VA The Best Pan Pipe Album, Longview, Super Furry Animals



**Albums** - Kym Marsh, Super Furry Animals, Jane's Addiction, Ultimate Dolly Parton, Now 55, VBO Street Vibes, Dave Pearce Dance Anthems, Def Jam Classics, Ministry Of Sound Electro-Tech, Piano & The Song



**Windows** - Ghost Ship, Solaris, Friends, 3x20 campaign, West Wing; **In-store** - Classical label of the month - Naive, Wras Records



**Press ads** - Muroldolls, Jane's Addiction, Kym Marsh, Glasbury 2003 Campaign, The Coral; **Window** - 2 For £26 Campaign, SFA; **In-store** - Now 55, Rainband, Jane's Addiction, SFA, Kym Marsh



**In-store** - James Addiction; Kym Marsh; Now 55



**Albums** - Very Best Of Street Vibes, Hits 56; **Singles** - Deepest Blue; **In-store** - Very Best Of Street Vibes, Hits 56, Now 55, Dave Pearce - 2 Dance Anthems Summer 2003; Deepest Blue, Daniel Bedingfield, Triple 8, All American Rejects, Robbie Williams, Stereophonics

**LEE THOMPSON**  
Head of music, Emap TV

1. ELTON JOHN ARE YOU READY FOR LOVE?
2. RICHARD X VS KELLS FINEST DREAMS
3. FOM FOM CHIMBUES TOO HOT
4. GALE CHINAWA
5. BILLY CRAWFORD TRACKIN'
6. BIDD WHITE FLAG
7. MARK OWEN YOUR MINDS WARNING
8. ULTRABEST PRETTY GREENEYES
9. JAMES ADDICTION JUST BECAUSE
10. MARK JOSEPHY

"The massive buzz in the office here is definitely the Elton track. When you see the video over the coming weeks and the whole feel-good vibe to the song combined, you'll realise that it's on course for a monster September smash. Dare will be competing with the current Euro hit version by DJ Bobo, but their video will push it ahead in the UK."

## TV LISTINGS

**ADAM ANT: THE MADNESS OF PRINCE CHARMING** (Channel 4, Thursday)

**CDJUK**  
Abs: All American Rejects, Spring, Chris Abani, I'll Get Cool, Kelly Rowland, Kelly Rowland Team On A Track: Stereophonics, Moby, Tomson

**DEEP BLUE**  
Deepest Blue: Kelly Rowland Train On A Truck, Richard X feat. Kells, The Front

**POPWORLD**  
Appleton: Beyonce Crisy In Love, David Bluefield, Never Come Leave You, James Levine, Jessi J presents UNKY feat. Holly James I'm In Heaven, Junior Montero, Mad Tin Hot, Andyboy's Girl, Lucy Carr, This Is Goodbye, Melanie Blatt, The Rhythmites Give Me A Reason

**RECOVERED**  
Features Melanie C, David Bedingfield, Eighties Matchbox B-Line Disaster (BBC3)

## RADIO LISTINGS

**RADIO 1**  
Steve Lamacz Live At The Park (Monday), Mary Anne Hobbs presents The Rhythmic Nation (Monday), First (Thursday), John Peel sessions, Wednesday, Of Arsenic Hill (Thursday), Tim Westwood Show (Friday)

**RADIO 2**  
Annie Lennox & Jamie Cullum live at Kings Dock, Liverpool (Friday), Story of New Order (Saturday)

**KISS 100**  
World's Greatest DJ & K1ass (Saturday), KISS 100 (Sunday)

**CAPITAL**  
New Nights Guest, No!, Danni Minogue (Sunday)



## Hitting the right spot

**Trerry Underhill**  
Programme director and group head of music, Real Radio  
"Since we acquired our third station we decided it would be sensible to have one playlist covering our stations in Scotland, Wales and Yorkshire," says Underhill, who was appointed group head of music last year. Sarah Graham, who is programme controller for Real Radio in Wales, and Jay Crawford, who is programme director for the Scottish station, submit their playlist suggestions to Underhill on a Tuesday morning. At that point he sits down and works out what will make the grade.

The stations' output consists of a mix of old and new music, with a small selection of Sixties titles, Seventies' and Eighties' music

## We don't think that because a listener reaches 35 they no longer like new music.

accounting for around 35% of music and the rest drawn from the Nineties up to the present day. "We don't think that because a listener reaches 35 or 45 they suddenly no longer like new music," says Underhill.

As a result, Real Radio has supported tracks by new acts such as Junior Senior and Dana Glover, as well as new material by classic artists such as Simply Red and Annie Lennox.

"The new single from Annie Lennox is amazing," says Underhill. "Our listeners love it. It's not out until September, but we're playing it already." Address: Sterling Court, Capital Business Park, Leeds W5F 1EL, Sterling Telephone: 0113 238 1114 E-mail: trerry.underhill@realradiofm.com

# ROB REYNOLDS SIGHTSEEING

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**SINGLE OF THE WEEK**  
**Robbie Williams**  
 Something Beautiful  
 (Crysalis CDHSDJ512)

Following a pair of average singles from the album *Escapology*, *Something Beautiful* is a complete return to form, reminding us all of how good Robbie can be when he is firing on all cylinders. A key part of this single campaign is an interactive Pop Idol-style video, which has attracted interest across the media. Already the number one radio grower in the UK, this will generate further interest in his forthcoming epic three-nighter at Knebworth Park.

**ALSO OUT THIS WEEK**  
**SINGLES**  
 Benetton: Shake  
 Benetton: Shake  
 Shake (Island)  
 Din Fisks: Dog  
 Town Clash EP  
 (Disinfect)  
 Percy Fitts: Show

Me Your Monkey  
 (Southern Fried)  
 Rob Sinclair: Kiss  
 My Eyes (Delicious)  
**ALBUMS**  
 Emma Holland: Play  
 On (Lure)  
 Chris Rea  
 Blue Street (Jazzize)  
 Blue: The Zephyrs

A Year To The Day  
 (Sirelants)

Records released 28/07/03

**Singles**

**Benetton**  
 Shake Shake (Island CD1824)  
 Benetton are a London duo with a distinctly American R&B sound - soulful female vocals interspersed by smooth rap - Shake Shake is a strong offering tailored for the dancefloor.

**The Dandy Warhols**  
 You Were The Last High (Parlophone CDCL845)  
 This understated yet infectious track is single number two from the album *Welcome To The Monkey House*, which deserves to return to the Top 75 albums chart on the strength of this Bowie-infused groover.

**Craig David**  
 Spanish (Wildstar CDW149)  
 This fourth cut from *Slicker Than You Were* has been winning mass exposure on MTV and MTV Base, topping the former's most-played chart and jumping 11 places on the latter last week, while also winning a C-list at Radio One. The Rishi Rich remix provides a slightly bewildering crossover into the Latin-Punjabi culture clash, in which David swags his haltering few lines of Spanish for Punjabi, while Blacksmith adds some hip hop flava on another remix.

