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Modest! opens as The Firm quits Europe

by Martin Talbot

The Firm's European adventure is over, with the US management giant withdrawing from the UK. Richard Griffiths – who took charge of the European operation a year ago last week – and his number two Harry Magee have quit The Firm over the financing of the European operation. Griffiths says that promises of funding were simply not fulfilled by the US company. Although The Firm were unavailable for comment, it is understood that the talent management company is not planning to re-establish a presence in the UK. Griffiths and Magee are setting up a new operation, drawing on the same team which they put together for the Firm.

The new company, named Modest! Management, is a joint venture between Griffiths and Magee and will also comprise a production operation and a record label; Griffiths says he is currently talking to companies about a possible label deal. The operation will remain at the offices previously occupied by The Firm in Parsons Green, London. Griffiths says he has reached agreement with the Los Angeles-based Firm to take on all of the UK Fame Academy acts, following a deal which he signed last year. Sinéad Quinn's debut single was challenging at the top of the singles chart last week, following David Sneddon's debut number one last month.



Quinn: battling to top chart

It is understood that Modest! is also talking to an established alternative rock act from the UK about taking over their management. While Griffiths says he is disappointed with the failure of The Firm

in Europe – and says he remains on good terms with the US giant – he believes the company simply over-stretched itself. "We actually had a promotions person lined up a few months ago, but, when it came to it, we simply didn't have the financial backing," he says. "And, once we realised that we couldn't do things the way we wanted them done, we decided we would rather to do it all ourselves." The Firm opened in the UK with a fanfare 12 months ago, promising to revolutionise the European business by establishing its first fully-fledged international base, with Griffiths as president. The company caused a stir among many UK labels at its launch, with

promises to develop in-house marketing, promotion, licensing and merchandising services for its acts. Griffiths says he aims to mimic The Firm's model for Europe, albeit on smaller scale. Modest! has already hired Katie Luggin, formerly of WEA London, to handle promotions in-house for Modest! Management, and plans to develop further services to support its acts and their labels. Harry Magee adds, "I am confident we will flourish, partly because of the way the industry is changing at the moment and because of the shortage of quality management companies with the kind of ambition and expertise that we have."

Universal buys mobile group

Universal Music International has underlined its commitment to the fast-growing mobile market, acquiring 100% of Vivendi Universal Net for Mobile. UMI concluded the deal last Friday, buying out Vivendi Universal Net's 50% stake, and rebranding the concern Universal Mobile. UMI previously owned the other 50% of the company. The deal marks the first significant move by a major record company into the arena, highlighting the strategic importance of the mobile content market for the company. UMI chairman and CEO Jørgen Larsen says consumers are "becoming increasingly interested in accessing music by telephone, a

trend accelerated by improvements in technology". He adds, "The mobile phone not only represents an exciting medium for delivering such content, but it also enables our artists to develop an ongoing relationship with their fans through a variety of personalised services." Cedric Ponset, president and CEO of Universal Mobile, says the mobile phone market is a "very promising sector" for UMI. Universal Mobile, which already supplies telecoms operators in Belgium, France, Germany, Italy, the Netherlands, Portugal and Spain, offers content from Universal Music's catalogue, other Vivendi Universal companies and from third parties.

Welsh act Funeral For A Friend (pictured) are the subject of growing interest from record companies and publishers eager to tap into Britain's buoyant regional rock movement, led by the success of bands such as InMe and Lostprophets.

Funeral For A Friend, who released the EP *Between Order And Model* through Welsh indie Mighty Atom at the end of 2002 and were recently signed by Sanctuary Management, are understood to be attracting attention from Indies and majors from both the UK and US. The band are among the Welsh acts featured on the *MW CD* with this issue (see p11-13).



Brits upbeat despite security fears

Organisers of The Brits are confident of a stellar turn-out of performers and presenters at this week's event, despite the decision by two award presenters, Kelly and Sharon Osbourne, last week not to travel to the UK due to fears of a terrorist action. "A spokesman for BMG, whose artists Pink and Avril Lavigne were already in Europe before the weekend and are scheduled to appear at the Brits this Thursday (February 20), says none of its artists had expressed intention to cancel their appearance. "It is up to the individuals concerned, but both were planning to arrive in the UK at the weekend," he says. The only performer due to fly into



Pink: set to appear at Brits the UK directly from the US was Justin Timberlake, who is expected to perform a duet with Kylie Minogue. Meanwhile, Johnny Vegas, Jackie Chan, Martin Bashir and US actor Owen Wilson are the latest names to join the presenter list. Jonathan Ross will present Tom Jones with his lifetime achievement award.

Oram moves up as Asda promotes Inglis

Becky Oram is stepping up as the role of general manager for Asda's entertainment division, pledging to work towards highlighting UK music and renewing a commitment to singles. Oram takes up the role with immediate effect, as David Inglis moves on to the role of director of home and seasonal product within the group. Oram, who will oversee music, video, DVD and games, was initially penned in as Inglis's successor following her management of the handover of a large part of Asda's music and video business to HomeLife in 2000. "The big thing for us this year is driving volume and value, continuing



Oram: commitment to singles to focus on singles – which are still very important for us and the business – and focusing on local ranging, as well as continuing to work on our really big store formats," she adds. Oram joined Asda in 1996, gaining experience initially as the entertainment marketing manager

and buying manager on music and games, while also running the video category for a short time in 1999. Music buyer Nick Chilcott and games buyer Raj Varma both report to Oram. David Inglis, who joined Asda in 1997 from BMG Records, says that he had considered the possibility of returning to the record industry with a label, but changed his mind to stay with Asda. "The music market is in a funny place, but one which we predicted pretty accurately some three years ago," says Inglis. "Actively taking part to the wider market is crucial, particularly if we are to sustain the music market and keep it vibrant and interesting."

newsfile

CARTHY WINS BBC2 FOLK AWARD

Eliza Carthy was the clear winner at the fourth annual BBC2 Folk Awards at London's Marriott Hotel last Monday, scooping three honours — folk singer of the year, best album, for *Anglicana* and best traditional track, *Christy Moore* walked away with a special lifetime achievement award.

HANSON LANDS KEY ROLE IN LEVY'S TOP TEAM

Ian Hanson (pictured), the lawyer who helped broker the Robbie Williams deal for EMI, has been rewarded with a key role working directly with chairman Alan Levy and vice chairman David Munn. Hanson, who first joined EMI UK in 1989 and was most recently executive VP for EMI Recorded Music Continental Europe, is to become senior vice president, chairman's office, for EMI Recorded Music. Hanson will work with Levy and Munn in areas including implementing new business strategies, as well as a new media and digital distribution strategy, and developing new structures for artist deals.



EASYGROUPO LODGES APPEAL OVER BPI DEFEAT

EasyGroup is planning to lodge an appeal at the Court of Appeal this week, following last month's decision to turn down its application to appeal against the result of the summary judgment in its case against the BPI. Earlier this month, the court went against EasyGroup, whose cafes had operated a downloading and burning service. EasyGroup is also being ordered to pay the BPI's costs, after the organisation was forced to apply for a court order to keep its music without prejudice settlement meetings, held before the court case, confidential.

CAPITAL WINS DIGITAL LICENCE BID IN KENT

Capital Radio Digital was confirmed as the winner of the Kent digital radio licence bid Tuesday, as the only applicant. The group — a part of Capital Radio — plans to launch a series of new ventures. For next year, including Capital Gold, Invicta FM, XM, Saga and Kiss, to the region, which offers a potential adult audience of 1.1m.

HEESE RESIGNS FROM PEOPLESOUND/VITAMINIC

Heese Resins has resigned as managing director of digital music company Peoplesound/Vitaminic UK to pursue a new venture. Heese, who joined the European website Peoplesound more than three years ago, says it is time for him to seek opportunities outside the group. The Vitaminic UK operations will be handled by Roberto Arcada, currently president of mobile at Milan-based Vitaminic Group.

MP3.COM AND PROLIFICA JOIN FORCES FOR EMI PROMOTION

MP3.com Europe has joined forces with EMI dance imprint Prolifica in a promotion offering remixes a chance to win a record deal as well as new music software and CDs. From today until March 21, visitors to MP3.com Europe's website can win a CD, France, Germany, Italy, the Netherlands and Spain can enter a competition to remain tracks by Italian dance act Sytthonica. The winner will receive a studio MP3 mixing suite, as well as a chance to have their remix commercially released.

RIGHT RECORDINGS TO ISSUE POSTHUMOUS ROBERTS TRACKS

Right Recordings is planning to release *The Rio Sessions*, a series of tracks by the singer Malcolm Roberts, which were recorded shortly before he died earlier this month. The singer/songwriter, whose credits stretch back to *Partis in West Side Story* and *Maggie May* in the early Sixties, died on February 7. His funeral takes place on Thursday in Henley-on-Thames; donations can be directed to the British Heart Foundation.

new playlist

HOT HOT HEAT — *Bandages* (Sub Pop/B-Unique) The heat continues to rise on these funky punks who are proving to be a favourite on the airwaves (single, March 10)

ALEXIS STRUM — *Addicted* (WEA) This provocative newcomer is sure to make a big impact with this sassy slice of electro pop (single, 10c)

DYNAMO DRESDEN — *Playtime* (Plastic Ray) Interesting wonky weirdness from Wales (from *MW New Welsh Talent CD*, free with this issue)

TERRI WALKER — *Jesus You Didn't Love Me (Def Soul)* This stunning track from one of the UK's brightest new talents features Mos Def. Look out for remixes by Ben Watt & Kaskadee (from album, March 3)

ATHLETE — *El Salvador* (Parlophone) A classic single from a refreshingly original band whose debut album, *Vehicles & Animals*, is slated for an April release date (single, March 24)

GIRLS ALoud — *No Good Advice* (Polydor) The Postgraz band have bagged this Brian Higgins-produced Eighties synth stomper, which is a gem of a pop single (single, 10c)

POLYPHONIC SPREE — *Light & Day* (Beas Mix) (679 Recordings) The late Of Two members happens transforms the happy clappy pop's joyous rocket into a dubbed-out beat-scapes (single, out now)

CLUE TO KALO — *Come Here When You Sleepwalk* (The Leaf Label) Cracky pop songs in a world of lush, glitchy and twitzy electronics (album, March 3)

NEW YEAR YEARS — *Happy* (Polydor) Highlight from the New York trio's much-anticipated debut album (from *Fever To Tell* album, 21c)

BLUR — *Out Of Time* (Food/Parlophone) This laid-back offering profers plenty of Moroccan influences (single, April)

Classical world loses Ted Perry to cancer

Classical music has lost one of its shrewdest and most talented record makers with the death of Ted Perry, a seminal figure in the promotion of rare and neglected repertoire.

Perry died of lung cancer on Sunday last week (February 9), more than two decades after founding British Independent label Hyperion.

Perry's childhood passion for classical music developed when he became a buyer at EMI's Handley Gramophones, the so-called "gentleman's record shop" in Soho Square. His uncanny knowledge of past recordings extended to total recall of names and catalogue numbers, which he readily reported to anyone who shared his enthusiasm.



Perry: founded Hyperion in 1980

Hyperion was founded by Perry in 1980 from his home and supported through the early years by the managing director's moonlight mimbic-hing activities.

Chance encounters with the music of Hildegard of Bingen and Christopher Page's Gothic Voices led Perry to record Hyperion's most bankable disc, *A Feather On The Breath Of God*, which has sold more than 330,000 copies since

its release in 1992.

In an area of the music business noted for snobbery and pretension, Perry's down-to-earth manner, honesty and integrity proved to be standout qualities, say industry colleagues.

"Ted was unique in the record business," says Canadian pianist Angèle. "One of many young artists to benefit from Perry's support."

"He made Hyperion feel like a big family, one to which you were so happy to belong."

Although Perry's son Simon had taken over as Hyperion's executive director, Ted was at work in the label's south London offices two days before his death.

IFPI issues big businesses with anti-piracy guidelines

by Martin Talbot

The record industry is appealing to big business in its bid to battle download piracy.

The IFPI last week issued some of the biggest companies in the US and Europe with a guide to the perils of allowing staff to use computers for downloading illicit files.

The document calls on companies and governments to advise employees of the danger of downloads, including the security risks from viruses, firewall breaches and the waste of resources. It also highlights the legal risks faced by companies which allow staff to use work equipment for downloading, including possible injunctions, damages, costs and criminal sanctions against companies and directors.

IFPI chairman and CEO Jay Byrman says IFPI investigations have discovered companies and government computer systems hosting and uploading illicit music and film files.

The move by the IFPI comes a week after UK trade figures showed the first signs that the global recession is biting in Britain. IFPI executive chairman Peter Jamieson said that piracy will be at the centre of the agenda for 2003, as it bids to turn the market round.

2002: THE MARKETS DECLARED

	Singles m	change %	albums m	change %	albums per capita
Australia	11.3*	-8.3	47.7	-5.6	2.6
France	39.3	+3.6	125.7	+2.3	2.2
UK	52.5	-11.8	225.7	-4.1	3.9

*Note sales declines. EU 2002, change compared to 2001. *CD singles only.

"At the moment we are seeing some serious increases in physical piracy and downloading," he says. "When the government is soft on crime while it doesn't have an emotional side to it, or a clear victim, it is difficult. But we are beginning to get support and we do have to put more emphasis on anti-piracy measures."

IFPI figures show the value of the first quarter fell back to the same level of 2000, after topping £0.5bn for the first time in 2001. This 4.8% decline fell the value of the UK market at £482.0m. In total, 30.7m 12.6m singles and 91.2m albums were sold in the quarter. Within the albums market, the CD held up best of all, with the delivery of 90.1m units representing a marginal increase of 1.3% on the same quarter of 2001.

The total number of CD albums hit an all-time high of 221.6m for 2002 as a whole, while the cassette albums market more than halved to 1.9m units. Even the decline in the singles mar-

ket appeared to slow, according to the BPI. The decline of 8.9% in quarter four — to 12.6m units — was the smallest fall for seven consecutive quarters and the second successive quarter of single digit decline. The figure still represents almost half of the 24.8m singles delivered in the final quarter of 1997.

The importance of greatest hits packages to the albums market declined for the first time in four years in 2002. The number of such titles fell from 20 in 2001 to 17 in 2002, while their share of total sales declines sharply, from 23.5% in 2001 to 16.8% this year.

The UK is among the first to declare its 2002 performance, along with Australia and France. The two overseas markets recorded contrasting fortunes; while France's sales across singles, albums and music video rose by 3.3% to 171.0m units, Australia recorded a 4.4% volume decline.

In terms of per capita music sales, the UK remains one of the strongest markets in the world.

Guns and rap debate reignites as Howells clashes with Nutter on R4

The gun lyrics debate was re-ignited last Wednesday, when culture minister Kim Howells clashed with Chamberlain's Alice Nutter on Radio 4's *Today* programme.

On the eve of a debate at the University of Nottingham on censorship in music, the DCMS parliamentary under secretary and Nutter went head-to-head in a discussion which raked up the arguments over the influence of gangsta rap.

Howells resisted calling for censorship, arguing that societies that try to gag artists "end up going wrong," but he commented, "We are looking at it cynically attempting to glorify idiots who carry guns. What I would like to do is for the record industry, which is making a great deal of this, to start thinking seriously about engaging with their writers, their songwriters, singers and bands, and say 'is this

Even the decline in the singles mar-

Howells: difference of opinion what we really want to put out?" Nutter dismissed Howells' arguments, suggesting the rise of gangsta culture has nothing to do with song lyrics, but that "economics create culture".

The issue emerged again during the *Music: The Food Of Love Or The Sound Of Hate?* debate in Nottingham, chaired by journalist Steve Wells and featuring Nutter, music academic Martin Cloonan and Mediawatch UK's Richard Chamberlain. The discussion revealed that 5% of UK students think music should be censored.

Roster development Key for Edel in 2003

Edel has declared that it is to concentrate on developing its roster in the coming year, after 12 months of restructuring which has returned it to a stable financial position with profits of €96.2m.

This performance, for the financial year to September 30, 2002, contrasts with 2001, when Edel faced a €207.9m deficit after over-reaching itself with a series of acquisitions and joint ventures that have largely now been dismantled. The extensive disposal is reflected in the fall in revenues over the year from €358.8m in 2001 to just €160.7m in 2002.

● UMG reported a 2% decline in revenues over the Christmas period, which is blamed on currency translation. Sales fell from €2.11m to €2.07m for quarter four. The company stresses that, judged on a constant currency basis, it increased 4% on a strong release schedule.

Latest wave of guitar bands boost rock magazines' sales

by Robert Ashton

The flickle nature of musical tastes is demonstrated in the latest set of ABC figures, which show the emergence of acts such as The Strokes rejuvinating rock titles with the Pop Idol effect boosting teen titles.

The Strokes, Yeah Yeah Yeahs, White Stripes and other new rock acts have helped Kerrang!, NME and Classic Rock add readers.

Meanwhile, *TOTP* magazine, which has had a torrid last couple of ABCs including a massive 16.5% decline in the previous December to June 2002 figures, has steadied at 244,241. And the BBC's *It's Not* title, which replaced the ailing *Live & Kicking*, posted its first ABC of 104,015, 53% up on *Live & Kicking's* final figures of around 67,000.

At the same time, the grey brigade are continuing to snap up titles such as *Uncut*, which recorded a massive 24.6% uplift over the period, and *Mojo*, which added 3.7%.

However, *numetal* appears to

have lost its sheen with sales at Future's *Metal Hammer* slipping 11.3% to 35,536 copies in the period July to December 2002. And the dance market continues to struggle with *Mixmag* and *Muzik* both losing sizeable chunks of readership.

Future publishing director Robert Price accepts that the hook might have cooled on *numetal*, resulting in the disappointing 11.3% decline in *Metal Hammer*. In turn, though, Future's *Classic Rock* continued its rapid rise – up 26.7% to 40,271 – and has now overtaken *Metal Hammer*.

"I think young kids got onto the *numetal* thing, but have now switched to other areas," he says. "The next market is the new rock of The Strokes and the Darkness," says Price.

In a bid to stop the rot, *Metal Hammer* is being relaunched, steering away from the fashion-led "numetal and junior rock pop scene". NME publishing director Neil

WINNERS AND LOSERS

	Jul-Dec 02	Jul-Dec 01	% change
Q	180,215	200,636	-10.2
Mojo	100,418	96,837	+3.7
Uncut	91,204	73,198	+24.6
Kerrang!	84,173	70,841	+19.7
NME	73,338	70,456	+4.1
Classic Rock	40,271	31,794	+26.7
Metal Hammer	35,536	40,060	-11.3
Rock Sound	29,805	31,200	-4.1
TOTP	244,241	245,423	-0.5
TV Hits	153,807	151,292	+1.6
Smash Hits	145,174	162,712	-10.8
It's Not	104,015	n/a	n/a
Mixmag	60,070	91,944	-34.7
Muzik	36,089	40,559	-11.0

Source: ABC

Robinson also acknowledges the debt which IPC owes new rock in helping to increase the inkle's readership by 4.1% to 73,338. "All the bands that are currently coming along are NME bands," he says.

TOTP and *It's Not* publisher Alfie Lewis says TV programmes such as

Pop Idol, Popstars, The Rivals and Fame Academy have all delivered ready-made, photographic stars which are ideal for his magazine's pages.

"In the past, we have had to rely on the record companies, but these programmes have helped us completely turn a corner by giving us a regular crop of teen idols such as Will and Gareth," he says.

He also adds that the "texting" fad, which meant kids had less pocket money for teen mags and had hit circulation over the last couple of years, has also plateaued.