**Familiar As A Friend**  
 James (Infectious/EastWest FWE290D1)  
 Things have been looking up and up for the Welsh post-hardcore teens since they appeared unsigned with the demo of this track on *MTV's Welsh Talent CD* in February. This infectious single and live favourite, which has been picked up by Radio One (C-list), MTV2 and Mfn, marks their major label debut, while they will receive a US push after signing to Atlantic last week.

**The Futureheads**  
 First Day (Fantasic Plastic FPSD06)  
 This instantly likeable track, which features a varispeeded chorus, sees the Sunderland-

based four-piece enlist Andy Gill (Gang Of Four) on production duties. Tracks two and three are equally impressive slices of angular punk rock, making *The Futureheads* a band to watch through the rest of 2003.

**Dana Glover**  
 Rain (DreamWorks/Polydor 4504622)  
 This second single from current album *Testimony* tells a dark tale through powerful lyrics and stark vocals. US talent Glover has recently completed a tour with Simply Red and the track was featured on the *Two Weeks Notice* soundtrack.

**The Hiss**  
 Kick (Loon/Polydor LC00309)  
 The Hiss unveil a taster of their forthcoming debut album, *Panic Movement*, in the form of this passionate rock'n'roll track. Sounding like an expert, scuzzier Ozias (Harris), in part, to producer Owen Monk, the Atlanta-based group manage to equal their Mancunian role models. Given a chance, Ozias' fanbase will, no doubt, lap this up.

**Hot Hot Heat**  
 No, Not No (B-Unique W615CD)  
 This second single to be lifted from the *Make Up The Breakdown* album is an album highlight, rivaling previous single *Bandages* for superiority. C-listed at Radio One, this track should help raise the profile of the US four-piece.

**Junior Senior**  
 Rhythmic Bandits (Oranby/Frog/Mercury JUNIORG.15-CD0268)  
 Following *Move Your Feet* (200,000 UK sales and still a huge radio and TV favourite) is a massive challenge, but Danish duo Junior Senior give it their best shot with the equally mindless, yet irresistible, *Rhythm Bandits*, which does for the *Beach Boys* what *Move Your Feet* did for Motown, turning it into a relentlessly funny disco-surf dance record. Fun for all the family and also deeply ironic.

**Relaxed Muscle**  
 Billy Jack/Sexualized (Rough Trade RTDAE106)  
 Jarvis Cocker returns to the world of music, and electro pop in particular, under the pseudonym

**Lumidee**  
 Never Leave You (Uh-Oooh) (Universal MCST040328)  
 Yet another interpretation of the diwan rhythm, this is set to follow Sean Paul and Wayne Wonder straight into the Top 20. Driven by a naggingly catchy if off-key chorus, this was originally released on a New York indie before being snapped up by Universal and is now being driven here by Radio One, Galaxy, Kiss and MTV Base.

**MC Honky**  
 Somnol No. 3 (Like A Duck) (B-Unique bud506cd)  
 The mysterious 50-year-old ex-jazzier, fresh from supporting the Eels on their UK tour, showcases his pop nous on this single. A jaunty, camp and danceable effort, this joyful track will surely help dispel the cruel rumours circulating that Honky is really E, the Eels frontman, once and for all.

**Mower**  
 The Morning After (Transcopic TRANCD023)  
 This follow up to *After Dark* captures the exploits of a debauched evening and conveys that dreaded 'cheap and nasty' morning-after feeling. A catchy and amusing single, this is a precursor to the band's August 4-released album.

**Radio 4**  
 Start A Fire (City Slang/Labels LC006853)  
 After playing a pivotal role in the punk-funk revival, it comes as a shock to see the New Yorkers recruiting a gaggle of UK progressive house DJs to remix this track from current album *Gothalm*. However, the resulting remixes work well, with Justin Robertson and Kevin Swain kicking the band into a striding rickety outfit without sacrificing Start A Fire's political edge.

**Relaxed Muscle**  
 Billy Jack/Sexualized (Rough Trade RTDAE106)  
 Jarvis Cocker returns to the world of music, and electro pop in particular, under the pseudonym



**ALBUM OF THE WEEK**  
**The Coral**  
 Magic and Medicine  
 (Deltasonic DLTC0 014)

Arriving precisely a year after their debut, *Magic and Medicine* sees The Coral hitting their stride. An incendiary live band, all their energy has been distilled to perfection here. It is hard to find fault, with each song existing in its own perfect world. Their trademark shanty-tinged baroque has lost none of its power, while James Skelly's full-bodied vocal commands attention. The Coral seem destined to soar and this album does just that.

Darren Spooner, alongside All Seeing I and part-time Fat Trucker Jason Buckle. Like their previous single *The Heavy*, this is awfully trendy but not particularly radio-friendly stuff and one gets the feeling that it would receive a muted response if big J was not involved.

**The Weils**  
 Guiding Light (Rough Trade RTRADES0111)  
 It is not a surprise that this track is produced by Bernard Butler. Note the crashing, swirling drums, the echoey guitars and the lashings of Phil Spector drama. Singer Finn Andrew (who appears to have interchanged his forename for surname in the name of cool) has one of those desperate-sounding vocals that people often refer to as raps. B-side *He Is Water and Death And Co* are slightly better, Frost as predictable.

**Wheatas**  
 American In Amsterdam (Columbia 5098462)  
 The cheese dirtsbags take the teenager options in their quest to return to the upper reaches of the singles chart with this puff, which celebrates the city of puff. Wheatas may have the last laugh, because cheese is what the singles chart seems to love right now. American In Amsterdam heralds the band's second album, *Hand Over Your Loved Ones*.

**Albums**

**Cracker**  
 Countryguides (Cooking Vinyl COOK02 261)  
 For six months, Cracker toured redneck bars in the US as Ironie S. Mullet and this is their ironic country record - rather, it is garage-influenced country music filled with Merle Haggard-inspired vitriol on all manner of subjects, including Britain, America, and Ireland (all on the rather catchy *Dary Free*) and the band's ex-label Virgin Records. Also offered are rousing covers of *Up Against The Wall Redneck Mothers* and *The Bottle Let Me Down*. Good stuff.

**Holly Golightly**  
 Truly She Is None Other (Damaged Goods DAMG000 23CD)  
 The ex-The Headcoater returns after two years with her 11th album, an excellent and eclectic mix of blues, rock and punk. Holly returned to the Bag for recording, a studio which last hosted her collaboration on *The White Stripes' album* track *It's True That We Love One Another*.



**The Nextmen**  
 Get Over It (Sensory SCCD007)  
 Introduced by the first album from The Nextmen may have been knocked out of their vintage *Addis* by this. This is superlative British hip hop which is as old school as conkers and twice as nutty. Fresh, funny and addictive.

**Pepe Deluxe**  
 Beatitude (Catskills RIDCD009)  
 Those expecting another dose of big beat formulae from the Finnish duo are in for a surprise - Pepe Deluxe have found their sound with this breathtakingly wide-screen album. Taking in funk, waltz, soul, an assortment of great vocalists and myriad live instruments, they have reached creative heights that many of their peers have failed to match. An unexpectedly heartwarming, inventive and fun album.

**Varios**  
 American Pie: The Wedding OST (Island 9809640)  
 This 75-song soundtrack from the third American Pie-making features established and new pop-rock acts such as *Fox Fighters*, *Sum 41* and *Feeder*, plus unreleased tracks from acts including *Avril Lavigne*.

**Varios**  
 Back To Mine: Underworld (DMC BACKCD13)  
 This 13th volume in the *Back To Mine* series highlights Karl Hyde and Rick Smith's musical pedigree, where they pick an assortment of dance staples from clubland's recent and distant past.

This week's reviews: Duggie Baird, Phil Beavis, James Jones, David Knight, Owen Lawrence, James Roberts, Nicola Stule, Simon Ward and Adam Woods.







# Singles

190703  
Top 75

# The Official UK

Beyoncé holds on comfortably at the top despite the three-pronged challenge from Madonna, Pink and Javine, as the overall market dips by 8.5%.

## HIT 40 UK

Rank	Artist	Single	Label
1	Beyoncé	1 BEYONCÉ CRAZY IN LOVE	Columbia
2	Madonna	2 MADONNA HOLLYWOOD	Mercury/Reprise
3	Pink	3 PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	Columbia
4	R Kelly	4 R KELLY IGNITION	Jive
5	Javine	5 JAVINE REAL THINGS	Jive
6	Eminem	6 EVANESCENCE BRING ME TO LIFE	Elek
7	Eminem	7 EMINEM BUSINESS	Interscope/Aftermath
8	Mis-Teeq	8 MIS-TEEQ CAN'T GET IT BACK	Mercury
9	Justin Timberlake	9 JUSTIN TIMBERLAKE ROCK YOUR BODY	Jive
10	Wayne Wonder	10 WAYNE WONDER NO LETTING GO	VP East West
11	Kym Marsh	11 KYM MARSH COME ON OVER	Mercury/Reprise
12	Christina Aguilera	12 CHRISTINA AGUILERA FIGHTER	RCA
13	Busta Rhymes & Mariah Carey	13 BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	Mercury
14	Nate Dogg	14 50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope/Aftermath
15	XtM & DJ Chucky	15 XTM PRESENT ANNIA FLY ON THE WINGS OF LOVE	Sony/Ministry
16	Fast Food Rockers	16 3 FAST FOOD ROCKERS FAST FOOD SONG	Bitter The Devil
17	Ashanti	17 ASHANTI ROCK WIT U (AWWWW BABY)	Mercury/Blackground
18	Stereophonics	18 STEREOPHONICS MAYBE TOMORROW	VP
19	Joe Budden	19 JOE BUDDEN PUMP IT UP	Def Jam/Ministry
20	Amy Studt	20 AMY STUDT MISFIT	Virgin
21	Delta Goodrem	21 DELTA GOODREM LOST WITHOUT YOU	Mercury
22	Simply Red	22 SIMPLY RED TAKE	Mercury
23	Room 5	23 ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUV	Parlophone
24	S Club 8	24 S CLUB 8 FOOL NO MORE	Parlophone
25	Craig David	25 CRAIG DAVID FEAT. STING RISE AND FALL	Mercury
26	Robbie Williams	26 ROBBIE WILLIAMS SOMETHING BEAUTIFUL	Columbia
27	Blazin' Squad	27 BLAZIN' SQUAD WE JUST BE DREAMIN'	East West
28	DJ Sammy Sunlight	28 DJ SAMMY SUNLIGHT	The Hacienda of Soul
29	Avril Lavigne	29 AVRIL LAVIGNE LOSING GRIP	Arca
30	Avril Lavigne	30 AVRIL LAVIGNE I'M WITH YOU	Arca
31	Daniel Bedingfield	31 DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	Mercury
32	Junior Senior	32 JUNIOR SENIOR MOVE YOUR FEET	Mercury
33	50 Cent	33 50 CENT IN DA CLUB	Interscope/Aftermath
34	Depeche Mode	34 DEEPEST BLUE DEEPEST BLUE	Decca/Mercury of Soul
35	Red Hot Chili Peppers	35 RED HOT CHILI PEPPERS UNIVERSALLY SPEAKING	Warner Bros
36	Coldplay	36 COLDPLAY CLOCKS	Parlophone
37	Blur	37 BLUR CRAZY BEAT	Parlophone
38	Emma Bunton	38 EMMA BUNTON FREE ME	20th Century Fox
39	Jennifer Lopez	39 JENNIFER LOPEZ I'M GLAD	Elek
40	Good Charlotte	40 GOOD CHARLOTTE GIRLS AND BOYS	Elek

## THE YEAR SO FAR: TOP 20 ALBUMS

Rank	Artist	Album	Label
1	Justin Timberlake	1 JUSTIN TIMBERLAKE JUSTIFIED	Jive
2	Norah Jones	2 NORAH JONES COME AWAY WITH ME	Capitol
3	Avril Lavigne	3 AVRIL LAVIGNE LET GO	Arca
4	Coldplay	4 COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
5	Christina Aguilera	5 CHRISTINA AGUILERA STRIPPED	RCA
6	Red Hot Chili Peppers	6 RED HOT CHILI PEPPERS BY THE WAY	Warner Bros
7	Busted	7 BUSTED BUSTED	Island
8	White Stripes	8 WHITE STRIPES ELEPHANT	JL
9	50 Cent	9 50 CENT GET FICHT OR DIE TRYIN'	Interscope/Aftermath
10	Daniel Bedingfield	10 DANIEL BEDINGFIELD GOTTA GET THRU THIS	Mercury
11	Evanescence	11 EVANESCENCE FALLEN	Elek
12	Kelly Rowland	12 KELLY ROWLAND SIMPLY DEEP	Columbia
13	Tom Jones	13 TOM JONES GREATEST HITS	UMG
14	Linkin Park	14 LINKIN PARK METERA	Warner Bros
15	Eminem	15 EMINEM THE EMINEM SHOW	Interscope
16	Pink	16 PINK MISSINDIAZOO	Arca
17	Robbie Williams	17 ROBBIE WILLIAMS ESCAPOLOGY	Mercury
18	Simply Red	18 SIMPLY RED HOME	Mercury
19	David Gray	19 DAVID GRAY A NEW DAY AT MIDNIGHT	East West
20	Beyoncé	20 BEYONCÉ DANGEROUSLY IN LOVE	Columbia



**1. Beyoncé**  
Number one for the second week in a row on both charts, Beyoncé sold another 170,000 copies of her first single Crazy In Love and 72,000 copies of the album.

**2. Madonna**  
Dangerously In Love last week. It is the second week of number one for the single, which has reached up total sales of 195,000, and the third week at number one for the album, which has sold 271,000 copies. The single is the year's third biggest seller.



**2. Madonna**  
Madonna registers her third straight top three hit from the American Life album, as Hollywood debuts at two. The introductory single Die Another Day peaked at number three, while the title track also reached number two.