In the controlled circulation arena, HMV Choles registered its first ABC of 94,587, over three years after launching as an in-store title across the retail chain. Focussing on non-mainstream genres from jazz, classical and folk to blues, the title has grown to around 76 pages an issue and is underlining its importance with the appointment of Claire White as editor from May, says HMV head of specialist music Gary Rolfe.

m w comment THE GREAT FORMAT DEBATE RAGES ON



When is an album not an album? If Zwan's debut album is anything to go by, it is when it comes with a free DVD. Featuring 15 music videos which has been long overlooked and for good reason – it is crucial to the shape of the business.

When the first moves were made to legislate formats, many years ago, they were less by efforts to prevent the freebie lunatics from taking over the industry – when marketers twiggled the benefits of stuffing pop bands' releases full of stickers, cards and posters. In a stokers, stick a different collectable in various different versions of the same product and get the same consumer to buy multiple copies.

Today, the formats issue has changed. Today, it is about something entirely different – about adding value. The key question is, how much value?

There are several video-derived schools of thought in the great format debate. One side argues that the existing format rules should be liberally relaxed to allow for a greater range of added extras to be slapped onto albums, to help raise the value of the format at a time when the peer-to-peer environment – among many other issues – is fundamentally changing attitudes towards buying music.

The alternative view is that giving away a full DVD of music videos, live footage or interviews with an album, and letting it into the market at the price of a standard album, is setting ourselves up for pain in the future.

The reality is, probably, somewhere in the middle. There may be some merit in adding an extra disc of extras – DVD or otherwise – to an album to create a special edition. Perhaps such extras could even enable the much-valued paperback/hardback model to become a music business reality.

In other words, if the price of a standard CD album begins to settle around the £10 mark, as appears to be increasingly becoming the case, perhaps the special edition can more legitimately justify the £15 High Street price point.

There are, of course, massive dangers inherent in this. Without some degree of self-restraint a concept which starts off as a "special edition" could rapidly deteriorate to become the norm. And, before we know it, we could be faced with an hour or more of full motion video, to be on sale for £8.99, or within a three-for-£25 deal.

If chart rules – about formats or otherwise – have any value, they should protect us from ourselves.

As the chart supervisory committee, retailers and labels, struggle manfully with this issue, it is crucial that they keep this thought firmly in mind.

Martin Talbot
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Canadian funk punk act Hot

Hot Heat have confirmed a March 10 release date for their single Bandages. The track has been the subject of growing word of mouth buzz since being discovered and championed by Xfm, after being licensed for the UK to B Unique from Sub Pop.

Xfm's programme director Andrew Phillips came across the band by chance during a holiday on the West Coast of America in October. "I brought it back and started playing it that night and haven't stopped," he says. "It is the next level of this kind of sound we have been looking for – they are a band that could go a long way." Hot Heat will be one of the key attractions at next month's SXSW festival in Austin, Texas, after which they will head to the UK for a five-date tour.



Chart rules in focus as DVD holds back Zwan

Chart format rules have again come under focus after the sales of a bonus-DVD edition of WEA London's Zwan album were not counted towards this week's albums chart position.

Under chart rules, any album page is limited to 25 minutes of video; exceeding such guidelines results in the offending package counting towards the video chart. Eminem's *The Eminem Show* fell foul of similar restrictions last year, after

limited initial shipments also included an additional DVD disc.

Official UK Charts company chart director Omar Masikaeva says the special edition also breached rules because it included stickers within its packaging. He says that format rules were discussed at the last Chart Supervisory Committee meeting, which took place a week ago. In a bid to update the current restrictions,

"We have proposals currently under consideration, which we would like to introduce as soon as possible," he says. "But there isn't any general agreement on them."

Zwan product manager Emma Newman says WEA London was aware that the DVD edition would not count towards the chart and was not caught out by the rule. "It is an album which we see selling beyond its fanbase," she says.

Instrument sale paves way for Boosey publishing deal

Nearly 18 months after putting itself up for sale, Boosey & Hawkes is preparing to offload its lucrative publishing interests after finding a buyer for its Instruments division.

Last week, Rutland Fund Management formed a new company, the Music Group, and agreed to pay £33.2m for the Instruments business after protracted negotiations, which saw at least one other suitor – Close Brothers – fall by the wayside.

Now the stage is set for three other groups, Hit Capital – which is being supported by former PolyGram Music chief David Hockman – EMI Music and Music Sales, to table bids within the next week for the publishing division. Bids are expected to be pitched at around £50m; a spokesman for

Boosey says "in theory, it should happen quite quickly".

Rutland director Nick Merrill says it had been interested in Boosey's Instruments division before the group offered itself for sale, attracted by its fantastic brands and good heritage.

He says the main work will be to offer strategic and managerial assistance and also help with investment. "The group was under-resourced," he says.

Michael Winter, formerly the managing director of Boosey's video division, will take charge of the new group. Boosey is understood to have wanted to dispose of the Instruments business because it believes it can get a better price for a "cleaned up" public company with only the publishing interests remaining.

Athlete ready to go for gold

by James Roberts

For a band preparing to release their debut album, Athlete are not exactly the newest name in town. In fact, it has been more than a year since the release of their first EP on Regal which signalled the start of the campaign leading up to release of the album, *Vehicles & Animals*, which is due out in April.

The album's long gestation can be explained by Joel Potts, guitarist and frontman of the Deptford-based act. "We could have made an album and put it out last year, but we decided to carry on working on it and see how things developed," he says.

For a band signed after writing just a handful of songs, the decision to take time to allow them to develop was a wise move. "It gave us the time to really develop our sound and experiment," he says.

This is not to suggest that an Athlete album in 2002 wouldn't have been up to scratch however. With singles such as 'You've Got The Style', *Beautiful* and *Waxstic* already in the can, the band could have quite easily put out a good album. But the fact that the band's label Parlophone did not rush into things allowed a good album to develop into a great album.

"Two of the best songs they have written and recorded came out of the last few weeks of recording," says Dan Keeling, A&R manager at Parlophone, referring to *Shake Those Windows* and *El Salvador*, which will be the next single on March 24. "Other labels might have put it out earlier, but the whole thing was about giving it time to let it develop, not rush them," he says.

The freedom given to the band allowed them to immerse themselves fully in exploring their potential. Most of the original record company advance went into kitting out their



Athlete: (l-r) Steve Roberts, Joel Potts, Carey Willets, Tim Wanstaff

own rehearsal space and studio, The Bear, which is crammed into a basement underneath a church hall in Deptford High Street. It was here Athlete spent 12 months writing *Vehicles & Animals*, taking time out to play support slots with the likes of Doves, The Electric Soft Parade and The Polyphonic Spree to road test their work. When playing live, all four members share vocal duties. Likewise, the songs took shape through teamwork. "We all throw things together to come up with a song," says bass player Carey Willets. "Things can evolve from a simple idea like a sample," he says.

Although the band officially formed in 2000, the amiable four-piece go back a long way. Friends since the age of 14, three of the band played together in a Camden-based Britpop band in the mid-Nineties. But it was only when they stopped following that bandwagon and started doing things differently that they started getting noticed.

Although Athlete played it cool by getting a steady stream of A&Rs to trek down to their patch of South East London, the suspicions are that they secretly enjoyed the chase which led to a single deal with Regal, then a long-term deal with sister label Parlophone.

"When I saw them I thought they were like no other band I had seen and their songs stood out immediately," says Keeling, who also signed Coldplay to Parlophone in April 1999 (see breakout).

As the songs that would form *Vehicles & Animals* took shape over the course of 2002, Nick Cave and PJ Harvey producer Victor Van Vugt was brought on board to produce the album. Itself, which was recorded at Mayfair and Great Linford Manor. "Victor led us in new directions without us realising it. He would never tell us to play something in a certain way, but would somehow get things out of us we never knew we had," says Willets. The resulting album is a snapshot of a remarkably fresh-sounding British rock band at the first stage of their life cycle. The potential for album two, and beyond, is enormous.

But Parlophone accepts that not being able to pigeonhole Athlete's sound may initially confuse people. "Sometimes, when you do things differently, it can take a while for people to get their heads around it," says managing director Keith Wozencroft.

"But if you believe that an album and artist are fantastic, there are lots of opportunities to get the message through."

The delay in releasing an album after the initial media interest could have led to Athlete being overlooked. But the band's music stands apart from current trends.

When asked to hazard a guess at describing their style, most people opt for Steely Dan, others for Pavement. A sign that pinpointing the familiarity of Athlete's sound is no easy task.

"It's the kind of album that you hear round a mate's house and then things build from there," says Keeling.

MUSICIANS BENEVOLENT FUND

listening to musicians – responding to their needs

For people in the music business there is always help at hand from the Musicians Benevolent Fund

- Help with stress and health problems
- Help and advice with financial problems
- Help that's given in strict confidence
- Help given to outstanding young musicians

We operate throughout England, Scotland, Wales and the whole of Ireland and have recently taken over the responsibilities of the Scottish Musicians Benevolent Fund

If you or someone you know needs our help, please contact:

Musicians Benevolent Fund
16 Ogle Street
London W1W 6JA

Tel: 020 7636 4481
Facsimile: 020 7637 4307

email: info@mbf.org.uk
website: www.mbf.org.uk



LONG-TERM APPROACH DELIVERS STRONG RELEASE SCHEDULE



Coldplay sign to Parlophone in London's Trafalgar Square in April 1999

Athlete's landmark debut album highlights Parlophone's mantra of artist development that runs throughout the company. "There is no fixed plan other than enabling artists to make the best records they are capable of making," says managing director Keith Wozencroft.

Part of the plan is to be able to deal with the unexpected. Starting with their debut album *Parachutes*, Coldplay's success was unusually quick and certainly unexpected. "Our first expectations for *Parachutes* were that it would sell 50,000 copies," says A&R manager Dan Keeling. "It is now past the six-times platinum mark.

But with other acts – as is the case with *Idolista* and *Beverly Knight* – a longer term view is crucial and it can take until album three to really make an impact. It is

that level of commitment which is key to the long-term strategy that has furnished Parlophone with an enviable schedule of UK-legend album projects for 2003.

Blur return on May 5 with their seventh as yet-untitled album, closely followed by Radiohead's sixth album which is currently being mixed. Solo artist Jamelia returns from a break with her second album in June, preceded by the single 'Bout In May, while Kylie Minogue is also currently working with various writers and producers on tracks for her third Parlophone album later in the year.

Factor in key albums from affiliate labels such as JBO (*Futureshock*), *Credence* (*Dirty Vegas*) and Regal (*Atlie*, *Beta Band*) – plus ongoing campaigns for the likes of Coldplay – and you have a UK roster which is the envy of many a major label.

A C BOUTSEN	CHRISTIAN JAMES	GARETH GRAVELL	JOHNNY NASH	MICHAEL ANDERSSON	ROY MILLS
ABRAHAM JUKES	CHRISTINE VAN DYKE	GARETH MILFORD	JOHN DALL	MICHAEL GRANT	RUFUS STONE
ABRAH UL-HAQ	CHRISTY JONES	GARY DOUGLAS	JONATHAN ALLEN	MICHAEL KUTNER	RUSS STAPLEFORD
ADAM HATES	CINDY REISER	GEOFF BAILEY	JONATHAN LINDSTROM	MICHAEL MCAVOY	RUSSELL DEFFELER
ADAM PETERS	CLAIRE INGRAM	GEOFFREY WAKEFIELD	JONATHAN SHARP	MICHAEL STEWART	SARAH FOLEY
ADRIAN PEAT	CLAIRE NICOLSON	GEORGE FORD	JONATHAN UNSER	NICKY CURRY	SCOTT FINNLEY
ADRIAN POWELL	CLARE HOPMAN	GEORGE ROBINSON	JORGE BATISTA	NICKY DORE	SEANAG MCCOINCH
ADRIAN REA	COLETTE APPELEY	GERARD LYNCH	JORN CAHL	NICKY JONES	SEVEND ANDRAE
AL NUMAN	COLIN BROWN	GERRY PRINCE	JUDY MARTIN	MIROSLAV BERHOUTKA	SHANNON HARRIS
ALAN GRANT	COLIN CASE	GERRY SHEPHERD	JULIAN COPE	NIRWAIS	SHARON BARTON
ALAN HANKSHAW	CONAN MANCHESTER	GINNY GLEE	JULIAN GYBELL	NISS AUDRY	SIMON BALLEY
ALAN HANKSHIRE	CUTHBERT J MARONIE	GLEN CLARKE	JULIAN PEAKE	MONIKA SILVERSTRAND	SIMON DE WINTER
ALAN HENDERSON	CYRIL RUBENS	GORDON MCKUILTEN	JULIE PAYNE	MR OIZO	SIMONE DENNY
ALAN ROWE	DALE MALONEY	GRAEME DURCAN	KADRIA THOMAS	NAIDA COLE	STACY FLUNK
ALESSANDRO TAMPIERI	DAMIEN EGAN	GREG D'ANGELO	KAREN FREEDMAN	NARDO BAILEY	STEVE CURRIE
ALEX ELLINGER	DANN LIEBERMANN	GREG LAWSON	KARL OLOF WENNERBERG	NATHAN DAMBUZA	STEVE KOSTELNIK
ALISON BALLEY	DARA MULLAN	RAHMAN THOMAS	KARL VANDEN BOSSURF	NATHAN MOORE	STEVE LINDSAY
ALISON WARREN	DARYL DODD	ROSELA RACHBONE	KATY ROSS	NEIL WILSON	STEVE GEBORNE
AMIT PUTNI	DARA LALOU	HENRIQUE DA SILVA	KATIA LEMPKOWICZ	NEVILLE YOUNG	STEVE ROBERTS
ANDREW HODGE	DARYL JONES	HOWARD DAVIES	KEITH ALEXIS	NICK AMOUR	STEVE SARDAR
ANDY BOUCHER	DAVE COLQUHOUN	HYWEL W BOWEN	KENDRICK ISADORE	NIGEL HAYES	STEVE SIMON
ANDY SEWARD	DAVE FORDE	IAN BRUCE	KEVIN MCKENZIE	NIKKI SUN	STEVEN BIGGS
ANGELA MURROE	DAVE HALFORN	IAN COMLEY	KIRBY FURLONG	NOEL FRANKLIN	STIRLING
ANTONY MCCRACKEN	DAVE HEALY	IAN GREEN	KWEE SHRAMAN	OISIN MURRAY	BATTENCOURT
ANTONY RANDALL	DAVE MATTOX	IAN KING	KYBERLEY PEER	OWEN REES	STUART BOYLE
ANYNA GORDON	DAVE RAWLINGS	IAN MACIVER	LARRY PRICE	OYANA WALSH	STUART HAINA
ARIANE ROTH	DAVID ELLIOTT	IMMANUEL ELIAS	LAURENT GARNIER	PATRICK KIERNON	SUE ROTHESTEIN
AUDREY PARKES	DAVID ESSEX	INFLEXION	LAURIE JONES	PATRICK WAITE	SUFY SAKOUB
BALAJI SRIVASTAV	DAVID GRANT	INGRID WEBSTER	LAWRENCE OAKLEY	PAUL MORGAN	SUSAN LYNN
BEATRICE HAYESAS	DAVID HARRAN	TRENE KING	LEE POW	PAUL RESENDE	SUEI DAVIES
BER CROFT	DAVID LEONARD COOKE	JACK BERRY	LEN FARI	PAUL WALLER	BALVIND SINGH
BER KUMARD	DAVID PENTLAND	JACK MANDELL	LEON MURACGLIA	PAUL WATTS	THOMAS
BER THOMAS	DAVID WHITAKER	JACK THOMAS			
BER TRAMER	DAVID JOSEPH				
BERNARD...					

ARE YOU ON THE PLAYLIST?

Even if your name isn't here, if you've ever performed on a recording which has received airplay, you could be owed money. We've got unclaimed royalties waiting for over 5000 musicians. Check to see if you're on the playlist at www.royaltiesreunited.co.uk/mw or phone 020 7534 1166