**3. Pink**  
Just as Fall Thru It brings difficulties noticing the boxing official of the original movie, so the film single - Feels Good Time with Pink feat. William Orbit - fails to equal its chart-topping predecessor. It still does well, debuting this week at three, welcoming a return to the Top 10 for Pink, whose last single, Family Portrait, peaked at 11.

Rank	Artist	Single	Label
1	Beyoncé	1 BEYONCÉ CRAZY IN LOVE	Columbia
2	Madonna	2 MADONNA HOLLYWOOD	Mercury/Reprise
3	Pink	3 PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	Columbia
4	Javine	4 JAVINE REAL THINGS	Jive
5	Eminem	5 EVANESCENCE BRING ME TO LIFE	Elek
6	Eminem	6 EMINEM BUSINESS	Interscope/Aftermath
7	Wayne Wonder	7 WAYNE WONDER NO LETTING GO	VP
8	Fast Food Rockers	8 3 FAST FOOD ROCKERS FAST FOOD SONG	Bitter The Devil
9	R Kelly	9 R KELLY IGNITION	Jive
10	Kym Marsh	10 KYM MARSH COME ON OVER	Mercury/Reprise
11	XtM & DJ Chucky	11 XTM & DJ CHUCKY PRESENTS ANNIA FLY ON THE WINGS OF LOVE	Sony/Ministry
12	Nate Dogg	12 50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope/Aftermath
13	Joe Budden	13 JOE BUDDEN PUMP IT UP	Def Jam/Ministry
14	Mis-Teeq	14 MIS-TEEQ CAN'T GET IT BACK	Mercury
15	S Club 8	15 S CLUB 8 FOOL NO MORE	Parlophone
16	Delta Goodrem	16 DELTA GOODREM LOST WITHOUT YOU	Mercury
17	Busta Rhymes & Mariah Carey	17 BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	Mercury
18	Blur	18 BLUR CRAZY BEAT	Parlophone
19	Blazin' Squad	19 BLAZIN' SQUAD WE JUST BE DREAMIN'	East West
20	Kraftwerk	20 KRAFTWERK TOUR DE FRANCE 2003	EMI
21	Simply Red	21 SIMPLY RED TAKE	Mercury
22	Avril Lavigne	22 AVRIL LAVIGNE LOSING GRIP	Arca
23	Amy Studt	23 AMY STUDT MISFIT	Virgin
24	Ashanti	24 ASHANTI ROCK WIT U (AWWWW BABY)	Mercury/Blackground
25	Jennifer Ellison	25 JENNIFER ELLISON BABY I DON'T CARE	East West
26	Paul Van Dyk	26 PAUL VAN DYK FEAT. HEMSTOCK & JENNINGS NOTHING BUT YOU	Parlophone
27	Longview Further	27 LONGVIEW FURTHER	Mercury
28	50 Cent	28 50 CENT IN DA CLUB	Interscope/Aftermath
29	Christina Aguilera	29 CHRISTINA AGUILERA FIGHTER	RCA
30	DJ Sammy Sunlight	30 DJ SAMMY SUNLIGHT	The Hacienda of Soul
31	Justin Timberlake	31 JUSTIN TIMBERLAKE ROCK YOUR BODY	Jive
32	Shania Twain	32 SHANIA TWAIN FOREVER AND FOR ALWAYS	Mercury
33	Metallica	33 METALLICA ST ANGER	Mercury
34	Lisa Marie Presley	34 LISA MARIE PRESLEY LIGHTS OUT	Capitol
35	S Club 8	35 S CLUB 8 SAY GOODBYE/LOVE ANITA GONNA WAIT FOR YOU	Parlophone
36	Minimalistix	36 MINIMALISTIX MAGIC FLY	Def Jam/Ministry
37	N-Trance	37 N-TRANCE DESTINY	Mercury
38	Ocean Colour Scene	38 OCEAN COLOUR SCENE I JUST NEED MYSELF	Capitol

Artist	Single	Label
39	50 CENT GET FICHT OR DIE TRYIN'	Interscope/Aftermath
40	DAVID GRAY A NEW DAY AT MIDNIGHT	East West
41	BEYONCÉ DANGEROUSLY IN LOVE	Columbia
42	CRACKY WALKER I DECISION 37	Mercury
43	FAST FOOD SONG 8	Bitter The Devil
44	GRACEY B. THINGS IS FEEL GOOD TIME 3	Mercury
45	ROBBIE WILLIAMS ESCAPOLOGY 17	Mercury
46	ROBBIE WILLIAMS ESCAPOLOGY 17	Mercury
47	ROBBIE WILLIAMS ESCAPOLOGY 17	Mercury
48	ROBBIE WILLIAMS ESCAPOLOGY 17	Mercury
49	ROBBIE WILLIAMS ESCAPOLOGY 17	Mercury
50	ROBBIE WILLIAMS ESCAPOLOGY 17	Mercury



# Singles Chart

## As used by Top 10 of the Pops and Radio One

Chart compiled from chart sales lists from Saturday evening a sample of more than 1,000 UK clubs. The Official Charts Company (OCC) produces the UK and IRISH versions.



## 6. Eminem

The Eminem Show album has been out for more than a year and has sold 1.25m copies, but it surrenders its fourth hit single this week in the form of *Beautiful*. Debuting at six, it is the highest-ranked single in the chart with a predominantly male vocal and is the rapper's 11th *MTV* Top 10 hit.

## 10. Kym Marsh



With her debut solo album *Standing Tall* due to drop in a week, Kym Marsh regains her second hit single with *Down On*. Over 200,000 copies had its number 10 debut, but it is well short of Crys's peak of two.



## 21. Simply Red

After a long gap, the back-to-back Top 20 hits since 1998, *Simply Red* follows up the number two smash *Survivor* with a more modest number 21 placing for *Fake*. It helps their Home album to re-enter the top 40 after a five-week absence. Since its release in March, the album has sold more than 200,000 — more than double the 135,000 of its 1995 *Only You*.

## The Official Charts Company

Chart compiled from chart sales lists from Saturday evening a sample of more than 1,000 UK clubs. The Official Charts Company (OCC) produces the UK and IRISH versions.

## INDEPENDENT SINGLES

Pos	Last	ARTIST TITLE	Label (OCC)
1	2	<b>FAST FOOD ROCKERS</b> FAST FOOD SONG	Merlin The Deal Records
2	1	<b>KURTIS MANTRONIX</b> SCENE I JUST NEED MYSELF	Sanctuary PR
3	4	<b>MOLKID</b> FOREVER MORE	Edin PR
4	6	<b>THE TRANSPLANTS</b> DJ DJ	Edin PR
5	8	<b>ELECTRIC SIX</b> GAY BAR	Edin PR
6	3	<b>THE DARKNESS</b> GROWING ON ME	Most Productions/Edin PR
7	10	<b>PANJABI MC FEAT. JAY-Z</b> JOGI/BEWARE OF THE BOYS	Shonko/Mano PR
8	11	<b>KURTIS MANTRONIX</b> PRESENTS CHAMONIX HOW DID YOU KNOW	Sanctuary PR/Edin PR
9	9	<b>SCOOTER</b> THE NIGHT	Sheffield Tunes/Edin PR
10	5	<b>VITAMIN C</b> LAST NITE	YO CHAMP
11	7	<b>ELTON JOHN</b> ARE YOU READY FOR LOVE?	Sanctuary PR/Edin PR
12	7	<b>DELEIRIUM</b> FEAT. JAEI AFTER ALL	Yorklink PR
13	12	<b>TONY DE VIT FEAT. NIKKI MAK</b> AGIVE ME A REASON	Top Taw Records
14	6	<b>LADYTRON</b> EVIL	Merlin PR/Edin PR
15	5	<b>BRITISH SEA POWER</b> CARDIOPALPOLOGIES TO INSECT LIFE	Shonko/Mano PR
16	5	<b>RONI SIZE</b> REMIXES	Edin PR/Edin PR
17	4	<b>DILLINJA FEAT. SKIRADEE</b> TWIST 'EM OUT	Tonko/Top Taw Records
18	10	<b>STIMULATOR</b> PLAY	Edin PR/Edin PR
19	9	<b>TRICKY</b> ANTIMATTER	Edin PR
20	8	<b>INFLUX</b> UK/US SS SING OUT/FINGERS	Merlin PR/Edin PR

The Official Charts Company 2003

## DANCE SINGLES

Pos	Last	ARTIST TITLE	Label (OCC)
1	6	<b>MADONNA</b> HOLLYWOOD	Merlin/Warner Bros/Edin
2	6	<b>ELTON JOHN</b> ARE YOU READY FOR LOVE?	Sanctuary PR/Edin PR
3	1	<b>PAUL VAN DYKE</b> FEAT. HENKSTOCK & HENNINGSON NOTHING BUT YOU	Parlophone
4	4	<b>EDDIE MURPHY &amp; HARRY ROMERO</b> DANCIN'	Solstice/Edin PR
5	5	<b>ERIC PRYDE</b> 3X3	Edin PR
6	6	<b>MINIMALIST</b> MAGIC FLY	Edin Ministry of Sound/MTW
7	10	<b>INFLUX</b> UK/US SS SING OUT/FINGERS	Merlin PR/Edin PR
8	9	<b>DILLINJA FEAT. SKIRADEE</b> TWIST 'EM OUT	Tonko/Top Taw Records
9	3	<b>TONY DE VIT FEAT. NIKKI MAK</b> AGIVE ME A REASON	Top Taw Records
10	8	<b>HURTS</b> PRESENTS	All Around The World/Edin PR
11	8	<b>KURTIS MANTRONIX</b> CHAMONIX HOW DID YOU KNOW	Sanctuary PR/Edin PR
12	6	<b>BEAT SAUALITY</b> POVERTY TO LUNCH	Merlin PR/Edin PR
13	6	<b>BEAT STAY</b> THE SAME	Sony/Edin PR
14	7	<b>MOLKID</b> FOREVER MORE	Edin PR
15	2	<b>DAVID GUETTA</b> VS BOWIE JUST FOR ONE DAY (REMIX)	Virgin
16	19	<b>DIZEE RASCAL</b> I LUV U	Edin PR/Edin PR
17	4	<b>LADYTRON</b> EVIL	Merlin PR/Edin PR
18	5	<b>BLU CANTRELL</b> FEAT. SEAN PAUL BREATHE	Merlin PR/Edin PR
19	12	<b>HAB MAR</b> SUPERSTAR EZ PASS	Edin PR/Edin PR
20	14	<b>LINUS</b> LOVES THE TERRACE	Sanctuary PR/Edin PR

The Official Charts Company 2003

## R & B SINGLES

Pos	Last	ARTIST TITLE	Label (OCC)
1	1	<b>EMINEM</b> BUSINESS	Sanctuary PR/Edin PR
2	1	<b>WAYNE WUNDER</b> NO LETTING GO	VP Records/Edin PR
3	1	<b>JAYNE</b> REAL THINGS	Insistent CD
4	4	<b>JOE BURDEN</b> PUMP IT UP	Edin PR/Edin PR
5	2	<b>50 CENT</b> FEAT. NATE DOGG 21 QUESTIONS	Sanctuary PR/Edin PR
6	4	<b>R KELLY</b> IGNITION	Edin PR
7	3	<b>MIS-TEEQ</b> CAN'T GET IT BACK	Edin PR/Edin PR
8	5	<b>BUSTA RHYMES &amp; MARLAH CAREY</b> I KNOW WHAT YOU WANT	Edin PR
9	7	<b>ASHANTI</b> ROCK WIT U (JANAYW BABY)	Merlin PR/Edin PR
10	6	<b>BLAZIN'</b> SQUAD WE JUST BE DREAMIN'	Edin PR/Edin PR
11	9	<b>50 CENT</b> IN DA CLUB	Sanctuary PR/Edin PR
12	10	<b>BOZ</b> GIRLFRIEND	Edin PR
13	13	<b>JENNIFER LOPEZ</b> I'M GLAD	Edin PR
14	6	<b>BLU CANTRELL</b> FEAT. SEAN PAUL BREATHE	Merlin PR/Edin PR
15	8	<b>MARCO CMON</b>	Edin PR
16	13	<b>SNOOP DOGG</b> BEAUTIFUL	Capitol
17	11	<b>PANJABI MC FEAT. JAY-Z</b> JOGI/BEWARE OF THE BOYS	Shonko/Mano PR
18	12	<b>TOMMI</b> LIKE WHAT	Sanctuary PR/Edin PR
19	16	<b>DMX X</b> GIVE IT UP TO YA	Edin PR/Edin PR
20	15	<b>BIG BROVAZ</b> FAVOURITE THINGS	Edin PR

The Official Charts Company 2003

## GET MUSIC WEEK ONLINE TOO

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)