ALAN ROWE	ALISON BALLEY	ALISON WARREN	AMIT PUTNI	ANDREW HODGE	ANDY BOUCHER	ANDY SEWARD	ANGELA MURROE	ANTONY MCCRACKEN	ANTONY RANDALL	ANYNA GORDON	ARIANE ROTH	AUDREY PARKES	BALAJI SRIVASTAV	BEATRICE HAYESAS	BER CROFT	BER KUMARD	BER THOMAS	BER TRAMER	BERNARD...	BETHAN SMALLWOOD	BIGGAN STROM	BILL SHEETS	BILL SLIGHT	BILLY NICHOLAS	BJORN CHARLES DREYER	BOB ENGLISH	BOBBY MIDGELY	BOOM BASS	BRADLEY DAYMOND	BRIAN ADAMS	BRIAN HAWKES	BRUCE DUKER	BURT EYZARD	CAMERON SAUNDERS	CAROLINE JOHNSON	CARL FYSH	CARLA OLLA	CATHERINE WOOD	CHANTELLE PHILLIPS	CHARLES DOTOIT	CHARLIE GRIFFITHS	CHARLOTTE DAFFEY	CHRIS BRUCE	CHRIS MARA	CHRIS MILLWARD	CHRIS SHEPPARD	CHRIS...	CHRISTIAN JAMES	CHRISTINE VAN DYKE	CHRISTY JONES	CINDY REISER	CLAIRE INGRAM	CLAIRE NICOLSON	CLARE HOPMAN	COLETTE APPELEY	COLIN BROWN	COLIN CASE	CONAN MANCHESTER	CUTHBERT J MARONIE	CYRIL RUBENS	DALE MALONEY	DAMIEN EGAN	DANN LIEBERMANN	DARA MULLAN	DARYL DODD	DARA LALOU	DARYL JONES	DAVE COLQUHOUN	DAVE FORDE	DAVE HALFORN	DAVE HEALY	DAVE MATTOX	DAVE RAWLINGS	DAVID ELLIOTT	DAVID ESSEX	DAVID GRANT	DAVID HARRAN	DAVID LEONARD COOKE	DAVID PENTLAND	DAVID WHITAKER	DAVID JOSEPH	DEBBIE HUDSPETH	DENNIS NEWBY	DEREK KAYE	DEREK THOMAS	DERRICK MCINTYRE	DES DYER	DICK SCARFE	DILYS DUKU	DIRK DIERICKX	DJ LOTTIE	DOMINIC YOUNG	DREW MCCONNELL	EDDIE SEVERN	ELERI TWINGO	ELISABETH TRGY	ELISABETH FRASER	EMILYN COMER	EMMA WALFORD	EMMETT CASLEY	ENYONAM GBESEMETE	ERIC EADEN	ERIC STONEROOK	ERIK STORKE	ESTEVE DA SILVA	FRANK ERNEST CLARKE	FRANK HORROCKS	FRED HARR	FREDRICK...	GARETH GRAVELL	GARETH MILFORD	GARY DOUGLAS	GEOFF BAILEY	GEOFFREY WAKEFIELD	GEORGE FORD	GEORGE ROBINSON	GERARD LYNCH	GERRY PRINCE	GERRY SHEPHERD	GINNY GLEE	GLEN CLARKE	GORDON MCKUILTEN	GRAEME DURCAN	GREG D'ANGELO	GREG LAWSON	RAHMAN THOMAS	ROSELA RACHBONE	HENRIQUE DA SILVA	HOWARD DAVIES	HYWEL W BOWEN	IAN BRUCE	IAN COMLEY	IAN GREEN	IAN KING	IAN MACIVER	IMMANUEL ELIAS	INFLEXION	INGRID WEBSTER	TRENE KING	JACK BERRY	JACK MANDELL	JACK THOMAS	JAMES BURELL	JAMES NEWBY	JAMES FINNEGAN	JAMES FULLER	JAMES WILLIAMS	JAQUELINE HEADLAM	JAROSLAV KULHAN	JAVIER ORTEGA	JAY MCALLISTER	JAYESH PATEL	JERAN-MICHELE JARRE	JENNIFER ISMAIL	JESSE SAUNDERS	JIM RYAN	JIMMY CLARK	JIMMY LEE	JIRI PANOCHA	JO DIXON	JO DONNELLY	JOANNE GENT	JOE JACKSON	JOHN GRAHAM	JOHN KIRKLAND	JOHN LYDON	JOHN MOORES	JOHN O'NEILL	JOHN PERRY	JOHN SWAIN	JOHN...	JOHNNY NASH	JOHN DALL	JONATHAN ALLEN	JONATHAN LINDSTROM	JONATHAN SHARP	JONATHAN UNSER	JORGE BATISTA	JORN CAHL	JUDY MARTIN	JULIAN COPE	JULIAN GYBELL	JULIAN PEAKE	JULIE PAYNE	KADRIA THOMAS	KAREN FREEDMAN	KARL OLOF WENNERBERG	KARL VANDEN BOSSURF	KATY ROSS	KATIA LEMPKOWICZ	KEITH ALEXIS	KENDRICK ISADORE	KEVIN MCKENZIE	KIRBY FURLONG	KWEE SHRAMAN	KYBERLEY PEER	LARRY PRICE	LAURENT GARNIER	LAURIE JONES	LAWRENCE OAKLEY	LEE POW	LEN FARI	LEON MURACGLIA	LOLITA GITMANUS	LUCY ILMAN	LUIGI DE FILIPPI	LUKE BRIGHTY	LUKE SLATER	LUKE VIBERT	MALCOLM JOSEPH	MALIK WORTHY	MANORAMA SHARMA	MARC GUMBERG	MARCUS DYNE	MARGARET CAMERON	MARION BEROIST	MARK FORSHAW	MARK SHERIDAN	MARK VAN DALE	MARLAINE GORDON	MARSLA GARCIA	MARTIN BIGGS	MARTIN EBLEHOFF	MARTIN FORD	MARTIN JONES	MARTIN SAGE	MARTYN PHILLIPS	MARY KINNI	MASIMO MOSCARDO	MATS PERSSON	MATTHEW MARDEN	MAURICE BIRD	MAURICE...	MICHAEL ANDERSSON	MICHAEL GRANT	MICHAEL KUTNER	MICHAEL MCAVOY	MICHAEL STEWART	NICKY CURRY	NICKY DORE	NICKY JONES	MIROSLAV BERHOUTKA	NIRWAIS	NISS AUDRY	MONIKA SILVERSTRAND	MR OIZO	NAIDA COLE	NARDO BAILEY	NATHAN DAMBUZA	NATHAN MOORE	NEIL WILSON	NEVILLE YOUNG	NICK AMOUR	NIGEL HAYES	NIKKI SUN	NOEL FRANKLIN	OISIN MURRAY	OWEN REES	OYANA WALSH	PATRICK KIERNON	PATRICK WAITE	PAUL MORGAN	PAUL RESENDE	PAUL WALLER	PAUL WATTS	PETER ALDERHEIM	PETER HATCH	PETER HUGHES	PETER POPLER	PETER WILLESON	PHILIP BARVY	PHILIP ZDAR	PUI FAN LEE	QUINN LEWIS	QUINN MCAFEE	RACHEL SOLOMON	RAPHAEL DEJESUS	RICCARDO DONI	RICHARD BAMPING	RICHARD LEWIS	RICK FLICK	RITCHIE CLOSE	ROB LORD	ROBBIE TAYLOR	ROBERT CHATER	ROBERT CHVILLIES	ROBERT GROSSEAU	ROGER FRITZ	RON ST LOUIS	RONNIE MCHY	RONNIE LEGRATH	RONNIE PONELL	RONNIE STEVENSON	RONNIE VERREL	ROSIFF WARR	TERRY ADAMS	TERRY WOODRANS	THOMAS WASHINGTON	TIM ARCHER	TIM CLANSFIELD	TIM MACLEOD	TIMOTHY LANDALER	TINA HARRIS	TOM ORTON	TOM PARKER	TOMAS HULCRANTZ	TONY DIBLASI	TONY FISHER	UTE LEMPER	UVE GRAMITZA	VAL BARD	VIVIAN JOSEPHS	WALLEN KJALAND	WANDA NEJALD	WENDY ASIEDU	WILLIAM HINCHIE	WILLIAM LIESENANG	XAVIER DEBRAZ	YOSHIO IWAY	YVETTE LUCI	YVONNE WHAI	ZAFIR ZAMAN	ZAK MORRIS
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royalties
reunited.co.uk

US chartfile

50 CENT GRABS
TOP POSITION

Rush-released on Thursday February 6 to foil bootleggers, much-hyped rapper 50 Cent's (pictured) Get Rich Or Die Tryin' set exceeded even the most optimistic projections by selling a colossal

872,000 copies in just five days to debut emphatically at the top of Billboard's Top 200 album chart. That is 101,000 more than the rest of the Top 10 managed in the full seven-day cycle and exceeds the highest first week sales of previous and present rap sensations such as Snoop Dogg, Jay-Z, DMX, P Diddy and Nelly. In fact, the top rapper ever to make a bigger first week impression is Eminem, whose *Street* label released Get Rich Or Die Tryin'. 50 Cent — real name Curtis Jackson — has had a troubled life to date. A former drug dealer with a prison record, he was shot nine times in a drive-by shooting in 2000, he is involved in vitriolic and venomous feuds with several other members of the hip-hop fraternity and is currently on bail for firearms offences. His *Wanksta* single is featured in *8 Mile*, the Eminem movie, and is currently number 18 on the Hot 100. It is still in the ascendancy but has been overhauled by Da Club, the first single from Get Rich Or Die Tryin', which improves 4-2 this week and is looking a good bet to take the singles chart crown from the last title this week by Jennifer Lopez's *I'm In Love*. The release of Get Rich Or Die Tryin' gave the US market a much-needed shot in the arm last week, with sales of the Top 200 soaring 43.5%. Even after stripping the 50 Cent album out of the chart, sales improved by 18.9%. Country singer Blake Shelton secured the week's only other Top 10 debut, entering at number eight with *The Dreamer*, while Kid Rock's 64 week-old *Cocky* album enjoyed another massive surge, exploding 7-3 with sales up 37.8% week-on-week.

Among UK acts, Coldplay again lead the way with a Rush Of Blood To The Head. Helped by the success of the single *Clocks* — which jumps 62-55 on the Hot 100 this week — their first week registers a 5.5% increase in sales week-on-week but slips 20-24. Rod Stewart's *It Had To Be You* — *The Great American Songbook* slips 23-28 this week, despite an 11.7% boost, and *Shades* pass the 1m sales barrier after just 16 weeks in the shops.

The only British album among *Top 100* entries is *Raymond* by Shogun's (pictured) *Disco 3*. It debuts at number 188 with just 5,900 sales. It is the duo's 13th US album chart entry and their second for Sanctuary Records.

Their first release — from which most of the songs reworked on *Disco 3* originated — reached number 73 last May. The first *Disco* album reached number 95 in 1987, while *Disco 2* got to number 75 in 1994.

Alan Jones

Tiscali signs deal with O2
for 'free' online music trial

By Joanna Jones

Tiscali, the internet company which last year caused a music industry storm by advertising with controversial file-sharing service KaZaA, has become the first European ISP to bundle free access to legitimate digital music as part of its standard service.

Tiscali customers will initially be able to download free music during a six-month trial, following a deal between the European ISP and the digital music distribution company O2. Under the deal, Tiscali's narrowband and broadband customers in France, Germany, Italy, the Netherlands and UK will have limited access to O2's catalogue of 150,000 tracks, including repertoire from BMG, EMI, Universal and Warner and a host of Indies.

Narrowband users will be able to download 30 tracks or stream 300



Mariani: legitimate service

tracks during the trial and broadband users will get access to an additional 100 tracks, while heavy users can trade up their basic membership package to Tiscali Music Club.

Tiscali's senior VP of access and media Mario Mariani says this new initiative demonstrates the company's continued commitment to legitimate online services.

He says if the trial is successful in netting new customers and retaining

existing users it will become part of Tiscali's standard offer.

"We have worked with the labels to create an alternative to illegal P2P services," he says. "People will experience the value and quality of a legitimate service compared with illegal file-sharing, which is not high quality, sometimes risky and slow."

Mariani adds, "We have always been on the side of legal distribution and have invested significant effort, money, time and stress to get there."

The ISP, which has 7m users in 16 countries, experienced a backlash from the record industry last October when it struck a marketing deal with peer-to-peer service KaZaA, advertising its high-speed broadband service on the site in return for paying a bounty for each user signing up.

At the time, the ISP dismissed Tiscali's claim that it was promoting

the development of legitimate online services as "absolute nonsense", while the company says it is just one of many who have advertised via KaZaA.

Mariani confirms that the company is not currently advertising with KaZaA, but did not confirm the relationship had come to an end.

Commenting on Tiscali's latest move, IPI's chairman and CEO Jay Berman says, "We welcome the development of all legitimate online music services including Tiscali and O2's venture. We hope this means that Tiscali has decided to stop supporting services like KaZaA, which undermines deals like this in which music is authorised and paid for."

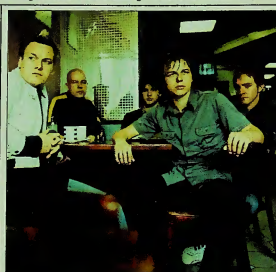
O2's CEO Charles Grimsdale says the new Tiscali deal will show consumers there is a "compelling alternative to piracy".

Official bootlegs
for sale after gigs

Two new initiatives harnessing technology and the live music sector were unveiled last week, with Sony Music Holland and US company DiscLive announcing schemes to allow music fans to buy songs performed on the night of the concert.

Sony Music Holland announced that fans attending Acts en de Munnick gigs would be able to choose from six CDs each, including two live songs recorded that evening as well as two studio tracks. The legitimate bootleg CDs, produced in collaboration with Music Power and LiveTracks, cost €69.99 each and can be picked up at Free Record Shop outlets.

Meanwhile, US company DiscLive was reported to be close to launching a service selling CDs of concerts at the venue.



UK act @udapest (pictured) are picking up early media support in the US, after signing a deal with Universal via its Republic imprint for the US, Canada and Mexico. Last week, Budapest's track *This The Best It Gets* entered music TV station Much Music's new music chart at number 6. "We are really encouraged by the feedback at this early stage," says Jonathan Green, partner of the band's Eastyreet label. US radio promotions company Jeff McClusky & Associates also report strong interest in Budapest from tastemakers. In the UK, the band have secured high-profile exposure on forthcoming BBC1 drama *Final Demand*, which stars Tamsin Outhwaite. The prime time series will feature the band playing themselves and includes eight songs, which were filmed on location at London's Forum. The drama is scheduled for broadcast in May. Budapest will also be supporting Tom McCrae on his forthcoming UK tour.

IPI paves way for common
online identification system

A new global identification system designed to accurately track and identify music delivered online received a cautiously positive welcome from the UK record industry when it was launched by the IPI last Monday.

Global Release Identifier or GRID, which has been developed by the IPI in conjunction with the RIAA over the past two years, is being hailed by the organisation as an important step in the legitimate and efficient delivery of music online.

An electronic version of the Universal Product Code (UPC), which currently identifies CDs, the GRID system is a means for grouping singles, album tracks, groups of tracks and multi-media releases distributed electronically.



The IPI will administer the system on behalf of the industry and distributors will have to pay an annual fee of £150 for the service. It is not designed to replace the UPC or International Standard Recording Code (ISRC), as any electronic release containing

Jessop: common ID system

sound or music video recordings will still have to feature ISRC codes. One identifier gives any individual company the potential to allocate codes for in excess of 30m different releases.

Paul Jessop, chief technology officer for the IPI, says, "The benefits are potentially that the whole industry can eventually line up behind a common ID system, rather like the format of the number plate."

Sony tight-lipped over
possible restructuring

Sony Music has declined to comment on reports that it is examining plans for a "fundamental restructuring" of its global operations.

The reports came last week as Andrew Lack continues his review of the company, a month after taking over as chairman and ceo from Tommy Motola.

The Financial Times report suggested that Lack's review of the music division could cover artists contracts and the future means of distribution, in both the physical and digital space.

A Sony spokesman declined to comment further, although Music Week understands that discussions Music in New York regarding possible restructuring.

In an interview with the FT, chairman and chief executive of the Sony Corporation of America, Sir Howard Stanger appeared to explain the appointment of Lack, the former president and ceo of NBC.

He said, "The industry has been run by A&R people and at this point we need a better view. If you rein-

vent the business plan, it requires a different attitude, especially when you are trying to marry (the business) with movies and electronics."

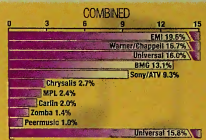
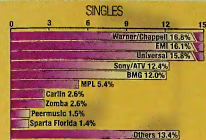
In another FT interview, Sony Corporation chairman Nobuyuki Ide dismissed suggestions of a civil war between the company and Sony Corporation profiting from sales of CD-Rs and burners, to the detriment of Sony Music — but suggested Sony could do more to "synchronise" its operations.

In a separate statement, Sony Corporation confirmed it is examining its management structure, but stressed that "no specific decisions have been taken".

The company was responding to FT reports that Ide is planning to disband the separate management boards of Sony Music and Sony Pictures Entertainment, instead managing the company's global operations via three hubs.

A European hub, overseeing all aspects of Sony Corporation's operations, would be headquartered jointly in Berlin and London. It suggested,

2002 FULL-YEAR PERFORMANCE

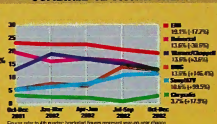


Source: Compiled by MW from Midway Brown data

TOP 10 SINGLES FOR 2002

Title/Artist	Publisher
1 ANYTHING IS POSSIBLE Will Young Warner-Chappell 25%/EMI 25%	
2 EVERGREEN Will Young Warner-Chappell 12.5%/BMG 25%/Peermusic 12.5%	
3 UNCHAINED MELODY Gareth Gates MPL Communications 100%	
4 HERO (feat) Jelic Rive Deite 50%/EMI 50%	
5 DILEMMA Nelly feat. Kelly Rowland Warner-Chappell 85%/EMI 5%/BMG 10%	
6 A LITTLE LESS CONVERSATION Elvis Presley Carlin 100%	
7 ANYONE OF US Gareth Gates BMG 50%/Warner-Chappell 25%/Peermusic 25%	
8 WHENEVER, WHEREVER Shania Sony 75%/Universal 25%	
9 THE KETCHUP SONG (feat) Jay Leno Sony 100%	
10 JUST A LITTLE LITERY X EMI 50%/Big Life 50%	
11 WITHOUT ME Eminem Chrysalis 16.66%/BMG 37.5%/Universal 6.66%/Others 38.18%	

COMBINED 12-MONTH TREND



WRITERS OF 2002'S TOP SINGLES

Title/Artist	Publisher
1 BRAIDE/DENNIS Will Young Warner-Chappell/EMI	
2 HAGGESS/HELFONSSON/REVER Will Young Warner-Chappell/EMI/Peermusic	
3 NORTHZARET Gareth Gates MPL	
4 BARRY/IGLES/AS/TAYLOR Enya's Iglesias Five Dials/EMI	
5 GABLE/IGLES/AS/MAGNUSON Nelly feat. Kelly Rowland Warner-Chappell/BMG	
6 STRANGE/DAVIS Elvis Presley Carlin	
7 MAGNUSON/KREIGER/ELFSSON Gareth Gates Warner-Chappell/Peermusic	
8 RUIZ/BENTO Las Ketchup Sony/Universal	
9 ESCOFFERY/HAMMOND/HAMMOND Shania EMI/Big Life	
10 MATHERS/BASS/MCLAREN Eminem Chrysalis/BMG/Universal/Others	

So routine has it become, that few will be surprised to see who topped the publishing market shares in 2002. It was, once again, hard to see beyond EMI Music Publishing in 2002 – for an incredible eighth year in succession.

It is not since 1994 that another company – Warner/Chappell, in fact – picked up the biggest share of singles and albums chart business for a given year. And it was, after a relatively quiet half decade, the AOL Time Warner company that mounted the strongest challenge to EMI in 2002.

The overall figures saw the traditional hierarchy re-established since Universal – then PolyGram Island – usurped Warner/Chappell as pretenders to EMI's throne in 1996.

To all but Universal and, possibly, EMI, this year's figures offer an attractive vision to watchers of the publishing shares, reinstating a competitive edge to the rankings. A year ago, 2001's end-of-year figures saw EMI substantially ahead of the rest of the field, with a 28.4% share, while only two other companies claimed double-figure shares.

This year, while EMI remains on top with 18.6% of the overall market, Warner/Chappell claims 16.7%, Universal 16.0%, BMG 13.1% and Sony 9.3%.

The strength of Peter Reichardt's unparalleled team showed itself most fully in the albums market with shares which marked an improvement on 2001 – up from 20.7% to 22.4%. The greatest single driver of its success was Robbie Williams, whose Escapology album was the biggest-selling album of the year, although it is worth noting that, while EMI claimed just under 50% of that title, it could also lay claim to shares in the second and third biggest albums of the year, in the form of Pink's Misundatood (60%) and Enique Iglesias's Escape (60%).

Indeed, despite the Documentarily Robbie factor, there was never any doubt about EMI's domination throughout the year. At no point did its lead fall below four percentage points, as it started and finished with a victory margin of 6.5 points, with leads of 5.3 and 4.4 points in quarters two and three.

In second place on albums, Warner/Chappell's biggest title across the year was its 100% claim to the Red Hot Chili Peppers' By The Way, the sixth biggest album of the year and the publishers' only significant claim to any of the year's 10 biggest chart sellers. And, although Universal piped Warner/Chappell to second place overall in the final quarter by a tiny margin – 0.01 of a percentage point – it was Warner/Chappell which ousted it as the closest challenger to EMI's reign. In fact, WC took full honours for the year as a whole within the singles market, picking up a 16.8% share ahead of EMI on

BATTLE HEATS UP AS EMI RUN CONTINUES

While EMI continued its run by lifting the overall publishing title, its rivals mounted a strong challenge in 2002, writes Martin Talbot



Liberty X (left) helped EMI stay dominant overall, while Nelly boosted Warner/Chappell's

GRAY HELPS CHRYSALIS TOP INDIES LEAGUE

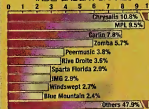
The enduring appeal of David Gray helped drive Chrysalis Music to a second successive claim to the title of biggest independent publisher in 2002.

Jeremy Lascelles' Chrysalis operation took the title with a marginal decline on last year's figures, its 10.8% of the indie sector translating to 2.7% of the market as a whole (compared with 11.7% and 3.3% respectively). This year's achievements included 100% of David Gray's A New Day At Midnight and 90% of the previous White Ladder album (at 1.4 and 3.6 in the biggest-selling albums of the year) and small stakes in albums by Avril Lavigne and Blue, not to mention 16.66% of Eminem's Without Me.

Last year's runner up, Zomba, saw its share almost halve, from 10.0% of the indie sector last year to 5.7% this year, despite claiming 50% of Shania Twain's Up. It didn't help that its figures only count for the first 11 months of the year, its shares contributing to its new owner BMG in December.

Knocking Zomba back into fourth place were two companies which benefited in a big way from the power of nostalgia. MPL

FULL-YEAR COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from GQQ data

appears nowhere in the all-market albums Top 10, but its claim to 100% of Unchained Melody – recorded by Gareth Gates in 2002 – gave it rights to the second-biggest single of the year. Meanwhile, Carlin's move into third place was driven by Elvis. As claimant to 54% of the Elvis album, Carlin was the only indie with a significant share in any of the year's biggest 10 albums (pushing it to 2.0% of all albums), although it also managed a strong singles share of 2.5%.

16.1%. Besides its claim to shares of both sides of Will Young's Anything Is Possible/Evergreen 1.8m-seller, Warner/Chappell also claimed shares in Nelly's Dilemma and Gareth Gates' Anyone Of Us. It also pulled Sound Of The Underground out of the drawer for the debut of Girls Aloud, a copyright which has continued to earn it share well into 2003.

The singles market was immensely competitive, with Universal's 15.8% barely a fraction of the percentage point behind EMI's 18.1%. While its second place on singles is clearly creditable, it is a long way off the extraordinary 37.7% share it claimed of the 2001 singles market, but EMI could then claim 100% of three of year's Top 10 sellers and boast significant claims to another three.

Universal's third place will be disappointing to Paul Cornelly's team, although they should be heartened by the fact that their overall share is exactly the same as it was last year, 16.0%. It is simply that the competition has got better. In singles, Universal actually claims a higher share in third place this year than it did in second place last year, claiming 100% of Holly Valance's hit Kiss Kiss, as well as big selling covers including The Logical Song and Light My Fire. In the albums field too, its position as biggest shareholders in Westlife's greatest hit album Unbreakable and Blue's One Love further suggest that it remains on target in the pop arena.

Below the traditional Top Three, BMG appears to be emerging as a genuine contender, with a singles share which more than doubled year-on-year, and an album share which was up more than 60%. Its albums share of 13.9% was buoyed by some claims to the biggest albums of the year, including 49% of Robbie Williams' Escapology – through its deal with its former co-singer Gay Chambers – 100% of Coldplay's A Rush Of Blood To The Head and 52% of the Eminem Show. In singles, the company's only claims to the biggest 10 singles included 25% of Evergreen, 10% of Nelly's Dilemma and just over one-third of Eminem's Without Me.

Sony/ATV, in contrast, will be disappointed to drop from fourth to fifth, despite increasing its share – another effect of the greater rivalry at the top end. Its strength was in singles, where it claimed 75% of the Shania's hit Whenever, Wherever and 100% of The Ketchup Song – as well as 100% of Dariusz Bedniewski's copyrights and Will & Gareth's cover of the Beatles' tune Long & Winding Road.

Certainly, it has been a long and winding road since EMI was last pushed from its perch, at the top of the publishing shares. On the basis – and the margin – of its victory over the past year, it will be some time yet before it surrenders that position.

CLASSICAL news by Andrew Stewart

LANG LANG SECURES GRAMOPHON DEAL

Prodigious talent and a rare ability to communicate strong emotions have landed Chinese pianist Lang Lang (pictured) an impressive five-year contract with Deutsche Grammophon. The 20-year-old performer, who won a standing ovation following his Carnegie Hall debut in 2001, has been labelled as the Tiger Woods of classical music by the New York Post.



The Chopin piano concertos and a solo recital album.

Lang Lang's individual, often daring, interpretations have attracted a strong following in the United States, while his debut performance at the 2001 BBC Proms in Rachmaninov's notoriously difficult Third Piano Concerto set the foundations for a growing UK fan base. The Proms performance was subsequently released on the American independent Telarc label, one of two Lang Lang discs already in the catalogue.

Deutsche Grammophon plans to launch its new relationship with Lang Lang with an album of Tchaikovsky's First Piano Concerto and Mendelssohn's G minor Piano Concerto accompanied by the Chicago Symphony Orchestra and Daniel Barenboim. The disc is set for UK release in July.

The yellow label's roster of young artists and new signings has grown in recent years as part of a corporate strategy to restore DG's place as the leading classical record company. Lang Lang's addition to the books follows the signings of violinists Ilya Gringolts and Hilary Hahn, pianist Hélène Grimaud, and Russian soprano Anna Netrebko, and the move of exciting early music group Concerto Köln from Warner to Deutsche Grammophon.

"Ever since I was two years old, I grew up listening to Deutsche Grammophon's great artists and their top-line recordings and have always felt a close emotional connection to the label," says Lang Lang. "My lifetime dream has always been to record with the top

orchestras and conductors of the world. I am thrilled to see this dream become a reality and look forward to working with everyone on these projects. My hope is to share my passion for music with more people, especially the younger generation, and bring peace and joy to all." Reported recording plans include a disc of the Chopin piano concertos and a solo recital album.

RADIO THREE BACKS RPS AWARDS

Radio Three has joined forces with the Royal Philharmonic Society to serve as media partner to the venerable music institution's prestigious annual awards. This year's RPS Music Awards, which is to be presented at London's Dorchester Hotel on May 7, will include a new Radio Three audience prize chosen by listeners to the network.

Nominees for the Radio Three Listeners Award are considered to have made outstanding contributions to the station's broadcast output in 2002. The list of a dozen names includes significant recording artists and others at the start of their careers. Simon Rattle, Royal Opera House music director Antonio Pappano and 2002 Gramophone Award winners Jonathan Lemalu and Maxim Vengerov make sure that EMI Classics is well represented in the nominations. Baritone Matthias Goerne and pianist Mitsuko Uchida fly universal Classics' flag, while the value of the classical indie is highlighted by the presence of Gramophone Award winners Angela Hewitt (Hyperion) and Sole Isokowski (Orndine). Mezzo-soprano Sarah Connolly, Mstislav Rostropovich and Colin Davis complete the voting shortlist. Further details are offered on the Radio Three website, www.bbc.co.uk/radio3.

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ALBUM of the week



CPE BACH: The Resurrection and Ascension of Jesus. Soloists: Ex Tempore; La Petite Bande/S. Kuijken. Hyperion CDA67394. In a month scored by the death of Hyperion's founder Ted Perry, it is comforting to be reminded of his independent label's combative presence through the marketplace. This disc, recorded last June in Bruges, offers a heartfelt reading of CPE Bach's late oratorio, produced with a care that benefits the consumer and reflects well on the record company. Early music pioneer Sigiswald Kuijken (pictured) has a knack of revealing the bold instrumental colours and rhetorical effects in this music without using aggressive phrasing and unmusical gestures. His cause is helped by eloquent singing from the Genz brothers and Uta Schwabe.



REVIEWS

For records released up to 3 March 2003

VASKIS: Symphony No.2; Violin Concerto 'Distant Light'; Storgards; Tampere Philharmonic Orchestra; Ostrobothnian Chamber Orchestra; Kangas (Orndine OPE 1005-2). Latvian

composer Peteris Vaskis has forged a cut following not unlike that associated with the music of Arvo Pärt. Independent Finnish label Orndine has played a big part in raising Vaskis' profile and now turns up with an essential disc of his music. The 40-minute Second Symphony, commissioned for the 1999 BBC Proms, explores the human tragedy of the last century but ends on a more optimistic note. Contemplative stillness characterises the Violin Concerto of 1998-97, played with a hauntingly beautiful sense of its meaning by John Storgards and the Ostrobothnian Chamber Orchestra.

WAY AHEAD OF THE GAME — The Lyrics of Johnny Mercer. Richard Rodney Bennett etc (Black Box BB2018). Smooth jazz comes as second, perhaps even first, nature to Sir

Richard Rodney Bennett, but never covered with a band veneer. The composer pianist's vocals bring out the colour and wit in Mercer's lyrics, while Bennett's arrangements for small ensemble retain the original big band pizzazz of numbers such as 'I'm Way Ahead Of The Game and Come Rain Or Come Shine.



AN EVENING HYMN: Including motets and songs by Purcell, Stanford, Richard Rodney Bennett, Warlock, Ireland, Britten etc. Leppage-Dean; Choir of St John's College, Cambridge/Robinson (Naxos 8.557129). Oliver Leppage-Dean follows in the footsteps of Ernest Lough, Aled Jones, Jeremy Budd and Anthony Way as boy treble soloist, although this Naxos disc of the month presents the former St John's College chorister in a programme of anything but the traditionally cheesy repertoire. Leppage-Dean's voice slipped into manhood soon after completing his John Rutter-produced recording, pre-echoed on disc by moments of vocal tension. But the spirit of his work and his love of repertoire, including Gerstwin's Love Walked In, lift it far above the mundane.

MUSIC FROM THE MOTION PICTURE

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SINGLE

of the week

EMINEM: Song For The Moment (Interscope/Polydor 4978612). Having demonstrated with 8 Mile spin-off *Lose Yourself* that Eminem is still one of the few major artists whose talent matches his stature, Polydor go back to the *Enimem Show* for a third single. Inevitably, it is his Aggro-thing-sampling track, all faded wisdom and power chords, a fearlessly commercial choice, and it sounds like a number one. However, he can do much better, and frequently does.



SINGLE reviews



DARIUS: Incredible (What I Meant To Say) (Mercury 0639782). Co-written by Darius, this spiky love song is the third single from his platinum-selling album

Dive In. With an acoustic guitar hook guaranteed to make radio listeners swoon, it has been blasted at Radio Two and looks like a dead cert for strong I.R. airplay.

NELLY FEAT. JUSTIN TIMBERLAKE: Work It (Universal Island MCSTD40312). If ever a record was designed to be a hit it has to be this track, with Nelly joined by Timberlake on the high girly vocal bits. Blasted at Radio One, it has fewer hooks than *Hot in Herre* or *Diemba* but sounds like a surefire hit.

THE CORAL: Don't Think You're The First (Deltasonic DLTC0 010). Wisely keeping the momentum going after their fêted debut album, the Hoylake collective return with a corker. This first new material from the forthcoming second album is stronger than ever, a mid-tempo number with a yearning undertow. It is a classic British pop single which can only further their cause.

THE BE GOOD TAYNAS: It's Not Hanging (Nettwerk, EMI CD6MD1518). The Taynas return with the first single from their marvellous new album *Chinatown*. Having made a considerable impression with their first album *Blue Horses*, this Canadian act have established a solid base, which they should widen with this beautiful song and with a forthcoming UK tour their profile should be raised considerably.

MUKAU: Loose Threads (Bubble Gum BGDS4005). Mukau is apparently Japanese for "move forward" and should not be confused with a big beast. That said, the Remas Brothers mix of the title track is a bit of a monster and, coupled with airplay support from Mark & Lard and Chris Moyles, this should do well for this original act.

BETH GIBBONS & JUSTIN MANN: Tom The Model (Go Beat BGCD55). The first single from the excellent *Out of Season* album sees Portishead vocalist Gibbons team up with Paul Webb (Talk Talk) to produce a moody and atmospheric torch song. Though not one to set the singles charts alight, Gibbons' album could – and should – build here on the back of this single.

MOBY: Sunday (The Day Before My Birthday) (Mute CDMUTE280). Like its predecessor *Poly*, Moby's chart-topping album 18 seems to show no signs of flagging as a source of potential hit singles.

Although this third release may sound a little too "Moby by numbers" for some listeners, the bonus tracks and video are likely to be snapped up by his legion of fans.

RADIO 4: Eyes Wide Open (City Slang 2012172). Radio 4 hit the spot on *Eyeg Wide Open*, which extumes the funk early Eighties New York new wave, adding a whiff of Happy Mondays hedonism into the mix. This DFA-produced stormer is complemented by a pair of rasping Adrian Sherwood/Mark Stewart dub mixes of the album track *Struggle*.

FUTURESHOCK FEAT. BEN ONONO: On My Mind (Junior/Parlophone CDRD69595). This Birmingham house duo look like the act most likely to "do a Dirty Vegas" with this slice of deep, hypnotic progressive house with radio-friendly vocals from Onono. With an album set for release a fortnight later, they could make the leap into the mainstream given the right airplay.

JENNIFER LOVE HEWITT: Can I Go Now (Jive9254692). The pin-up and star of films such as *I Know What You Did Last Summer* strikes up a songwriting partnership with singer songwriter Meredith Brooks, whose best known tune was 1997's *Bitch* and turns out this muscular pop-rock anthem with a driving and catchy chorus. This is Love Hewitt's third album, having already built a considerable international fanbase.

DANNI MINOUGE: I Begin To Wonder (London LONCD473). This catchy electro-pop number from the other Mingué comes ahead of her *Neon Nights* album, which is due out on March 17. While the electro edge could have been chery, it makes *I Begin To Wonder* perhaps more appealing than previous singles *Who Do You Love Now* and *Put The Needle On It*.

BEVERLY KNIGHT: Shape Of You - Reshaped (Parlophone CD69591). The Brit nominee teams up with Mycel Jean for a complete overhaul of her album track *Shape Of You*. Set for release as a chart-eligible limited edition, this single will keep Knight's urban fanbase happy while the strong TV plot around the single will breathe new life into her *Who I Am* album.

ALBUM reviews



TURIN BRAKES: Ether Song (Source CDSOURX054). Clearly ready to shake of the "quietcore" tag which has stuck to them since their debut *The Optimist LP*, Ether Song is generally far more raucous, most notably on singles *Long Distance* and

UN-CUT: Midnight (WEA WEA364CD1). Having already scored a massive underground hit on the drum & bass scene last year, the time has surely come for this Manchester trio to make their mark on the mainstream.

Producers 2D and Darren Lewis and the formidable vocal talents of Jenna G bring a sound that is as in touch with its classic soul roots as the current drum & bass scene. Jenna G's stunning vocal range is shot through with jazz and soul in this majestic anthem.

ALBUM

of the week

MOLOKO: Statues (Echo ECHCD44) The follow-up to *Things To Make And Do* curbs some of the more flamboyant excesses of that album, but the musical ambition remains and *Statues* could only be by one band, from the swaggering, scornful *Come On* to the clipped soul of *The Only Ones* and the disco rampage of lead-off single *Familiar Feeling*. Rosin Murphy may well be the finest singer we have, and this is the strongest album yet by an increasingly great British band.



Pain Killer. It is certainly more musically ambitious, and if its unassuming predecessor could shift 200,000 copies, this should easily put it in the shade.



TERRI WALKER: Untitled (Def Soul UKX71262). Radio support from Gilles Peterson, Jo Wiley and Trevor Nelson attests to the quality of this debut album from one of the UK's hottest new soul talents. There are shades of the easy funk/soul style of India Arie in places, as Walker sets herself distinctly apart from the rest of the R&B crowd.

CLUE TO KALO: Come Here When You Sleepwalk (The Leaf Label BAY30CD). Australian Mark Mitchell's debut album is a collection of poignant songs wrapped in lush, disjunctured electronics. He hits the perfect balance of emotional pop and glitchy experimental, perfectly demonstrated on the album centerpiece *Still We Felt Brotherhood*.

FLOW CLICK: Flow Click (Ruff Life RLD007). This Latino rap outfit from Pacoima, California, have been building a name for themselves over the past few

years. The album features guest appearances from veterans Kid Frost and Black Rob and, overall, is another take on another gangsta neighbourhood, California Superstar, which features Frost, is on the soundtrack for the forthcoming Nelly film so this could give the Click a better profile.



THE ALL-AMERICAN REJECTS: The All-American Rejects (DreamWorks/Polydor 4504272). The Rejects hail from the deepest mid-West and, as a result, seem to have missed the changes that have been going on in US rock over the past year. Reminiscent of Ozzy or Camper Van Beethoven, the writer is occasionally going to mash their guitars in a bit more of a metal way with a scary vocal on top.

BUJU BANTON: Friends For Life (Anti-Epipath 66742). Banton's new album is his shot at the international bulseye with a wide-ranging take on rap, regga and reggae. Kicking off with Banton's inimitable rap style, *Paid Not Played* sets the tone for an album that features such luminaries as Fat Joe and Beres Hammond.

This week's reviewers: Dugald Baird, Phil Brooke, Joanna Jones, Owen Lawrence, Nick Tesco, Simon Ward and Adam Woods.

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WELSH INDEPENDENT SCENE LOOKS TO A POSITIVE FUTURE

After shaking off the "Cool Cymru" tag from the heyday of the Manics, Catatonia and Stereophonics, Wales is putting together a music industry infrastructure to match its reserve of talent with the help of public funding. By James McLaren

You can't get away with calling Wales "Cool Cymru" anymore. It was an embarrassing piece of journalistic aliteration in the first place. The people who are achieving things in Welsh music these days squirm at the very mention of that term.

Partly as a result of its burgeoning music scene, Cardiff is in a shortlist of five cities bidding to become the UK's choice for European City of Culture in 2008. And in musical terms, it is possible to locate the point at which Wales became able to exist without reference to the late-Nineties chart stars.

It was at Radio One's annual One Live series of gigs in October 2000 that the new generation staked its claim, with a Fringe event throbbing with energy and ambition and judiciously-chosen slots in the main event. Almost a changing of the guard, One Live handed the responsibility of improving Wales' domestic talent and infrastructure to a new generation. Two-and-a-half years on, we're still feeling the benefits.

Essentially, a change in people's perception of the country in which they lived – a greater, more visible confidence – led Channelfly to invest in its first venue outside London in Cardiff's Barbry, which opened in 2001. "After One Live, and having looked at Wales for a time, we decided the place and time was right for a Barbry venue in Cardiff," says Channelfly executive director Jeremy Ledin. "It's a reflection on the Welsh music scene that literally hundreds of domestic bands have played there in less than two years and the steadily-rising audience figures are a reflection of people's appetite for live music." With this venue and many more, Welsh bands were no

longer forced to find gigs in Bristol and London; a proper domestic live scene meant the creation of an atmosphere in which bands can develop, audiences can grow and independence and ambition can flourish.

"The last word one would associate with Wales would be 'cool' – you only have to look at Rob Brydon's *Manion & Geoff* for that," says In The City boss and former Factory Records kingpin Anthony Wilson. "Yet we all became aware that Newport and Cardiff are cool towns."

British youth culture from The Beatles onwards is one of the great transformers of perception. That transforming of perception certainly happened to Wales. Not only with the Super Furry Animals and the Manic Street Preachers, but even now when many of us in the industry talk about the country's best metal, it's coming out of the Valleys. Wales is cool – thank you rock'n'roll."

It might be cool, for the time being, but there's a desire to safeguard the coolest thing of all: a thriving, independent industry. People all over the country are taking it upon themselves to start their own labels, keeping costs down and the DIY ethic to the fore. That attitude goes both for the more established Welsh labels and the glut of new labels springing up across Wales.

"There's never been a better time to start a label," says Roger Hopkins of Swansea's Mighty Atom. "I think the majors aren't able to invest in the development of new talent as they used to, so they look more to the independent sector to find the successes that might otherwise elude them."

Of the more established labels, the now Anglesy-based Ankst Musik has an enviable



Cardiff: bidding for City Of Culture 2008 and home to a healthy music scene

back catalogue of material, including such gems as the first ever releases of Cory's Zyploc Myra and Super Furry Animals; a selection of this back catalogue will see the light of day very shortly with the release of a retrospective double-CD compilation, but they're also releasing such vital new music as that produced by Zabrinski, Llewelyn, Oni Records and its partner Sain have a back catalogue which stretches over 30 years and comes up to date with acts such as Taffia and TN1. Sain has recently started to expand into the American market through licensing deals

with Allgro in the US and EMI through Marquis Classics in Canada. Meanwhile, Cardiff's Plastic Raygun, one of the top five breakout labels in the world, struck a deal with Echo to release their chart smash, Jean Jacques Smoothie's *2People*; they are currently working with the hip-hop Dynamo Dresden.