Pos	Last	ARTIST TITLE	Label (OCC)
39	35	<b>LINKIN PARK</b> FAINT	Warner Bros/Warner/Edin PR
40	37	<b>JENNIFER LOPEZ</b> I'M GLAD	Edin PR/Edin PR
41	33	<b>ELECTRIC SIX</b> GAY BAR	Edin PR/Edin PR
42	26	<b>TOMMI</b> LIKE WHAT	Sanctuary PR/Edin PR
43	34	<b>BZK</b> GIRLFRIEND	Edin PR/Edin PR
44	39	<b>EMMA BUNTON</b> FREE ME	Edin PR/Edin PR
45	39	<b>SCOOTER</b> THE NIGHT	Edin PR/Edin PR
46	24	<b>THE DARKNESS</b> GROWING ON ME	Edin PR/Edin PR
47	30	<b>MOLKID</b> FOREVER MORE	Edin PR/Edin PR
48	19	<b>SINEAD QUINN</b> WHAT YOU NEED IS	Edin PR/Edin PR
49	NEW	<b>THE TRANSPLANTS</b> DJ DJ	Edin PR/Edin PR
50	NEW	<b>SLEEPY JACKSON</b> VAMPIRE RACECOURSE	Edin PR/Edin PR
51	42	<b>BIG BROVAZ</b> FAVOURITE THINGS	Edin PR/Edin PR
52	38	<b>PANJABI MC FEAT. JAY-Z</b> JOGI/BEWARE OF THE BOYS	Shonko/Mano PR/Edin PR
53	28	<b>MARIO C'MON</b>	Edin PR/Edin PR
54	8	<b>TATU</b> NOT GONNA GET US	Merlin PR/Edin PR
55	9	<b>GIRLS</b> ALLOUD NO GOOD ADVICE	Edin PR/Edin PR
56	NEW	<b>RAIN BAND</b> KNEE DEEP AND DOWN	Edin PR/Edin PR
57	43	<b>DANNI</b> MINOUGE DON'T WANNA LOSE THIS FEELING	Edin PR/Edin PR
58	2	<b>FOUNDATION</b> FEAT. NATALIE ROSSI ALL OUT OF LOVE	Edin PR/Edin PR
59	NEW	<b>BLU CANTRELL</b> FEAT. SEAN PAUL BREATHE	Edin PR/Edin PR
60	NEW	<b>DMX X</b> GIVE IT UP TO YA	Edin PR/Edin PR
61	64	<b>MARILYN MANSON</b> MOBSCENE	Edin PR/Edin PR
62	74	<b>MELANIE C</b> ON THE HORIZON	Edin PR/Edin PR
63	NEW	<b>STONE SOUR</b> INHALE	Edin PR/Edin PR
64	9	<b>KURTIS MANTRONIX</b> PRESENTS CHAMONIX HOW DID YOU KNOW	Sanctuary PR/Edin PR
65	1	<b>MICHELLE BRANCH</b> ARE YOU HAPPY NOW?	Merlin PR/Edin PR
66	NEW	<b>ELTON JOHN</b> ARE YOU READY FOR LOVE?	Sanctuary PR
67	61	<b>SNOOP DOGG</b> BEAUTIFUL	Capitol
68	41	<b>GARY NUMAN</b> VS RICO CRAZIER	Edin PR/Edin PR
69	NEW	<b>ZENA</b> LET'S GET THIS PARTY STARTED	Edin PR/Edin PR
70	NEW	<b>VITAMIN C</b> LAST NITE	Edin PR/Edin PR
71	48	<b>TOMCRAFT</b> LONELINESS	Edin PR/Edin PR
72	66	<b>THE CHEEKEY GIRLS</b> TAKE YOUR SHOES OFF	Edin PR/Edin PR
73	65	<b>ABS</b> STOP SIGN	Edin PR/Edin PR
74	45	<b>STIOBHAN DONAGHY</b> OVERRATED	Edin PR/Edin PR
75	3	<b>MIR REDOZ</b> VS DJ SKRIBBLE EVERYBODY COME ON (CAN U FEEL IT)	Edin PR/Edin PR

Chart compiled from chart sales lists from Saturday evening a sample of more than 1,000 UK clubs. The Official Charts Company (OCC) produces the UK and IRISH versions.

# Albums

190703  
Top 75

Debut albums by The Darkness and The Kings of Leon enter the Top Five as rock challenges the chart domination of Beyoncé at one, and the market declines by 13%.

# The Official UK

Albums Chart  
Singles Chart  
DVD Chart  
New Artist  
New Title  
New to Chart  
New to Top 75  
New to Top 100

## TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone/Epic
2	LEO ZEPPELIN	LEO ZEPPELIN	Warner Music Japan/EMI
3	5 CLUB BEST - THE GREATEST HITS OF		Polygram
4	IRON MAIDEN	VISIONS OF THE BEAST	Mercury
5	EMINEM	TOURS WITH LEGENDS	Universal/Interscope
6	ABBA	THE DEFINITIVE COLLECTION	Melbay/EMI
7	VARIOUS	THE LAST WALTZ	Mercury/EMI
8	THE BEATLES	THE BEATLES ANTHOLOGY - BOX SET	Parlo
9	CRAIG DAVID	OFF THE HOOK - LIVE AT WEMBLEY	Mercury
10	U2	BATTLE AND HUM	DC Music/EMI
11	50 CENT	THE NEW BREED	Profile
12	BO JUVI	THE CRUSH TOUR	Universal/Interscope
13	JOHN GREATEST VIDEO HITS - 1		Parlophone
14	MICHAEL JACKSON	VIDEO GREATEST HITS - HISTORY	A&M
15	SKOP DOG	DOGOSTYLE 2	Revlon/EMI
16	LIVE CAST	RECORDING LES MISÉRABLES IN CONCERT	Water Collector/EMI
17	DAVID BOWIE	BEST OF BOWIE	EMI
18	ROBBIE WILLIAMS	THE ROBBIE WILLIAMS SHOW	EMI
19	EMINEM	ALL ACCESS TOUR	Melbay
20	MICHAEL JACKSON	HISTORY ON FILM - VOLUME 1	S&W/EMI/EMI

## TOP 10 COUNTRY ALBUMS

Pos	Artist	Title	Label
1	UP! SHANIA TWAIN		Mercury
2	HOME DIXIE CHECKS		Epic
3	COME ON OVER SHANIA TWAIN		Mercury
4	SOUL JOURNEY GILLIAN WELCH		Mercury
5	THE MAN COMES AROUND JOHNNY CASH		Mercury
6	WORLD WITHOUT TEARS LUCINDA WILLIAMS		Mercury
7	NEW FAVORITE ALISON KRAUSS & UNION STATION		Mercury
8	WIDE OPEN SPACE DIXIE CHECKS		Mercury
9	COLD IVAN ADAMS		Mercury
10	FORGET ABOUT IT ALISON KRAUSS		Mercury



**THE OSMONDS**  
4. The Osmonds continued impetus from the TV documentary Being The Osmonds carries the Mormon group's Ultimate Collection to four this week. That is the highest UK chart position yet achieved by an album by the group, topping the number five peak of their 27th compilation Our Best To You. Ultimate Collection has sold by 107% last week.

**5. Kings of Leon** The Nashville-based four-piece Kings of Leon, inspired by the Shins, follow at five with their debut long player Youth and Blood. Its success comes after a raft of rave reviews and an accolade of most respected critics of 53 and 22 for their first two singles Holy Roller, Nacosse and When I Grow Up.