In Swansea, Mighty Atom are largely agreed to have struck gold in signing Funeral For A Friend. Also based in Swansea, the Townhill label (administered by Sony/ATV) picked up such hotly-tipped acts as The Keys (recently a

Welsh Music Foundation supports local business

Since its inception in 1999 as a joint venture between Swansea's Townhill label and the Welsh Development Agency, Welsh Music Foundation (WMF) has achieved an almost-unheard-of feat: a publicly-funded body that people in the wider industry have both heard of – and view positively. It is governed by a board of directors that includes a string of music industry figures such as Ann Harrison (head of the music group at Harbottle & Lewis lawyers), Dal Davies (former chief executive of Sanctuary Music Productions PLC), Gareth Hopkins (senior vice president legal and business affairs for EMI Recorded Music) and John Brand (managing director of Marsupial Management).

"Its aim is to stimulate the commercial music industry in Wales, says WMF founder and director, Natasha Hale. "It brings music audiences and music companies together through its magazine, *Honk*, offers advice and assistance from music industry professionals, entices music companies to Wales, and ensures that our Government is aware of the economic value of music."

A series of high-profile successes has meant that WMF's role is increasingly recognised by the UK industry: a highly-successful Radio One Live Fringe in Cardiff featuring acts including Top Pure act McLasky (pictured), a partnership

with Channelfly in adding a Welsh venue to its Barbry brand and In The City which has spin-off Interactive City, all solidified WMF's reputation for those in the know. But, for the wider grassroots industry, it has been important to continue to expand its activities. A *Welsh Music Directory* featuring details of 600 businesses was published in 2002, while in spring 2002

WMF – through its Bloc Music Industry Network – organised the BPI's first ever seminars outside Cardiff, taking music business people to small towns in the Welsh Valleys. "WMF believes that it is important to ensure people at every level of music are able to have access to good business advice and it is only through the spread of information by organisations like the BPI that a healthy industry can be created and maintained," says Bloc coordinator Clive Heat.

It is this conviction that lies at the very heart of WMF's philosophy: at its



inception, WMF was a unique body in Wales in that it deals solely with the commercial side of music – its industry – and in stimulating that commercialism.

Information and marketing are some of the most important tools for small businesses in any field and music is no exception. Part of the core activity of WMF is to provide a regular, high-quality outlet for this information: *Honk* magazine. *Honk* is a

free monthly with a 5,000-strong mailing list which uses journalists from *NME*, *Muzik* and *The Independent* in providing news, reviews and features on music in Wales, straddling the editorial divide between *Music Week* and traditional fan-based publications. "Honk represents part of WMF's innovation I think," says In The City Unsigned & R&P panel chairman Phil Sain. "It draws together and identifies a vibrant part of the industry. It prevents Wales being sectionalised and isolated from the national and International Industry."

But it is not just information which is the key to a healthy industry – it is important to have genuine advances in infrastructure. It is an apparent paradox that the creation of a framework in the Welsh music industry (profitable ventures, money-making companies and paying audiences), should rely in part on a publicly-funded organisation; but in this transitional period for Welsh music, some more "punk" way of doing things should perhaps be disregarded. Wales needs to make itself the equal of Ireland, Scotland, or Manchester, and it needs to do it fast.

Sian Lloyd Jones of the Welsh Development Agency says WMF has its support. "We recognise the economic significance of the music industry, currently worth £38m a year to the UK economy, and are therefore fully supportive of WMF and will continue to work in partnership with them to ensure Wales fulfils its commercial potential within the music industry," she says. But as Natasha Hale concludes: "The past 10 years have proved Wales is able to produce musical talent that can be cool or trad, Welsh or English, driven by guitars, violins or synths, and at the same time sell some records along the way."

WMF is about supporting the companies who support this talent, and offering new ways for Welsh music to be heard.

NEW WELSH TALENT 2003 CD TRACKLISTING

Music Week has trawled the towns and valleys of Wales to bring you a selection of the country's best music, included on this week's New Welsh Talent CD. James Roberts guides you through the picks

TRACK 1 FUNERAL FOR A FRIEND

10:45
Amsterdam Conversations (Mighty Atom).

Having carved their own emo hardcore sound, it is clear why Funeral For A Friend could be the next big thing to emerge from Wales. Sanctuary Management recently came on board to help harness the momentum already generated and the group are currently recording their debut album. The band



mastered a new EP in Los Angeles last week which they hope to release in April. The two tracks featured on the MW CD are taken from an EP released last year through Independent Mighty Atom. Contact: Craig Jennings@sanctuarygroup.com

TRACK 2 DYNAMO DRESDEN: Playtime

(Plastic Raygun). Already dubbed "the new gods of loungecore" by Radio One's Evening Session, one third of Dynamo Dresden, Rohan Tary, has also had success as the producer of Jean Jacques Smoothie's 2People. With frontwoman Tara Busch, the band's live show is far removed from the "laptop" approach of many electronic acts, using flutes, theramins and souped-up synths. Contact: lateral@networld.com

TRACK 3 JARCREW: Paris & The New Math (Mighty Atom). This young five-piece have made an impact in the rock press with their distinctive brand of angular noise. Their style flirts with metal and punk, and is a refreshing antidote to the wave of new-wave guitar bands that have emerged post-Hives. Website: www.jarcrew.com

TRACK 4 AMY WADGE: Scream (FF Vinyl)

The best female solo artist at the Welsh Music Awards 2002 has been described by Q magazine as "a pint-sized poetess with a Valley-queaking voice". And, on the evidence of this track, it is clear to see why she has attracted an army of supporters. Wadge released a mini-album, The Famous Hour, on Welsh label FF Vinyl last year and appeared at the launch of BBC6 alongside Lennox Kravitz. Contact: arn5049@aol.com

TRACK 5 ZABRINSKI: untitled (Ankst Music)

Having released the critically-acclaimed Kosta Koordination in December, Zabrinski are poised to return in March with a new EP, on which this track will be included. The band's melodic psychodelia continues the legacy of Welsh acts such as Super Furys Animals and Gorky's Zygotic Mynci. Contact: emy@ankst.co.uk

TRACK 6 KENNEDY SOUNDTRACK: Pain (Unaligned).

This Newport five-piece have been building a strong reputation through their relentless touring schedule – which included 250 gigs last year – and their debut album Tale Of Two Cities, which has sold 15,000 copies to date. This brand new track sees the band take things to the next level. Kennedy Soundtrack won best newcomer at Welsh Music Awards last year and were also nominated in the best newcomer category at the Kerrang! Awards. Contact: LeonMichael@kist@aol.com

TRACK 7 STABILIZER: Bounce (Plastic Raygun). The vocalist on Bounce, MC Chikaboo, may already be familiar. He was the voice of Timo Maas' 'Slither' single last year.

Chikaboo brings a new twist to Stabilizer, who is already a favourite on the breakfast scene thanks to his What It Takes and Nitzer singles, the latter of which scooped number one in DJ magazine's breaks and beats end-of-year chart.

TRACK 8 KEYS: Gurl Next Door (Boobytrap).

Having once graced the world in their Mum The Hump single, Math, Gwion and Sion are back with a new name and a sackful of new songs. This track was issued as a limited Boobytrap singles club release in December 2002. Contact: emy@boobytrap.co.uk

TRACK 9 MIDASUNO: The Art Of Fear (Cascade).

This Merthyr Tydfil four-piece have already been attracting great reactions in the rock press from their gigs supporting the likes of Hell Is For Heroes and Cave In. This track was produced by Lostprophets' bassist Stuart Richardson, although Midasuno's sound owes little to the raprock genre his band are known for. Contact: cossadecords@aol.com

TRACK 10 MEYS: When It All Comes Down (Sylem).

A taster from forthcoming album Casting Pearls, due for release on March 3, this track demonstrates why Meys have been attracting plenty of press from the likes of NME, Q and The Guardian. Meys start a UK tour on March 3, which includes a date at London's Gray's, due for release on March 22. Contact: www.meyz.co.uk

TRACK 11 SAMMO HUNG: Hit The Konvulsator (Townhill).

They may be influenced by Shellac and The Slichs, but Sammo Hung's sound has undoubtedly been touched by rainy Cardiff. The four-piece made their official first live

1. Funeral For A Friend – 10:45
Amsterdam Conversations (Mighty Atom)

2. Dynamo Dresden – Playtime (Plastic Raygun)

3. Jarcrew – Paris & The New Math (Mighty Atom)

4. Amy Wadge – Scream (unassigned)

5. Zabrinski – untitled (Ankst Music)

6. Kennedy Soundtrack – Pain (unassigned)

7. Stabilizer – Bounce (Plastic Raygun)

8. Keys – Gurl Next Door (Boobytrap)

9. Midasuno – The Art Of Fear (Cascade)

10. Meys – When It All Comes Down (Sylem)

11. Sammo Hung – Hit The Konvulsator (Townhill)

12. K-Klaxss feat. Kinane – Talk 2 Me (Concept)

13. Funeral For A Friend – Juno (Mighty Atom)

cutting at One Live in Cardiff in October 2000, with a set which included this song, which is set to become their first single. Contact: hawilliams@townhillmusic.com

TRACK 14 K-KLASS FEAT. KINANE: Talk 2 Me (Concept).

Dance industry stalwarts K-Klaxss have teamed up with Kinane, who was last heard guesting for Ed Case. It looks set to continue the act's long career, which started out back in the days of Manchester's Hacienda. Contact: evert@conceptmusic.com

TRACK 15 FUNERAL FOR A FRIEND: Juno (Mighty Atom).

The second track from the rapidly rising rockers.

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Post and press it. Complete Control Music, it's this.

ANIMARA | AMY WADGE | BEN H | BENJ | BRASSIE | BUDDHA BELLY
CAPTAIN PARANOID | CATATONIA | O'BANNA | CHALK CIRCLE | CLOARE
DAISY CHAIN | DARK BAZAAR | DEAD CITY IDOLS | DOGZIN | DOUGLAS

DRIVE | DIE | DYNAMO DRESDEN | EARTH | ENGLAND | FLYING WAVE
FROM THE MOUNTAIN | FUNERAL FOR A FRIEND | HARRY'S PRIVATE MESS |
GRAYSHILL | GREN | HARBEST | THE HOT PUPPETS | JACK IN THE BOX
JAGG | JANEIRO | JARCREW | JEFF KILLED JOHN | JT WOLFE | JULY
KOHAN MAHINE | THE KENNEDY SOUNDTRACK | LAMARCA | LIES
LOSING SUN | LOST PROPHETS | MANDRILL | THE MARTIN HENRY HELEN
McLUSKY | MIDAS UNO | MID-HIGH-BISH-OP | MOUNTAIN MEN ANDY MILES
THE MOUNTAINEERS | MIST | MADRA | METACASA | NADIE CANDY
PETERMAN PARK | PETER'S GAME | PRAYER | PSYCHO SQUAD | RITA | RITA
RICKER | ROLLIN' STAR | RUFF INTELL | SAILOR JAWNS | SAMMO HUNG
SERPENTINE | SMALL VICTORIES | SOOTILLY | SQUEEZEBOX | STEREOINONICS
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the music week

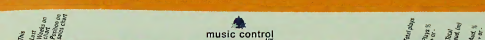
new Welsh Talent 2003

in association with:



For further information on
New Welsh Talent CD please call 020 7579 4398

22 FEBRUARY 2003



Rank	Artist	Title	Label	2811	+1	86.95	+4
1	ALL THE THINGS SHE SAID	L.A.T.U.	Interscope/polydor	2811	+1	86.95	+4
2	STOLE	Kelly Rowland	Columbia	2780	-1	82.06	-9
3	CRY ME A RIVER	Justin Timberlake	Jive	2532	+2	77.19	+1
4	BEAUTIFUL	Christina Aguilera	RCA	2235	+42	75.55	+63
5	DONT WORRY	Apollonia	Polydor	1882	+7	58.74	+2
6	YOU'RE A SUPERSTAR	Love Inc	NuLife/Arista	1767	+4	51.24	-6
7	THE WAY (PUT YOUR HAND IN MY HAND)	Divine Inspiration	Heat/Data/Ministry Of Sound	1459	-4	47.28	-20
8	SONGBIRD	Oasis	Big Brother	1334	+11	44.80	+2
9	HEY MA	Cam'ron	Roc-a-fella/Mercury	1183	+2	43.76	-3
10	TRUE	Jaimeson feat. Angel Blu	J-DiD/V2	663	-15	42.00	-5
11	BIG YELLOW TAXI	Counting Crows feat. Vanessa Carlton	Geffen/Polydor	1462	+1	41.82	-1
12	SKBER BOI	Avril Lavigne	Arista	1373	-19	41.46	-18
13	03 BONNIE & CLYDE	Jay-z feat. Beyonce Knowles	Roc-a-fella/Mercury	956	-2	40.82	-13
14	FEEL	Robbie Williams	Emi	1447	-9	38.21	-5
15	THE BOYS OF SUMMER	DJ Sammy	Data/Ministry Of Sound	1404	+8	38.14	+32
16	CANT STOP	Red Hot Chili Peppers	Warner Bros	726	+33	36.85	+54
17	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	1443	-24	35.74	-23
18	AUTOMATIC	Sarah Whitmore	RCA	1333	+14	34.20	+23
19	LOSE YOURSELF	Eminem	Interscope/Polydor	744	-18	32.42	-42
20	HIDDEN AGENDA	Craig David	Wildstar	1285	-33	32.38	-51
21	LOVE STORY (VS FINALLY)	Lay & Bushwacka!	XL	675	-4	31.89	-7
22	HERE IT COMES AGAIN	Melanie C	Virgin	1372	+13	30.98	-7
23	THE OPERA SONG (BRAVE NEW WORLD)	Jurgen Vries feat. Cmc	Direction	1052	-18	30.78	-28
24	MOVE YOUR FEET	Junior Senior	Mercury	666	+93	30.51	+61
25	JUST THE WAY I'M FEELING	Feeder	Echo	913	-11	29.18	-7
26	SHINY SEEMS TO BE THE HARDEST WORD	Blue feat. Elton John	Innocent	1099	-14	27.88	-21
HIGHEST CLIMBER							
27	I CANT BREAK DOWN	Sinead Quinn	Mercury	972	+39	27.50	+65
28	SING FOR THE MOMENT	Eminem	Interscope/Polydor	653	+18	26.82	+80
29	FAMILY PORTRAIT	Pink	Arista	1014	-13	26.71	-8
30	PAIN KILLER	Turin Brakes	Source	400	+36	26.33	-5
31	I BEGIN TO WONDER	Danni Minogue	London	1045	+50	25.20	+60
32	YEAR 3000	Busted	Universal Island	1196	-8	24.72	-15
33	STOP LIVING THE LIFE	Girls Aloud	Mercury	945	-68	24.59	-65
34	SOUND OF UNDERGROUND	David Nive	Polydor	1115	-28	22.56	-25
BIGGEST INCREASE IN AUDIENCE							
35	SUGAH	Rufus Amani	Polydor	612	+13	21.97	+500
36	HANG ON TO YOUR LOVE	The Vessels	Gravity	91	+65	21.83	+18
BIGGEST INCREASE IN PLAYS							
37	BEING NOBODY	Richard X Vs Liberty X	Virgin	786	+55	21.79	+467
38	DILEMMA	Nelly feat. Kelly Rowland	Universal/Uni-Island	695	-15	21.38	-17
39	THE FINAL ARREARS	Mull Historical Society	Bianco Y Negro/WEA	213	+43	20.50	-13
40	STREET LIFE	Bessie Man	Virgin	392	+2	20.19	-28
41	A THING ABOUT YOU	Roxette	Roxette Recordings/EMI	107	+5	20.13	-5
42	STRONGER	Sugababes	Island/Uni-Island	764	-26	19.58	-23
43	IN DA CLUB	50 Cent	Shady/Interscope/Polydor	225	+24	19.79	+118
44	PARADISE	Li Cool J	Def Jam/Mercury	266	+1	19.75	-19
45	ILL BE YOUR ANGEL	Kira	NuLife/Arista	428	+24	19.53	-8
46	LIFESTYLES OF THE RICH AND FAMOUS	Good Charlotte	Daylight/Epic	396	+2	18.77	-1
47	TWO MOONS	Adam Snyder	HTI	19	+58	17.89	+60
48	INCREDIBLE	Darius	Mercury	657	+36	17.62	+233
49	GIMME THE LIGHT	Sean Paul	East West	245	+27	17.43	-13
50	JENNY FROM THE BLOCK	Jennifer Lopez	Epic	621	-63	17.39	-54

© Music Control Ltd. Compiled from BBC Radio One (90.000-100.000) and BBC Radio 2 (100.000-140.000) on Sat 21 Feb 2003. Figures based on audience figures based on latest full hour figure only. **Airplay**: Audience increase 10% or more. **Music Control**: All stations that broadcast the charted 24 hours a day, seven days a week. **Top 200**: Top 200 Air Play. **Top 100**: Top 100 Air Play. **BBC Radio 1**: BBC Radio 1. **BBC Radio 2**: BBC Radio 2. **BBC Radio 3**: BBC Radio 3. **BBC Radio 4**: BBC Radio 4. **BBC Radio 5**: BBC Radio 5. **BBC Radio 6**: BBC Radio 6. **BBC Radio 7**: BBC Radio 7. **BBC Radio 8**: BBC Radio 8. **BBC Radio 9**: BBC Radio 9. **BBC Radio 10**: BBC Radio 10. **BBC Radio 11**: BBC Radio 11. **BBC Radio 12**: BBC Radio 12. **BBC Radio 13**: BBC Radio 13. **BBC Radio 14**: BBC Radio 14. **BBC Radio 15**: BBC Radio 15. **BBC Radio 16**: BBC Radio 16. **BBC Radio 17**: BBC Radio 17. **BBC Radio 18**: BBC Radio 18. **BBC Radio 19**: BBC Radio 19. **BBC Radio 20**: BBC Radio 20. **BBC Radio 21**: BBC Radio 21. **BBC Radio 22**: BBC Radio 22. **BBC Radio 23**: BBC Radio 23. **BBC 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SINGLES COMMENTARY

by ALAN JONES



SINGLES FACTFILE

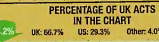
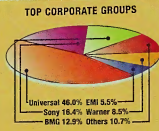
Northern Ireland, whose introductory hit **I Can't Break Down** debuts at number two, Sneddon's single, which slips 6-10 this week, is the biggest seller of the year to date, though it will slip behind **L.A.T.U.'s** **The Things She Said** later this week. Sneddon polled 3.5m votes to narrowly beat Quinn (3.4m votes) in the final just two months ago but her single sold to little more than 1% of those viewers last week, with just less than 38,000 buyers.

Despite selling fewer than 46,000 copies last week, **L.A.T.U.'s** **The Things She Said** by **L.A.T.U.** is nevertheless more than 20% ahead of its nearest challenger – Sinéad Quinn's **I Can't Break Down** – and duly registers its third straight week at number one. Excluding one-off collaborations, such as those between Melanie B and Missy Elliott or Melanie C and Lisa Lopez, only four female vocal duos have ever topped the chart, with **L.A.T.U.'s** predecessors being Bocora, Affie & Donna and Mel & Kim. The only female pairing to spend longer at number one than **L.A.T.U.**, having spent four weeks in pole position exactly 18 years ago, was indeed a one-off pairing – **I Know Him So Well** by Elaine Paige and Barbara Dickson.

As the above suggests, female vocal duos are a rare chart phenomenon but there are two in the top five at the moment, with **L.A.T.U.** being joined by **Appleton**. Canadian sisters Natalie and Nicole Appleton, who were formerly 50% of the hugely successful **All Saints**, issued



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



their first single as a duo, **Fantasy**, last September, it reached number two. This week their follow-up, **Don't Worry**, debuts at number

five. Both tracks are taken from **Appleton's** upcoming album **Aloud**. Although murdered in 1996 when he had

just two hits to his name, rapper **2Pac** has since gone on to register a further 110, the latest of which is **Thugg Mansion**, which debuts this week at number 24. **2Pac** has had more posthumous hits than any other artist, beating **Elvis Presley** into second place.

By the way is **Red Hot Chili Peppers'** most successful album ever, going quadruple platinum (1.2m sales) and remaining in the Top 20 for all 32 weeks which have elapsed since its release last July. It bounces 9-7 this week as its third single, **Can't Stop**, debuts at number 22. The title track of the album was the first hit, peaking at number two, while **The Zephyr Song** reached number 11. **Blazin' Squad** notch their first straight Top 10 hit this week. They debut at number eight with **Reminisce/Where The Story Ends**, having previously topped the chart with **Crossroads** and reached number six with **Love On The Line** last year. All four tracks are on their album **The Beginning**, which has sold more than 110,000 copies without reaching the Top 30.

INDEPENDENT SINGLES

The Last	Title	Artist	Label (in brackets)
1	CRY ME A RIVER	Justin Timberlake	Jive 525462 (P)
2	HARMONIC GENERATOR	The Osbournes	V2 VV9521228 (3M/VP)
3	MUNDANO TO BACH ME	Panyabi MC	Showbiz/Start Karma KAMMA2620 (P)
4	THE HARDER THEY COME	Daveyroll	Perfecto PERF025533 (3M/VP)
5	TRUE	Jamison feat. Angel Blu	V2 VJ416 JAD9521363 (3M/VP)
6	LOVE STORY (VS FINALLY)	Layo & Bushwacka	XL XLS15620 (V)
7	DANGER! HIGH VOLTAGE	Electric Six	XL XLS15102 (V)
8	DON'T THINK IT (FEEL IT)	Lange R! Leah	Nobula NEB00027 (ADD)
9	JUST THE WAY I'M FEELING	Feeder	Echo ECS02133 (P)
10	SNAPSHOT 2/SORRY FOR YOU	Roni Size	Full Cycle FCY933 (V)
11	HEAVEN SENT	MI	Inferno INF02695 (V)
12	DJ HATSON - BOOTLEG EDITION	Nukleaz DJs	Nukleaz NUK02678 (ADD)
13	SLEEP/TEARS FROM THE MOON	Conjure One	Network N31712 (V)
14	PLEASE	Robin Gibb	SPV Records SPV0551463 (P)
15	DEEP SOUTH	Layo & Bushwacka	End END0698 (ADD)
16	MONKEY MAN	Red Fish Fish	Jive 8201532 (P)
17	NICE WEATHER FOR DUCKS	Lemon Jelly	Impagnet FUNYXL IFXLS15620 (V)
18	VALLEY OF THE SHADOWS	Origin Unknown	Ram RAMM 1602 (SRD)
19	DAVID	Gus Gus	Underwater H002022C (3M/VP)
20	LET GO	Kinetic	Y2K Y2K029 (ADD)

The Last	Title	Artist	Label
1	ALL THE THINGS SHE SAID	L.A.T.U.	Interscope/Polydor
2	I CAN'T BREAK DOWN	Sinéad Quinn	Mercury
3	CRY ME A RIVER	Justin Timberlake	Jive
4	STOLE	Andy Burd	Columbia
5	DON'T WORRY	Appleton	Polydor
6	SONGBIRD	Do	Big Brother
7	AUTOMATIC	Swish Huisman	RCA
8	IF YOU'RE NOT THE ONE	David Badgerford	Polydor
9	LOSE YOURSELF	Enem	Interscope/Polydor
10	STOP LIVING THE LIFE	David Sikes	Mercury
11	HEY MA	Carvin	Rca - Inta/Mercury
12	YEAR 2000	Beard	Universal Island
13	YOU'RE A SUPERSTAR	Lee Jay	Mutiny/Arava
14	REMINISCENCE	The Story Ends	Real Deal/Three
15	BIG YELLOW TALK	Conjure One	Network/Arava
16	BEAUTIFUL	Orionla	RCA
17	LOVE STORY	Layo & Bushwacka	Rca - Inta/Mercury
18	FEEL	Robin Williams	Orionla
19	SOUND OF THE UNDERGROUND	Gus Gus	Polydor
20	THE SPIN	Shane Red	Beard

All charts © The Official UK Charts Company 2003

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hit 40 UK

#	Title	Artist	Label
1	ALL THE THINGS SHE SAID	L.A.T.U.	Interscope/Polydor
2	I CAN'T BREAK DOWN	Sinéad Quinn	Mercury
3	CRY ME A RIVER	Justin Timberlake	Jive
4	STOLE	Andy Burd	Columbia
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18	FEEL	Robin Williams	Orionla
19	SOUND OF THE UNDERGROUND	Gus Gus	Polydor
20	THE SPIN	Shane Red	Beard
21	SOON SEEMS TO BE THE HARDEST WORK	Elvis Presley	Capitol
22	THE WAY YOU MAKE ME FEEL	Whitney Houston	Epic/Interscope
23	OK	Big Brother	Jive
24	TRUE	Jamison feat. Angel Blu	Jive
25	CAN'T STOP	Red Hot Chili Peppers	Warner Bros
26	SKINER BOI	Leah Langan	Arava
27	GIMME THE LIGHT	Sean Paul	Epic/Interscope
28	HIDDEN AGENDA	Crash Test	Warner Bros
29	THE BOYS OF SUMMER	3rd Party	Bad/Interscope
30	LET'S LIVE! OF THE RICH AND FAMOUS	Cher	Capitol
31	PARADISE	Loke J	Daf Records
32	DILEMMA	Neely/Max Kelly Bandwidth	Universal Island
33	JUST THE WAY I'M FEELING	Feeder	Epic
34	HERE IT COMES AGAIN	Victoria C	Warner Bros
35	LOVE STORY (VS FINALLY)	Layo & Bushwacka	RCA
36	FAMILY PORTRAIT	Max	Arava
37	STONKWEALS WITH DRY CUES	Topologie	Mutiny/Arava
38	I BEGIN TO WONDER	Bambi Glatagou	London
39	JENNY FROM THE BLOCK	Jenifer Lopez	Epic
40	THUG MANSION	2Pac	Interscope/Polydor

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AWARDS

Pos	Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)
1	ALL THE THINGS SHE SAID	Interpol	Parlophone/EMI (954972/18074) (E)	Parlophone/EMI (954972/18074) (E)
2	I CAN'T BREAK DOWN	Mercury	0637282/053294 (U)	Mercury (0637282/053294) (U)
3	CRY ME A RIVER	5.14	0543032/254814 (P)	5.14 (0543032/254814) (P)
4	STOLE	Calum Scott	0755352/1781	Capitol (0755352/1781) (E)
5	DON'T WORRY	Apollonia	0651302/0651304 (U)	Apollonia (0651302/0651304) (U)
6	SONGBIRD	Big Brother	0810022/720121 (MV/TE)	Big Brother (0810022/720121) (MV/TE)
7	IF YOU'RE NOT THE ONE	Daniel Bedingfield	0618382/0618384 (U)	Daniel Bedingfield (0618382/0618384) (U)
8	REMINISCE WHERE THE STORY ENDS	East West	0504002/0504004 (TE)	East West (0504002/0504004) (TE)
9	LOSE YOURSELF	Interpol	0478238/0478239 (U)	Interpol (0478238/0478239) (U)
10	STOP LEAVING THE LIE	Mercury	0322920/032294 (U)	Mercury (0322920/032294) (U)
11	AUTOMATIC	RCA	0267694/0267696 (14) (BMG)	RCA (0267694/0267696) (14) (BMG)
12	YEAR 3000	Universal	MSCD3036/MSCD3038 (U)	Universal (MSCD3036/MSCD3038) (U)
13	03 BONNIE & CLYDE	Roc-A-Fella	Def Jam 0102/071014 (U)	Roc-A-Fella (Def Jam 0102/071014) (U)
14	GIEMME THE LIGHT	Atlantic	0414802/110000 (U)	Atlantic (0414802/110000) (U)
15	OK	Mercury	0726232/0726234 (U)	Mercury (0726232/0726234) (U)
16	THE OPERA SONG (BRAVE NEW WORLD)	Director	0704642/110000 (U)	Director (0704642/110000) (U)
17	HEY MA	RCA	0267694/0267696 (14) (BMG)	RCA (0267694/0267696) (14) (BMG)
18	PARADISE	Def Jam	Mercury 0327020/0327034 (U)	Def Jam (Mercury 0327020/0327034) (U)
19	SOUND OF THE UNDERGROUND	Polydor	0602720/0602724 (U)	Polydor (0602720/0602724) (U)
20	LIFESTYLES OF THE RICH AND FAMOUS	Epic	0738202/110000 (TE)	Epic (0738202/110000) (TE)
21	BIG YELLOW TAIL	Geffen/Polydor	0478942/04789314 (U)	Geffen/Polydor (0478942/04789314) (U)
22	CAN'T STOP	Warner Bros	W999201/1000 (TE)	Warner Bros (W999201/1000) (TE)
23	MUNDIA TO BACH KE	Showerbeats	0478942/04789314 (U)	Showerbeats (0478942/04789314) (U)
24	THUGZ MANSSION	Interpol	0478942/04789314 (U)	Interpol (0478942/04789314) (U)
25	TRUE	V2	0402232/0402234 (U)	V2 (0402232/0402234) (U)
26	YOU'RE A SUPERSTAR	Nucleo/Arista	0742012/0742014 (BMG)	Nucleo/Arista (0742012/0742014) (BMG)
27	SHUT UP	Epic	0735502/0735504 (TE)	Epic (0735502/0735504) (TE)
28	A MODERN WAY OF LETTING GO	Parlophone	CDR8959 (E)	Parlophone (CDR8959) (E)
29	TIME AFTER TIME	Substance	0150523/0150525 (MV/TE)	Substance (0150523/0150525) (MV/TE)
30	SORRY SAYS THE HARDEST WORD	Island	0581042/0581044 (E)	Island (0581042/0581044) (E)
31	STREET LIFE	Virgin	0530202/0530204 (U)	Virgin (0530202/0530204) (U)
32	DANGER! HIGH VOLTAGE	XL	0511002/0511004 (U)	XL (0511002/0511004) (U)
33	HARMONIC GENERATOR	Capitol	0755352/1781 (MV/TE)	Capitol (0755352/1781) (MV/TE)
34	SHOWDOWN	Independent	0651302/0651304 (TE)	Independent (0651302/0651304) (TE)
35	THE HELL SONG	Mercury	0837202/0837204 (U)	Mercury (0837202/0837204) (U)
36	LOVE STORY (VS FINALLY)	XL	0511002/0511004 (U)	XL (0511002/0511004) (U)
37	FEEL	Chrysalis	CDK5519/CDK5519 (E)	Chrysalis (CDK5519/CDK5519) (E)

Pos	Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)
38	THE HARDER THEY COME	Perfecto	PERF4830C5V (MV/TP)	Perfecto (PERF4830C5V) (MV/TP)
39	CHEEKY SONG (TOUCH MY BUM)	Multiple	CM1705/CM1705 (BMG)	Multiple (CM1705/CM1705) (BMG)
40	LIGHT AND DAY	819 Records	0701501/0701501 (E)	819 Records (0701501/0701501) (E)
41	WHEN THE LAST TIME	Arista	0687202/0687204 (E)	Arista (0687202/0687204) (E)
42	DILEMMA X	Universal	MSCD292/MSCD294 (U)	Universal (MSCD292/MSCD294) (U)
43	ALWAYS AND FOREVER	Columbia	0743202/0743204 (TE)	Columbia (0743202/0743204) (TE)
44	HIDDEN AGENDA	Wriststar	CMW144/CMW144 (BMG)	Wriststar (CMW144/CMW144) (BMG)
45	THE WAY PUT YOUR HAND IN MY HAND	Mercury	0532002/0532004 (U)	Mercury (0532002/0532004) (U)
46	UNBREAKABLE	Wrasnne	0478238/0478239 (U)	Wrasnne (0478238/0478239) (U)
47	MAKE IT CLAP	Mercury	0322920/032294 (U)	Mercury (0322920/032294) (U)
48	RING	Virgin	VSCD1183/6 (E)	Virgin (VSCD1183/6) (E)
49	JUST THE WAY I'M FEELING	Echo	ECDC3133 (P)	Echo (ECDC3133) (P)
50	DISEASE	Arista	0402232/0402234 (U)	Arista (0402232/0402234) (U)
51	BEAUTIFUL	Mercury	0637282/0637284 (U)	Mercury (0637282/0637284) (U)
52	DIE ANOTHER DAY	Warner Bros	W999201/1000 (TE)	Warner Bros (W999201/1000) (TE)
53	THE KETCHUP SONG (ASERJE)	Columbia	0713202/0713204 (TE)	Columbia (0713202/0713204) (TE)
54	HEAVEN	Data Ministry	DATA002/04789314 (U)	Data Ministry (DATA002/04789314) (U)
55	PLEASE	SPJ	Perforings PPJ557483 (U)	SPJ (Perforings PPJ557483) (U)
56	I KNOW YOU WANNA	Parlophone	CDR8959/CDR8959 (E)	Parlophone (CDR8959/CDR8959) (E)
57	RUSHES	Mercury	0530202/0530204 (U)	Mercury (0530202/0530204) (U)
58	WHAT MY HEART WANTS TO SAY	RCA	0267694/0267696 (14) (BMG)	RCA (0267694/0267696) (14) (BMG)
59	DON'T THINK IT (FEEL IT)	Nabula	NBD002/1000 (AD)	Nabula (NBD002/1000) (AD)
60	PRAY GOT TONIGHT	Parlophone	0581042/0581044 (E)	Parlophone (0581042/0581044) (E)
61	SNAPSHOT 3 (LORY FOR YOU)	Full Cycle	FCY002 (U)	Full Cycle (FCY002) (U)
62	STING ME (DO YOU THINK YOU'RE SO)	Cream	CREAM1003 (U)	Cream (CREAM1003) (U)
63	RE ALIVE	Polydor	0602720/0602724 (U)	Polydor (0602720/0602724) (U)
64	SKER BO	Arista	7423202/7423204 (BMG)	Arista (7423202/7423204) (BMG)
65	PUPPY LOVE/SLIGH LOVE	Polydor	0602720/0602724 (U)	Polydor (0602720/0602724) (U)
66	SHINE THE LIGHT	Parlophone	CDR8959/CDR8959 (E)	Parlophone (CDR8959/CDR8959) (E)
67	JENNY FROM THE BLOCK	Epic	0735502/0735504 (TE)	Epic (0735502/0735504) (TE)
68	PRAY (FOURTEEN)	Parlophone	CDR8959/CDR8959 (E)	Parlophone (CDR8959/CDR8959) (E)
69	I'M GONNA GETCHA GOOD	Mercury	1272202/1272204 (U)	Mercury (1272202/1272204) (U)
70	THE LAST GOODBYE/BE WITH YOU	Island	0581042/0581044 (E)	Island (0581042/0581044) (E)
71	SACRED TRUST/AFYER YOU'RE GONE	Island	0581042/0581044 (E)	Island (0581042/0581044) (E)
72	HEAVEN SENT	Island	0581042/0581044 (E)	Island (0581042/0581044) (E)
73	MISUNDERSTOOD	Mercury	0637282/0637284 (U)	Mercury (0637282/0637284) (U)
74	HOLDING ON FOR YOU	Capitol	0755352/1781 (MV/TE)	Capitol (0755352/1781) (MV/TE)
75	SCORPIO RISING	Arista	HA0204C/HA0204C (BMG)	Arista (HA0204C/HA0204C) (BMG)

As used by Top Of The Pops and Radio One

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100+ new acts to debut

ALBUMS COMMENTARY

by ALAN JONES



A year ago, Valentine's Day gift-buying helped the artist album market to achieve 20% growth week-on-week. This year, with compilations undoubtedly stealing some of the artist albums thunder, sales are up a still good 15%, and, at more than 2,149,000, they are at both their highest level of the year and 9.3% ahead of this week last year. Of course, the fact that a new **Massive Attack** album debuts at number one – as opposed to this week last year, when the Cooper Temple Clause's *See This Through* And *Louise* was the week's highest new entry at number 27 – also helped.

TV advertising tied in with Valentine's Day contributed to big jumps for **Barbra Streisand's** *The Essential* (up 29-19 on a 101% increase in sales), Nat "King" Cole's *Love Songs* (31-20, 121%), Barry White's *Love Songs* (29-21, 93%), Frank Sinatra's *A Fine Romance: The Love Songs Of* (105-44, 214%) and **AI Green's** *Love – The Essential* (95-58, 100%). New versions of **Counting Crows'** *Hard Candy* and **Big Brovaz's** *No Flow* also prospered.

MARKET REPORT

TOP 10 COMPANIES



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

SALES UPDATE
 VERSUS LAST WEEK: **+15.5%**
 YEAR TO DATE VERSUS LAST YEAR: **+7.3%**

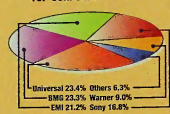
The Counting Crows album adds their current hit *Yellow* (1st), and sees its sales rocket 872% to earn it a return to the chart at

ALBUMS FACTFILE

100th Window – Massive Attack's first album in nearly five years – sold nearly 65,500 copies last week to debut at number one. While that is 20,000 fewer than their last album *Mezzanine* sold in becoming their first number one album in 1998, it is a solid start considering: firstly, their lengthy absence; secondly, the fact that although first single *Special Cas* is out next Monday (February 24) it has barely been aired by

radio yet, with just 53 spins last week on the Music Control panel, though it has now been added to the Radio One C-list; and thirdly very mixed reviews from 100th Window. Although *Mezzanine* managed two weeks at number one, it remains the least successful of Massive Attack's three previous albums in terms of sales, with Official Charts Company data suggesting it has sold fewer than 600,000 copies.

TOP CORPORATE GROUPS



number 51 – it originally peaked at number nine last July – while **Big Brovaz's** *No Flow*, featuring their current hit

OK, resumes its chart career at number 24, more than three months after reaching its previous highest position of 51.

Both **Big Brovaz** and **Kelly Osbourne** – whose debut album *Shut Up* enters at number 31 – were helped by the latest offer at WH Smith's where they are priced at £9.99, and are also offered in a "buy one, get one half price" deal. That means that, if they are bought together, for example, their actual price is a little less than £7.50.

Virgin's spring clearout also helped inflate sales of some albums, including **Michael Jackson's** *Thriller* and **Meat Loaf's** *Bad Out Of Hell*. Thriller made a dash up the chart last week along with many other Jackson titles, in the wake of Martin Bashir's sensational interview with the star on ITV. Jackson albums typically declined 30% last week. Although it slips 45-55, Thriller's sales were unchanged, primarily because it is priced at £4.99 in Virgin. *Bad Out Of Hell* – cut to £3.99 at Virgin – re-charts at number 87.