Pos	Artist	Title	Label
1	NEW	BEYONCÉ DANGEROUSLY IN LOVE	Columbia
2	NEW	THE DARKNESS PERMISSION TO LAND	Mercury
3	2	DELTA GOODREM INNOCENT EYES	Epic
4	13	THE OSMONDS ULTIMATE COLLECTION	Mercury
5	NEW	KINGS OF LEON YOUTH AND BLOOD	Mercury
6	3	THE THRILLS SO MUCH FOR THE CITY	Mercury
7	14	EVANESCENCE FALLEN	Mercury
8	8	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	Mercury
9	6	MORCHEEBA PARTS OF THE PROCESS	Mercury
10	19	50 CENT GET RICH OR DIE TRYIN'	Mercury
11	10	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Mercury
12	11	CHRISTINA AGUILERA STRIPPED	Mercury
13	5	ASHANTI CHAPTER II	Mercury
14	NEW	OCEAN COLOUR SCENE NORTH ATLANTIC DRIFT	Mercury
15	12	S CLUB 7 BEST - THE GREATEST HITS OF	Mercury
16	17	AVRIL LAVIGNE LET GO	Mercury
17	16	SEAN PAUL DUTTY ROCK	Mercury
18	7	ELECTRIC SIX FIRE	Mercury
19	15	JUSTIN TIMBERLAKE JUSTIFIED	Mercury
20	29	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Mercury
21	23	BUSTED BUSTED	Mercury
22	52	RED HOT CHILI PEPPERS BY THE WAY	Mercury
23	20	EMINEM THE EMINEM SHOW	Mercury
24	24	MIS-TEEQ EYE CANDY	Mercury
25	22	NORAH JONES COME AWAY WITH ME	Mercury
26	23	JIM REEVES GENTLEMAN JIM - DEFINITIVE COLLECTION	Mercury
27	6	UB40 LABOUR OF LOVE - VOL. I, II & III	Mercury
28	31	SHANIA TWAIN UP!	Mercury
29	NEW	FLIP & FILL FLOOR FILLAS	Mercury
30	NEW	SUZANNE VEGA RETROSPECTIVE - THE BEST OF	Mercury
31	46	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Mercury
32	5	ANNIE LENNOX BARE	Mercury
33	14	RADIOHEAD HAIL TO THE THIEF	Mercury
34	26	THE DRIFTERS THE DEFINITIVE	Mercury
35	NEW	MICHELLE BRANCH HOTEL PAPER	Mercury
36	24	AMY STUDD FALSE SMILES	Mercury
37	28	THE WHITE STRIPES ELEPHANT	Mercury
38	40	ENRIQUE IGLESIAS ESCAPE	Mercury

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SADIE Artemis

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# Albums Chart

Chart compiled from 4,000 UK sales. UK sales by SoundScan across a range of more than 6000 UK shops. © The Official UK Charts Company 2010. Produced with UK and USRI assistance.



## 14. Ocean Colour Scene

Ocean Colour Scene's first album as a Sanctuary label act, North Atlantic Drift, debuts at 14 this week, after a long and arduous journey, achieving sales of 15,500. That is a long way shy of the 38,000 first week tally of 1996's Muscle Shoals, which went on to sell more than five copies, or the following year's *Murder*. Already.

## 35. Michelle Branch

It is so rare for compared to the album's number two debut in the US, but Hotel Paper's number 35 debut here, with sales of more than 9,000, marks it as a bigger success than her debut, The Spirit Room, which entered and peaked at 54 last year, on its way to a respectable sales tally of 42,000.

## 48. Barry White

Not in the chart a fortnight ago, The Collection by Barry White has soared since the singer's sad death. It gained a foothold on the chart last week, after re-entering at number 161, and now leaps to number 48. It features a collection of some of his greatest work, with a CD of 1970s soul and a DVD of 1970s soul. Barry White has sold over 90,000 copies since his 1999 re-release, having originally been issued in 1988.

Pos	Week	Artist	Album	Label
39	27	METALLICA	ST ANGER	Vertigo
40	42	SIMPLY RED	HOME	Mercury
41	40	MEAT LOAF	COULDN'T HAVE SAID IT BETTER	Columbia
42	48	STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM	Virgin
43	44	QUEEN	GREATEST HITS II II & III	Parlophone
44	33	LINKIN PARK	METEORA	Warner Bros
45	52	DAVID GRAY	A NEW DAY AT MIDNIGHT	Epic
46	45	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	Epic
47	37	THE CORAL	THE CORAL	Decca
48	39	THE STREETS	ORIGINAL PIRATE MATERIAL	Island
49	43	MADONNA	AMERICAN LIFE	Warner Bros
50	41	DE LA SOUL	THE BEST OF	Capitol
51	36	R KELLY	CHOCOLATE FACTORY	Mercury
52	4	WAYNE WONDER	NO HOLDING BACK	Mercury
53	21	BIG BROUVAZ	NU FLOW	Epic
54	35	WILL YOUNG	FROM NOW ON	Sony
55	15	GARETH GATES	WHAT MY HEART WANTS TO SAY	Capitol
56	46	DJ SAMMY HEAVEN		Capitol
57	3	ROBBIE WILLIAMS	ESCAPOLOGY	Columbia
58	37	NERD	IN SEARCH OF	Virgin
59	44	OASIS	HEATHEN CHEMISTRY	Epic
60	76	EMINEM	THE MARSHALL MATHERS LP	Aftermath
61	54	DARIUS DIVE		Mercury
62	71	ATHLETE	VEHICLES & ANIMALS	Parlophone
63	40	ROYKSOPP	MELODY AM	Epic
64	75	JULIO IGLESIAS	LOVE SONGS	Columbia
65	29	CRAIG DAVID	SLICKER THAN YOUR AVERAGE	Mercury
66	53	ZED ZEPPELIN	HOW THE WEST WAS WON	Atlantic
67	61	THE FLAMING LIPS	YOSHIMI BATTLES THE PINK ROBOTS	Warner Bros
68	3	BARRY WHITE	THE BARRY WHITE COLLECTION	Mercury
69	54	LIBERTY X	THINKING IT OVER	Virgin
70	44	BRYCE SPRINGsteen	GREATEST HITS	Columbia
71	59	TONY BENNETT & KD LANG	A WONDERFUL WORLD	Columbia
72	64	CHRISTINA AGUILERA	CHRISTINA AGUILERA	VEVA
73	56	FOO FIGHTERS	ONE BY ONE	Capitol
74	37	LUTHER VANDROSS	CLASSIC WITH MY FATHER	Mercury
75	40	ZED ZEPPELIN	VERY BEST OF - EARLY DAYS & LATTER DAYS	Atlantic

Silver Sales Gold Sales Platinum Sales New Entry Right Corner Album 2009 Album 2010 Other 2010 EP/EPN/EPN (or European)