COMPILATIONS

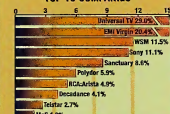
With Valentine's Day gift-buying high on the agenda, sales of compilations rocketed by 42% last week to reach more than 636,000. That is comfortably their highest level of the year, and more than 6% up on the comparable week last year. Underlining the reason for the surge, for the first time in compilation chart history the top four albums are all "love" compilations. Despite the fact there were more TV-promoted compilations than ever before targeting lovers last week, **Universal Music Television's** *Love – Eternal Love Songs* scorched to a 116% gain week-on-week and retained pole position with sales of more than 65,000 copies, the album – which includes new hits such as "I'm Not The One" by David Redfield and "I'm Colourblind" by Darius – as well as classic oldies such as *How Deep Is Your Love* by the Bee Gees and *Unbreak My Heart* by Toni Braxton –

sold 20,000 more than WSM's *Love So Strong* set, which took Valentine's Day honours last year. It was only just edged, however, with EMI/Virgin's *I Love U – up 3-2* with a 177% surge – selling more than 62,000 copies. *Reggae Love Songs*, in third place, sold more than 37,000 copies, while *The Power Of Love*, ranked fourth, sold nearly 34,000 copies. The best-ever compilation sales tally for this week came in 1959, when Warner's *Sony/Polk's* *Love Songs* sold more than 86,000 copies – but the overall compilation market that week was 200,000 below its level last week.

In contrast, this week's highest new entry, *I Love Smash Hits*, which debuts at number five with more than 30,000 sales, is not a love song album. However, its presence in that position means that the entire Top Five have "love" or "luv" in their title.

MARKET REPORT

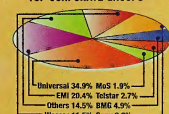
TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 20, and corporate groups shown by % of total sales of the Top 20

SALES UPDATE
 VERSUS LAST WEEK: **+42.4%**
 YEAR TO DATE VERSUS LAST YEAR: **+6.8%**

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES
 Artist albums: 72.0%
 Compilations: 28.0%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributed)
1	1	JUSTIFIED	Joslin Tomblake	Jive 824172 (P)
2	2	MELLOY AM	RoyKynon	Wall Of Sound WALLCD07 (V)
3	4	COMFORT IN SOUND	Feeder	Echo ECHCD43 (P)
4	3	NOCTURNA	Kirk Cave & The Bad Seeds	Muc 12210090 (CMV) (V)
5	NEW	FEAST OF SOUND	Erred By	City Stars SBCE02 (V)
6	NEW	GUESS WHO'S BACK	50 Cent	Full City FCXK02 (V)
7	10	THINKING IT OVER	Liberty X	V2 VVR191782 (CMV) (P)
8	5	OVERGROWN EDEN	Imma	Music For Nations COMN0275 (P)
9	NEW	HAVE YOU FED THE FISH?	Bully Drawn Boy	XL NLC0156 (V)
10	7	LOST HORIZONS	Lemon Jolly	Impotent FunkyL FPLCD154 (V)
11	NEW	LOVE – THE ESSENTIAL	AI Green	RI RALY 2002 (U)
12	17	THE DASSUNS	The Daxxuns	V2 VVR 10090 (CMV) (V)
13	NEW	UNREST	Erred By	Source CDSD0805 (V)
14	18	IS THIS IT	The Strokes	Rough Trade RTTRADE02 (P)
15	NEW	GREATEST HITS 87-92	Kylie Minogue	PWL 32682 (P)
16	13	JUST ENOUGH EDUCATION TO PERFORM	Stratophonic	V2 VVR 101368 (CMV) (P)
17	14	NIGHT WORKS	Layo & Bushwacka	XL XLCD154 (V)
18	6	THE OLD KIT BAG	Richard Thompson	Cooking Vinyl COOKCD251 (P)
19	16	PLAY	Moby	Mute CSTM101 T12 (V)
20	NEW	SONGBIRD	David	Bliss Street/NU 02606 (HOT)

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THE YEAR SO FAR...

TOP 20 SINGLES

This	Last	Title	Artist	Label
1	1	STOP LIVING THE LIFE	DAVID SNEEDON	MERCURY
2	NEW	ALL THE THINGS SHE SAID	TATLU	INTERSCOPE/GOOD
3	2	SOUND OF THE UNDERGROUND	GIGS ALLOUD	POYDOR
4	3	LOSE YOURSELF	EMINEM	INTERSCOPE/GOOD
5	4	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	POYDOR
6	5	STOLE	KELLY ROWLAND	COLUMBIA
7	6	YEAR 2000	BUSTED	UNIVERSAL
8	NEW	CHEEKY SONG (TOUCH MY BUM)	CHEEKY GIRLS	MULTPLY
9	15	31 BONNIE & CLYDE	JAY-Z FEAT. BEYONCE KNOWLES	ROC-A-FELLA/MERcury
10	NEW	SEE ME A RIVER	JUSTIN TIMBERLAKE	JIVE
11	16	THE OPERA SONG (HAVE NEW WORLD)	JURGEN VRIES FEAT. CMC	DIRECTION
12	7	DANGER HIGH VOLTAGE	ELECTRIC SIX	NUF
13	12	MUNDIAN TO BACH KE	PRALIM MC	SHOWBIZ/INSTANT KAMU
14	18	YOU'RE A SUPERSTAR	LOVE INC	NUF
15	11	TROUBLE	JAMMESON FEAT. ANGEL BLU	VOJ-SD
16	NEW	SONGBIRD	DAVID	BIG BROTHER
17	9	SOBRY SEEMS TO BE THE HARDEST WORD	BLUE FEAT. ELTON JOHN	INNOCENT
18	14	THE WAY PUT YOUR HAND IN MY HAND	DIVINE INSPIRATION	HEAT/DATAMUSIC
19	13	SACRED TRUSTAFUTER YOU'RE GONE	ONE TRUE VOICE	ESB/LIVE
20	18	SKIER BID	AVRIL LAVIGNE	ARISTA

© The Official UK Charts Company 2003. Last week's position represents chart from three weeks ago

OFFICIAL CHARTS 22/02/2003

music week

SINGLES

- 1** **ALL THE THINGS SHE SAID**
LATA
Interscope/Polydor
- 2** **I CAN'T BREAK DOWN** Sinead Quinn
Mercury
- 3** **CRY ME A RIVER** Justin Timberlake
Jive
- 4** **STOLE** Kelly Rowland
Columbia
- 5** **DON'T WORRY** Appleton
Polydor
- 6** **SONGBIRD** Gasse
Big Brother
- 7** **IF YOU'RE NOT THE ONE** Daniel Bedingfield
Polydor
- 8** **REMINISCE WHERE THE STORY ENDS** Brian Auger & The Trinity
East West
- 9** **LOSE YOURSELF** Eminem
Interscope/Polydor
- 10** **STOP LIVING THE LIFE** David Sheppard
Mercury
- 11** **AUTOMATIC** Sarah Whitmore
RCA
- 12** **YEAR 3000** Busta
Universal
- 13** **03 BOUNCE & EXUDE** Jay-Z feat. Beyoncé Knowles, Ras-A-Fa-Dee, Del'Jam
Atlantic
- 14** **GAME THE LIGHT** Sean Paul
Epic
- 15** **OK Big Brovaz**
Epic
- 16** **THE PRA-SING BEGINS** NEW WORLD, Jürgen West feat. DMC, Director
Epic
- 17** **HEY MA** Cam'ron feat. Juice Santana, Roc-A-Fella/Mercury
Def Jam/Mercury
- 18** **PARADISE** LL Cool J feat. Amerie
Polydor
- 19** **SOUND OF THE UNDERGROUND** Girls Aloud
Epic
- 20** **LIFESTYLES OF THE RICH AND FAMOUS** Good Charlotte
Epic



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

JUNIOR SENIOR

Move Your Feet



The Debut Single - Released 24th Feb
Includes Remixes From Kurtis Mantonik, Kruffy Kuts & Filur

"Junior Senior are here to take your body and teach it how to dance again!" - NME

"A song so painlessly addictive... we will be feeling the frenzied shockwaves on dancefloors worldwide!" - DAZED & CONFUSED



Taken from the forthcoming album

"P-d-oh-ty-corn't stop me from being released" (Urban 100)

www.juniorseñior.com www.dcmny.dk

ALBUMS

- 1** **100TH WINDOW**
Messie Attuck
Virgin
- 2** **JUSTIFIED** Justin Timberlake
Jive
- 3** **SIMPLY DEEP** Kelly Rowland
Columbia
- 4** **STRIPPED** Christina Aguilera
RCA
- 5** **LET GO** Avril Lavigne
Arista
- 6** **BIOGRAPHY - THE GREATEST HITS** Lisa Stansfield
Arista
- 7** **BY THE WAY** Red Hot Chili Peppers
Warner Bros
- 8** **I CARE 4 U** Ashliyah
Independent/Background/Dirtnite
- 9** **GOTTA GET THRU THIS** Daniel Bedingfield
Polydor
- 22** **COME AWAY WITH ME** Norah Jones
Parlophone
- 23** **11 THE BALLAD HITS** Roxette
Capitol
- 12** **THEIR GREATEST HITS - THE RECORD** Bee Gees
Polydor
- 13** **BUSTED** Busta
Universal
- 14** **MISSUNDAZIO** Pink
Arista
- 15** **A RUSH OF BLOOD TO THE HEAD** Coldplay
Parlophone
- 16** **THE EMINEM SHOW** Eminem
Interscope/Polydor
- 17** **ESCAPOLOGY** Robbie Williams
EMI
- 18** **GOLD** Ella Fitzgerald
Verve
- 19** **THE ESSENTIAL** Barbra Streisand
Columbia
- 20** **LOVE SONGS** Mar'Kang Cole
Capitol



music week

CLUB CHARTS 22/02/2003

COMMERCIAL POP TOP 30

Pos	Weeks on Chart	Artist	Title	Label
1	1	IN A CLUB	IN A CLUB	London
2	1	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	London
3	1	AMERICA'S GUY (MARTINUSI BAROOTT MIXES)	AMERICA'S GUY (MARTINUSI BAROOTT MIXES)	London
4	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
5	1	STRENGTH (I INFINITY MIXES)	STRENGTH (I INFINITY MIXES)	London
6	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
7	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
8	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
9	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
10	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
11	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
12	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
13	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
14	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
15	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
16	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
17	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
18	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
19	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
20	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
21	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
22	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
23	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
24	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
25	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
26	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
27	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
28	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
29	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
30	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London

UPFRONT CLUB CHART TOP 40

Pos	Weeks on Chart	Artist	Title	Label
1	1	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	London
2	1	DOWN AND UNDER (ALDO CREAZE MIXES)	DOWN AND UNDER (ALDO CREAZE MIXES)	London
3	1	ENVY (SOLARS MIX) Smaka 2 Seven	ENVY (SOLARS MIX) Smaka 2 Seven	London
4	1	SPACE (JAZZ TERAZA/MAMA MIXES) Sigmat	SPACE (JAZZ TERAZA/MAMA MIXES) Sigmat	London
5	1	DANCIN' TONIGHT (LOVE (I INFINITY MIXES) Streetbeat feat. Nayada	DANCIN' TONIGHT (LOVE (I INFINITY MIXES) Streetbeat feat. Nayada	London
6	1	MAKE LUV (ROOM SQUEAL MIXES) Room 5 feat. Oliver Chabhan	MAKE LUV (ROOM SQUEAL MIXES) Room 5 feat. Oliver Chabhan	London
7	1	L.A. TODAY (GREEN IS GOOD/MANALISTIA MIXES) Alex Gold feat. Phil Oakley	L.A. TODAY (GREEN IS GOOD/MANALISTIA MIXES) Alex Gold feat. Phil Oakley	London
8	1	MOVE YOUR FEET (MURTA KANTONOVSKIY/KUTSURA MIXES) Junior Beatz	MOVE YOUR FEET (MURTA KANTONOVSKIY/KUTSURA MIXES) Junior Beatz	London
9	1	SUDDENLY (RIVAL/ALIGHT/STYUO MIXES) Toni Brandon feat. Leon	SUDDENLY (RIVAL/ALIGHT/STYUO MIXES) Toni Brandon feat. Leon	London
10	1	ONE FINE DAY (JONNY CHORON/REGGAE MIXES) Jakaht	ONE FINE DAY (JONNY CHORON/REGGAE MIXES) Jakaht	London
11	1	TOGETHER (ISANUS HADJIOUNIS/TOLA MIXES) Artificial Funk	TOGETHER (ISANUS HADJIOUNIS/TOLA MIXES) Artificial Funk	London
12	1	BURNING UP (COMPRESSOR) Gear Mixes) Appearances	BURNING UP (COMPRESSOR) Gear Mixes) Appearances	London
13	1	LOOK AT ME NOW (TOSI/SONIK/VAL/JUNGER & GLENDA/VALLO MIXES) Jasey	LOOK AT ME NOW (TOSI/SONIK/VAL/JUNGER & GLENDA/VALLO MIXES) Jasey	London
14	1	FEEL THE RHYTHM (SUNSHINE/SONIK MIXES) Rappaport	FEEL THE RHYTHM (SUNSHINE/SONIK MIXES) Rappaport	London
15	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
16	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
17	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
18	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
19	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
20	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
21	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
22	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
23	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
24	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
25	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
26	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
27	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
28	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
29	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London
30	1	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	SHAKE (SULESH) (BANGOR/BLE) (PAP-ROCK/MIXES) Jemima	London

URBAN TOP 30

Pos	Weeks on Chart	Artist	Title	Label
1	1	MOVE YOUR FEET	Junior Senior	Klez
2	1	MOVE YOUR FEET	Junior Senior	Klez
3	1	MOVE YOUR FEET	Junior Senior	Klez
4	1	MOVE YOUR FEET	Junior Senior	Klez
5	1	MOVE YOUR FEET	Junior Senior	Klez
6	1	MOVE YOUR FEET	Junior Senior	Klez
7	1	MOVE YOUR FEET	Junior Senior	Klez
8	1	MOVE YOUR FEET	Junior Senior	Klez
9	1	MOVE YOUR FEET	Junior Senior	Klez
10	1	MOVE YOUR FEET	Junior Senior	Klez
11	1	MOVE YOUR FEET	Junior Senior	Klez
12	1	MOVE YOUR FEET	Junior Senior	Klez
13	1	MOVE YOUR FEET	Junior Senior	Klez
14	1	MOVE YOUR FEET	Junior Senior	Klez
15	1	MOVE YOUR FEET	Junior Senior	Klez
16	1	MOVE YOUR FEET	Junior Senior	Klez
17	1	MOVE YOUR FEET	Junior Senior	Klez
18	1	MOVE YOUR FEET	Junior Senior	Klez
19	1	MOVE YOUR FEET	Junior Senior	Klez
20	1	MOVE YOUR FEET	Junior Senior	Klez
21	1	MOVE YOUR FEET	Junior Senior	Klez
22	1	MOVE YOUR FEET	Junior Senior	Klez
23	1	MOVE YOUR FEET	Junior Senior	Klez
24	1	MOVE YOUR FEET	Junior Senior	Klez
25	1	MOVE YOUR FEET	Junior Senior	Klez
26	1	MOVE YOUR FEET	Junior Senior	Klez
27	1	MOVE YOUR FEET	Junior Senior	Klez
28	1	MOVE YOUR FEET	Junior Senior	Klez
29	1	MOVE YOUR FEET	Junior Senior	Klez
30	1	MOVE YOUR FEET	Junior Senior	Klez

PRE-RELEASE AIRPLAY TOP 20

Pos	Weeks on Chart	Artist	Title	Label
1	1	MOVE YOUR FEET	Junior Senior	Klez
2	1	MOVE YOUR FEET	Junior Senior	Klez
3	1	MOVE YOUR FEET	Junior Senior	Klez
4	1	MOVE YOUR FEET	Junior Senior	Klez
5	1	MOVE YOUR FEET	Junior Senior	Klez
6	1	MOVE YOUR FEET	Junior Senior	Klez
7	1	MOVE YOUR FEET	Junior Senior	Klez
8	1	MOVE YOUR FEET	Junior Senior	Klez
9	1	MOVE YOUR FEET	Junior Senior	Klez
10	1	MOVE YOUR FEET	Junior Senior	Klez
11	1	MOVE YOUR FEET	Junior Senior	Klez
12	1	MOVE YOUR FEET	Junior Senior	Klez
13	1	MOVE YOUR FEET	Junior Senior	Klez
14	1	MOVE YOUR FEET	Junior Senior	Klez
15	1	MOVE YOUR FEET	Junior Senior	Klez
16	1	MOVE YOUR FEET	Junior Senior	Klez
17	1	MOVE YOUR FEET	Junior Senior	Klez
18	1	MOVE YOUR FEET	Junior Senior	Klez
19	1	MOVE YOUR FEET	Junior Senior	Klez
20	1	MOVE YOUR FEET	Junior Senior	Klez

TWISTED DISCS
0103

© Music Week

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

KIDS **COOL CUTS CHART**

As ranked in 50 Pop, Sunday night show in the 10 and 11am ET slot

WEEK	THE SONG	ARTIST
1	SPURIT-Funk featuring Dorena Thomas	Sideline
2	Money with a Junior promotion (weekly)	Serena/De La Soul/Melinda
3	DAMNED (How much more July 4th for crassness access?)	Phenetic
4	STARS DUCK (How much the star with a fan road from Jeffrey Carter)	Delectable Eats
5	STUCK IN A GROUP (How many)	Illustrated
6	USPSP POLICE MESSY BIRD (Who's now from the Dr. Jax and Thelma?)	East West
7	LAPDANCE/PROVERBIAL (E.B.)	Vigils
8	SUNDAY MARY (Freedom for come up bumps at Lardache in the Zoo? Remer Phoboly)	Mela
9	12 (How do these from Australia)	Underwater
10	SUPPERN SLORE SLIDE (From the movie from Jackson Ruby 12 the and Lardache)	Finger Licks'n
11	SPYKING/ROCK P. KID King, Unger (How do these from the movie from Jackson Ruby 12 the and Lardache)	Junior
12	20 SKY IS CLEAR/AE AGRITA (How do these from the movie from Jackson Ruby 12 the and Lardache)	PAS
13	BLUE JEANS (Lardache)	Decade
14	BUCED AND ANDRA DASH (How do these from the movie from Jackson Ruby 12 the and Lardache)	Snapshots First
15	HISTORY THE BEGINNER (How do these from the movie from Jackson Ruby 12 the and Lardache)	Was Habit
16	19 (How do these from the movie from Jackson Ruby 12 the and Lardache)	Kingster
17	MISPEAK YEAR'S SHAINA (How do these from the movie from Jackson Ruby 12 the and Lardache)	Senna
18	NEEN THE RIDE/POP (How do these from the movie from Jackson Ruby 12 the and Lardache)	Illustrated
19	SHE LONES WELCOME S&S & BUBLES (How do these from the movie from Jackson Ruby 12 the and Lardache)	Azuli
20	SHWER SCANNER (How do these from the movie from Jackson Ruby 12 the and Lardache)	Dobank

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The No. 1 club promotions company in the UK.

After many successful releases in 2002, here are a few of our key releases to look forward to in the coming weeks...

Alex Gold
Ist East Coast
Critical Funk
Boris Vassan
Damon
Olivia Lomax

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www.music-house.co.uk

CHART COMMENTARY

by ALAN JONES

Three months after racing to the top of the Upright Club Chart with "Put The Needle On It," Donati Minogue reclines pale position, this time with "Begin To Wonder." Put The Needle On It (also got to number two on the pop chart) topped the Upright Club chart, goes to number one on the pop chart, and is back on the Upright Club chart. The latter, which held the number one position on the Upright Club Commercial Pop charts this year — the last record to do it was The Opera Song (Bravo New World) by Jürgen Vries featuring CMC last December. It went on to reach number three on the OCC chart when released a few weeks ago, another feat Minogue would doubtless be pleased to emulate.