THE OFFICIAL UK ALBUMS CHART 15  
 METALLICA ST ANGER 15  
 SIMPLY RED HOME 15  
 MEAT LOAF COULDN'T HAVE SAID IT BETTER 15  
 STEREO PHONICS JUST ENOUGH EDUCATION TO PERFORM 15  
 QUEEN GREATEST HITS II II & III 15  
 LINKIN PARK METEORA 15  
 DAVID GRAY A NEW DAY AT MIDNIGHT 15  
 GOOD CHARLOTTE THE YOUNG AND THE HOPELESS 15  
 THE CORAL THE CORAL 15  
 THE STREETS ORIGINAL PIRATE MATERIAL 15  
 MADONNA AMERICAN LIFE 15  
 DE LA SOUL THE BEST OF 15  
 R KELLY CHOCOLATE FACTORY 15  
 WAYNE WONDER NO HOLDING BACK 15  
 BIG BROUVAZ NU FLOW 15  
 WILL YOUNG FROM NOW ON 15  
 GARETH GATES WHAT MY HEART WANTS TO SAY 15  
 DJ SAMMY HEAVEN 15  
 ROBBIE WILLIAMS ESCAPOLOGY 15  
 NERD IN SEARCH OF 15  
 OASIS HEATHEN CHEMISTRY 15  
 EMINEM THE MARSHALL MATHERS LP 15  
 DARIUS DIVE 15  
 ATHLETE VEHICLES & ANIMALS 15  
 ROYKSOPP MELODY AM 15  
 JULIO IGLESIAS LOVE SONGS 15  
 CRAIG DAVID SLICKER THAN YOUR AVERAGE 15  
 ZED ZEPPELIN HOW THE WEST WAS WON 15  
 THE FLAMING LIPS YOSHIMI BATTLES THE PINK ROBOTS 15  
 BARRY WHITE THE BARRY WHITE COLLECTION 15  
 LIBERTY X THINKING IT OVER 15  
 BRYCE SPRINGSTEEN GREATEST HITS 15  
 TONY BENNETT & KD LANG A WONDERFUL WORLD 15  
 CHRISTINA AGUILERA CHRISTINA AGUILERA 15  
 FOO FIGHTERS ONE BY ONE 15  
 LUTHER VANDROSS CLASSIC WITH MY FATHER 15  
 ZED ZEPPELIN VERY BEST OF - EARLY DAYS & LATTER DAYS 15

## TOP 20 COMPILATIONS

Pos	Week	Artist	Album	Label
1	1	VARIOUS	CLUBLAND III	IMPACT
2	2	VARIOUS	POWER BALLADS	Virgin
3	3	VARIOUS	CLUBBERS GUIDE TO SUMMER 2003	Mercury
4	7	VARIOUS	PURE URBAN ESSENTIALS	Sony
5	5	VARIOUS	THE BEST SUMMER HOLIDAY EVER	Virgin
6	6	VARIOUS	EXTREME EUPHORIA - LISA LASLISH	Island
7	8	VARIOUS	KISS HITLIST SUMMER 2003	Universal
8	4	VARIOUS	BACK TO THE OLD SKOOL - BRIZA ANTHEMS	Mercury
9	6	VARIOUS	60'S SOUL MIX	Universal
10	9	VARIOUS	ALWAYS & FOREVER	Sony
11	10	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 54	EMI
12	6	OST	CHARLIE'S ANGELS - FULL THROTTLE	Columbia
13	12	VARIOUS	THE VERY BEST OF DRIVE TIME	Mercury
14	11	VARIOUS	THE QUIET STORM	Universal
15	13	VARIOUS	VERY BEST OF EURO-DANCE BREAKDOWN	Mercury
16	14	VARIOUS	8 MILE (OST)	Interscope
17	17	VARIOUS	KISS PRESENTS HIP HOP CLASSICS	Universal
18	16	VARIOUS	ALL TIME CLASSIC ROCKNROLL TEARJERKERS	Mercury
19	15	VARIOUS	THE VERY BEST OF LATIN JAZZ	Emuland
20	19	VARIOUS	MAGIC - SUMMER FEELING 2003	Universal

## TOP 20 INDIE ALBUMS

Pos	Week	Artist	Album	Label
1	1	THE DAPKINS	PERMISSION TO LAND	Mercury
2	1	OCEAN COLOUR SCENE	NORTH ATLANTIC DRIFT	Columbia
3	2	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Virgin
4	1	ELECTRIC SIX FIVE		XL
5	1	THE WHITE STRIPES	LEPANTO	XL
6	3	ROYKSOPP	MELODY AM	Mercury
7	1	COSMIC RUSH	RIBBONS TOO CLOSE TO SEE FAR	Mercury
8	1	PUMPKIN SPICE		Mercury
9	5	EVA CASSEY	SONGBOOK	EMI
10	6	MILK	STATUES	Epic
11	1	FEELER	COMFORT IN SOUND	Epic
12	7	SNOP DOGGY	DOGG DOGG DOGG	Mercury
13	7	DR BRUCE	THE CHRONIC	Mercury
14	11	TPIC	ALL EYEZ ON ME	Mercury
15	1	SHANIKU	PROPHET - BEST OF THE WORKS	Mercury
16	1	ONE MINUTE SILENCE	ONE LIFE FITS ALL	Mercury
17	1	AMATEUR NIGHT	THE BIG TOP AMATEUR NIGHT IN THE BIG TOP	Mercury
18	17	THE TRANSPANTS	THE TRANSPANTS	Mercury
19	10	GRANDDADDY	SUNDAY	Mercury
20	1	MIKE SILVER	SOLID SILVER	Mercury

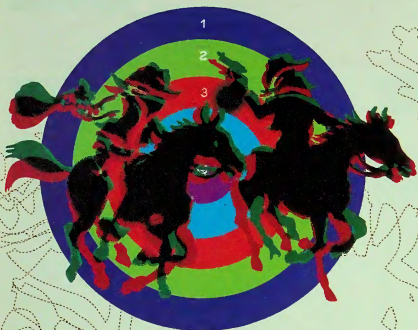
## TOP 10 CLASSICAL ARTIST ALBUMS

Pos	Week	Artist	Album	Label
1	2	DOMINIC MILLER	SHAPES	Mercury
2	1	CARERAS/DOMINGOPARAVOTTI WITH MEHTA	THE BEST OF THE DURE...	Mercury
3	1	ANDREA BOCELLI	SENTIMENTO	Mercury
4	1	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE	Mercury
5	1	ROYAL PHILHARMONIC ORCHESTRA/KASIF KASHIF	THE QUEEN	Mercury
6	14	LUDOVICO EINAUDI	I GIOCHI	Mercury
7	1	CHOIR OF CLARE COLLEGE/BROWN RITTERER	REDEM	Mercury
8	1	RUSSELL WATSON	REPRISE	Mercury
9	1	ANDREA BOCELLI	SACRED ARIAS	Mercury
10	1	ALED JONES	ALED	Mercury

## TOP 10 CLASSICAL COMPILATION ALBUMS

Pos	Week	Artist	Album	Label
1	1	VARIOUS	THE ONLY CLASSICAL CHILLOUT ALBUM YOU'LL...	Mercury
2	1	CLASSIC FLICKS	VARIOUS	Mercury
3	1	VARIOUS	THE VERY BEST OF SUMMER CLASSICS	Mercury
4	1	VARIOUS	CLASSICAL CHILL OUT GOLD	Mercury
5	1	VARIOUS	CLASSICAL FINE HALL OF FAME - GOLD	Mercury
6	1	VARIOUS	CLASSICAL AMBIENCE	Mercury
7	1	VARIOUS	THE CLASSICAL LOVE ALBUM!	Mercury
8	1	VARIOUS	100 POPULAR CLASSICALS	Mercury
9	1	VARIOUS	CLASSICAL CHILLOUT	Mercury
10	1	VARIOUS	THE VERY BEST OF CLASSICAL CHILLOUT	Mercury





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