Room 5.5. Make. Liv has been around for a couple of years on import but is finally set for a UK release from Positiva towards the end of next month. Ahead of that, it is the highest new entry on this week's Upright Club, debuting at number six. Room 5.5 is none other than Vito Luciente aka Junior Jack, the Belgian-based Italian who had a significant hit last year with Thrill Me, and it employs a re-recorded vocal excerpt from Oliver Cheatham's 1963 club monster Get Down Saturday Night. Obviously in with a chance of topping the chart next week, it will, however, have to eclipse Down And Under, the current number two, which is by Junior Jack's friend and frequent collaborator Kid Crems.

50 Cent's album did Rich By The Tryin' had a sensational opening week at retail in the US last week (see US Chartwatch on p6 for details) and the introductory single, In Da Club, creates its own little whirlwind on the Upright Club Chart, where it leaps 6.1. While that is not a particularly unusual occurrence, the track is getting support from more than 95% of DJs on the panel, and is a massive 88% ahead of the next highest rival, Busta Rhymes' Make It Clap — a record margin — in a chart which is currently dominated by hip hop at the expense of R&B. Veteran rapper LL Cool J features on two hits in the top five, adding speed to Jennifer Lopez's new hit "Love," which is this week's highest debut at number six. The track also features a single week's high debut at number six, featuring UK newcomer Ten Wheeler. The latter, whose only debut single Guess You Don't Love Me holds at number 16.

DISCO

A Decker Journey
On To Kenny's Demos/over
Bob Seger's The Best Ones On
Kenny Rogers
Kenny Rogers
Crosby's The Sound Of Wood
Dirty Work's Day, Go By
Alpha Omega's Blood Bath
Shirley Bassey's Smoky Dance, Gals
Shirley Bassey's No Angels, Let's Go To Bed
HECROD/2ACD
WWW.HECKROD.COM



TOP 10 BREAKERS

- 1 YOU SPIN WE FOUND (METROGRAM SOUND CHECK) (6. PRINCESS JULIA MOSES) Deaf Dr Alura
- 2 TONIGHT (METRO MOSES) Westlife
- 3 RODRICO (KANSAS) & PARANJARE & (6. MOSES) Kansas
- 4 RISING SUN Paradise
- 5 PARADISE LL Cool J feat. Terri Walker
- 6 VENUS (APRIL 2002) (METROGRAM SOUND CHECK) (6. PRINCESS JULIA MOSES) Janna's West Dream Rapid Month
- 7 ALL TIME JAZZ (KOPAL feat. LL Cool J)
- 8 CLUBBIX 2003 Various
- 9 THINK OF US (JULIA MOSES) (6. MOSES) Celia Cruz
- 10 SCHOLARSHIP (6. MOSES)

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COMPILATIONS

- 16 21** BIG YELLOW HEAT Drumming Coves feat. Vanessa Carlton/Geddy Lee/Peter
17 22 CANT STOP Red Hot Chili Peppers Warner Bros
17 23 MUNDIAN TO BACH De Penghai MC Swindz/Instant Karma
18 24 THUGZ MANSION 2 Pac Interscope/Polydor
19 25 TRUE Jemison feat. Angel Blu V2/D-DiD
21 26 YOU'RE A SUPERSTAR Love Inc. Nuffie/Arista
18 27 SHUT UP Kelly Osbourne Epic
28 28 A MODERN WAY OF LETTING GO idenitid Pangrhone
29 29 TIME AFTER TIME Novaspaces Substance
30 30 SORRY SEEMS TO BE THE HAPPIEST WORD Blue feat. Don John Horizon



- 20 31** STREET LIFE Beanie Man Virgin
22 32 DANGERS HIGH VOLTAGE Electric Six XL
33 33 HARMONIC GENERATOR The Datsuns V2
34 34 SHOWDOWN Jody Jet Independence
35 35 THE HELL SONG Sun 41 Mercury
24 36 LOVE STORY (VS FINALLY) Lary & Bushwacker XL
31 37 FEEL Robbie Williams Drivzalls
38 38 THE HANDER THEY COME Oakenfold Perfecto
29 39 CHEERY SONG (TOUCH MY BUM) The Cheery Girls Muliply
40 40 LIGHT AND DAY The Polyphonic Spree 673 Recordings

KEY UPCOMING RELEASES

- ATOMIC KITTEN:** Love Doesn't Have to Hurt (Innocent) Mar 31
BLUE: U Make Me Wanna (Innocent) Mar 17
CHRISTINA AGUILERA: Beautiful (RCA) Feb 24
DU SAMM: Boys Of Summer (Data/Ministry Of Sound) Feb 24
EMINEM: Sing For The Moment (Interscope/Polydor) Mar 3
GARETH GATES: Spirit In The Sky (S) Mar 17
AVRIL LAVIGNE: I'm With You (Arista) Mar 31
MADONNA: American Life (Maverick) Apr 14
MELANIE C: Here It Comes Again (Virgin) Feb 24
NELLY FEAT. JUSTIN TIMBERLAKE: Work It (Universal) Mar 3

1 LOVE - ETERNAL LOVESONGS

- 1** Universal TV
2 1 LOVE U Virgin/UK
3 REGGAE LOVE SONGS Sanctuary
4 THE POWER OF LOVE Sony TV/UK
5 1 LOVE SMASH HITS EMI/Virgin/Universal
6 ALL TIME CLASSIC FALGERSERS VIVA
7 8 MILE (OST) Interscope/Polydor
8 LATE NIGHT LOVE Sony TV/UK
9 FRIENDS REUNITED Universal TV
10 11 THE CLASSICAL LOVE ALBUM Decca
12 BEST OF DAVE BRUBECK/OWEN MONTGOMERY Island/VIRGINS
13 THE LUCK - BEST OF Universal TV
14 THE BEST OF HIT WINNERS IN THE WORLD Virgin/EMI
14 15 CLUBBERS GUIDE 2003 Ministry Of Sound
16 16 THE FUNKIN' BROS. Island TV/IRGMS
17 17 URBAN EXPLOSION MCA/Decca/VIRGINS
18 18 NOW THAT'S WHAT I CALL MUSIC: 13 EMI/Virgin/Universal
19 19 WHILE MY GUITAR GENTLY WEEPS Universal TV
20 20 STEVE WINGHT'S SUNDAY LOVE Universal TV



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- 28 21** LOVE SONGS Barry White Universal TV
12 22 200 KHM IN THE WRONG LANE (ATU) Interscope/Polydor
14 23 MELODY AM Boyksopp Wall Of Sound
24 24 NU FLOW Big Brovaz Epic
25 25 ANGELS WITH DIRTY FACES Sugababes Island/Universal
21 27 COME BY ONE Foo Fighters RCA
19 27 COMPART IN SOUND Feeder Ego
32 28 JOSH GROBAN Josh Groban Reprise
24 29 SLICKER THAN YOUR AVERAGE Craig David Wildstar
34 30 ONE LOVE Blue Innocent



- 31 31** SHUT UP Kelly Osbourne Epic
32 32 A NEW DAY AT MIDNIGHT David Grey East West
33 33 MARY STAR OF THE SEA Zwan Reprise
34 34 HEARTEN CHEMISTRY Oasis Big Brother
40 35 THE GREATEST HITS 1970-2002 Elton John Mercury
33 36 A LITTLE DEEPER Ms Dynamite Polydor
38 37 THINKING IT OVER Liberty X V2
30 38 THE YOUNG AND THE HOPELESS Good Charlotte Epic
27 39 AUDIOSLAVE Audioslave Epic/Interscope
42 40 ESCAPE Enrique Iglesias Interscope/Polydor

KEY UPCOMING RELEASES

- APELETON:** Everdring's Essential (Polydor) Feb 24
FLEETWOOD MAC: Say You Will (Reprise) Apr 14
TOM JONES: Greatest Hits (Universal TV) Feb 17
LINKIN PARK: Meleiora (Warner Bros) Mar 24
PAUL McCARTNEY: Back In The World (Parlophone) Mar 17
MIS-TEEQ: Eye Candy (Inferno/ReIsar) Mar 31
MELANIE C: Reason (Virgin) Mar 10
SIMPLY RED: Home (simplyred.com) Mar 24
TUNISI BRAKES: Elter Song (Source) Mar 3
WHITE STRIPES: Elephant (XL) Apr 7

22 FEBRUARY 2003

Pos	Label	Title	Artist	Label/CD (Distributor)	Cats/Vinyl/MD
1	NEW	100TH WINDOW	Messiah Attack (Edi Njaya/Ozge)	Virgin CDV2967 (E)	72min
2	15	JUSTIFIED	Jay 8234772 (P)	Jay 8234772 (P)	12
3	1	SIMPLY DEEP	Kelly Rowland (Epic/Interscope/Various)	Columbia 5069042 (TEN)	12
4	16	STRIPPED	Christina Aguilera (Starch/Penny/Motown/Belard)	RCA 7432198125 (M)	12
5	24	LET GO	Auri Lagan (The Matrix/France/212)	Arista 7432194312 (M)	12
6	3	BIOGRAPHY - THE GREATEST HITS	Lisa Stansfield (Ewevery/Motown/Columbia/Various)	Arista 8285952222 (BMG)	12
7	23	BY THE WAY	Red Hot Chili Peppers (Ruben)	Warner Bros 9342481402 (TEN)	3CD/2x1404/12
8	14	1 CASE 4 U	Independent Backgrounds (Independent Backgrounds/Casidy/Kelly/Various)	Independent Backgrounds (Independent Backgrounds/Casidy/Kelly/Various)	12
9	10	GOTTA GET THROUGH THIS	Dave Navarro (Polygram)	Polydor 951282 (LU)	12
10	22	COME AWAY WITH ME	Jack Johnson (Meridian)	Capitol 5398952 (E)	12
11	23	THE BALLAD HITS	Roxey (Cher/Motown/Casidy/Fredrickson/Bert)	Capitol 542782 (E)	12
12	24	THEY GREATEST HITS - THE RECORD	Barry White (Meridian)	Polygram 894842 (M)	12
13	11	BUSTED	Missy Elliott (Meridian)	Universal UMC60308 (U)	12
14	15	MISSUNDAZTWO	Arista 8702241782 (BMG)	Arista 8702241782 (BMG)	12
15	24	RUSH OF BLOOD TO THE HEAD	Colby Daniel (Goldplay/Phish)	Parlophone 545030 (E)	12
16	11	THE EMINEM SHOW	Eminem (Interscope/Polygram)	Interscope/Polygram 494262 (U)	12
17	13	ESCAPOLOGY	Robbie Williams (Cherry/Ponder)	EMI 5435942 (E)	12
18	25	GOLD	Clia Fitzgerald (Various)	Warner 554842 (LU)	12
19	13	THE ESSENTIAL	Barbra Streisand (Meridian/Mercury/Gold/Various)	Columbia 5062572 (TEN)	12
20	13	LOVE SONGS	Nat King Cole (Epic/Interscope/Warner/Various)	Capitol 0581332 (E)	12
21	14	LOVE SONGS	Bernie White (Various)	Universal TV 068422 (U)	12
22	15	200 KING IN THE WRONG LANE	Robbie Williams (Cherry/Ponder)	Interscope/Polygram 494262 (U)	12
23	14	MELODY AM	Walt Of Sound WALLCD027 (U)	Rocktopp (Rocktopp)	12
24	RE	NU FLOW	Big Brovaz (Shirley/B&G/Soul)	Epic 5039492 (TEN)	12
25	25	ANGELS WITH DIRTY FACES	Sugababes (Whitney/Craig/Epic/Roc/A&P/Various)	Island (Island)	12
26	19	ONE BY ONE	Fox Fighters (Rakalunice/Fox Fighters/Karper)	RCA 7432173482 (BMG)	12
27	21	COMFORT IN SOUND	Foster (Epic/Nonesuch)	Echo 0424373 (U)	12
28	32	JOSH GROBAN	Josh Groban (E)	Reprise 853481542 (U)	12
29	24	SLICKER THAN YOUR AVERAGE	Wilder (DCA/DCA)	Wilder (DCA/DCA)	12
30	34	ONE LOVE	Immortal COS211 (E)	David Gray (Gray/Columbia)	12
31	NEW	SHUT UP	Kid Cudi (Epic)	Epic 5294782 (TEN)	12
32	20	A NEW DAY AT MIDNIGHT	David Gray (Gray/Columbia)	East West 54651952 (TEN)	12
33	NEW	MARY STAR OF THE SEA	Zwan (Capitol/Thornax)	Reprise WB484252 (U)	12
34	43	HEATHEN CHEMISTRY	Heaven (Brother)	ProDCos (Santana)	12
35	16	THE GREATEST HITS 1978-2002	Mercy (Mercury)	Mercury 64382 (E)	12
36	38	A LITTLE DEEPER	The Doves (Meridian)	Polygram 599552 (U)	12
37	38	THINKING IT OVER	Liberty X (Meridian)	Capitol 542782 (E)	12
38	20	THE YOUNG AND THE HOPELESS	Good Charlotte (Varestar)	Epic 510483 (TEN)	12
39	17	AUDIOLIFE	Audiolife (Rivlin/Audiolife)	Epic/Interscope 513022 (TEN)	12
40	43	ESCAPE	Enigma (Meridian)	Interscope/Polygram 481822 (LU)	12
41	58	THE SINGLES THE BEST OF NET WET WE & SM&E	Marli Pagan (Polaris/Motown/Columbia/Mitchell)	Enigma (Meridian)	12
42	61	IT HAD TO BE YOU - THE GREAT AMERICAN	Original Primitives (Meridian)	Mercury 64382 (E)	12
43	35	ORIGINAL PRIMITIVES MATERIAL	Lacked (Epic)	Mercury 64382 (E)	12
44	RE	A FINE ROMANCE - THE LOVE SONGS OF	Robbie Williams (Cherry/Ponder)	EMI 5435942 (E)	12
45	51	ELVIS - 30 #1 HITS	Elvis Presley (Meridian)	RCA 0786380612 (BMG)	12
46	20	THE FORTY LICKS	Robbie Williams (Cherry/Ponder)	EMI 5435942 (E)	12
47	17	UNBREAKABLE - THE GREATEST HITS VOL 1	Wendy Matthews (Meridian)	Mercury 64382 (E)	12
48	13	THE DEFINITIVE COLLECTION	Stevie Wonder (Meridian)	Universal TV 068522 (U)	12
49	10	THIS IS ME... THEN	Jennifer Lopez (Roc/A&P/Various)	Epic 5101282 (TEN)	12
50	11	THE BLUEPRINT 2 - THE GIFT & THE CURSE	Jay-Z (Roc/A&P)	Interscope/Polygram 494262 (U)	12
51	RE	RAW CANDY	Gardenia (Polygram)	Mercury 64382 (E)	12
52	53	SENTIMENTO	Andrea Bocelli (Bery)	Philips 4734102 (U)	12
53	45	YOSHIMI BAKERS THE PINK ROBOTS	Yoshimi Bakers (Meridian)	Parlophone 528882 (E)	12
54	44	THE THIRILLER	Michael Jackson (A&M)	Warner 545030 (E)	12
55	178	THRILLER	Michael Jackson (A&M)	Epic CD63530 (TEN)	12
56	54	NIRVANA	Gaffney/Polygram	4852522 (U)	12
57	18	THE NEON HANDSHAKE	EMI 5402922 (E)	12	
58	RE	LOVE - THE ESSENTIAL	Al Green (Meridian)	Mercury 64382 (E)	12
59	23	NOCTURAMA	Mata LCDSTUM027 (U)	Mercury 64382 (E)	12
60	67	LOVE OF THE RINGS - THE TWO TOWERS (OST)	Rapina 8362481 (TEN)	12	
61	RE	THE GREATEST HITS 87-92	PWL 823482 (P)	12	
62	51	HUMAN CONDITIONS	Richard Ashcroft (Meridian)	Hut/Jonny (Meridian)	12
63	28	JUST LIKE A PHEASANT	Robbie Williams (Cherry/Ponder)	EMI 5435942 (E)	12
64	22	FEELS SO GOOD	Yvonne Catterfeld (Meridian)	Mercury 64382 (E)	12
65	24	SONS IN A MINOR	Alicia Keys (Meridian)	Mercury 64382 (E)	12
66	59	THE CORAL	Delectious (DTC0005 (TEN))	12	
67	72	LIFE ON OTHER PLANETS	Parlophone 541002 (E)	12	
68	37	THE GREATEST HITS - HISTORY VOL 1	Michael Jackson (A&M)	Epic 5101882 (E)	12
69	RE	THE BEST OF 1966-70 & B-SIDES	Isabella (Meridian)	Mercury 64382 (E)	12
70	62	WHITE LEADER	White (Meridian)	Mercury 64382 (E)	12
71	NEW	CELESTINE	Faith No More (Meridian)	Mercury 64382 (E)	12
72	67	HAVE YOU FEEL THE FISH?	XL TXK012158 (U)	12	
73	75	NELLYVILLE	Universal 0188922 (U)	12	
74	75	UP! UP! UP!	Mercury 1703442 (U)	12	
75	65	PARACHUTES	Parlophone 527782 (E)	12	

NEW Highest new entry HC Highest charted Sales increase ▲ Sales increase 30% or more

TOP COMPILATIONS

1	1	LOVE - ETERNAL LOVESONGS	Universal TV 068622 (U)	12
2	3	I LOVE U	Virgin/EMI VDCD4923 (U)	12
3	4	REGGAE LOVE SONGS	Sirius/EMI VDCD4923 (U)	12
4	6	THE POWER OF LOVE	Sony TVBMG TV 8287963442 (U)	12
5	NEW	I LUV SMASH HITS	EMI/Universal VDCD511 (U)	12
6	14	ALL TIME CLASSIC TRAVELS	W&M WSMC1116 (U)	12
7	2	8 MILE (OST)	Interscope/Polygram 483322 (U)	12
8	12	LATE NIGHT LOVE	Sony TVBMG TV 8287963442 (U)	12
9	8	FRIENDS REUNITED	Universal TV 0686343 (U)	12

ARTISTS A-Z

10	9	CHICAGO (OST)	Epic 5103222 (U)	12
11	10	THE CLASSICAL LOVE ALBUM	Decca 50627006 (U)	12
12	5	VERY BEST OF DAVE PEARCE DANCE ANTHEMS	Virgin TVBGM TV8287963442 (U)	12
13	NEW	THE LICK - BEST OF	Universal TV 068622 (U)	12
14	11	THE BEST ONE HIT WONDERS IN THE WORLD	Virgin/EMI VDCD4923 (U)	12
15	14	CLUBBERS GUIDE 2003	Ministry Of Sound WSMC258 (M)	12
16	15	THE FUNKIN BOSS	Meridian TVBGM TV8287963442 (U)	12
17	12	URBAN EXPLOSION	INC-edition/Warner Decca WSMC0125 (U)	12
18	13	NOW THAT'S WHAT I CALL MUSIC! 53	EMI/Virgin/Universal WSMC0125 (U)	12
19	RE	WHILE MY GUITAR GENTLY WEEPS	Universal TV 8284443 (U)	12
20	RE	STEVE WRIGHT'S SUNDAY LOVE	Universal TV 8284443 (U)	12

Pos	Label	Title	Artist	Label/CD (Distributor)	Cats/Vinyl/MD
1	1	LOVE - ETERNAL LOVESONGS	Universal TV 068622 (U)	12	
2	3	I LOVE U	Virgin/EMI VDCD4923 (U)	12	
3	4	REGGAE LOVE SONGS	Sirius/EMI VDCD4923 (U)	12	
4	6	THE POWER OF LOVE	Sony TVBMG TV 8287963442 (U)	12	
5	NEW	I LUV SMASH HITS	EMI/Universal VDCD511 (U)	12	
6	14	ALL TIME CLASSIC TRAVELS	W&M WSMC1116 (U)	12	
7	2	8 MILE (OST)	Interscope/Polygram 483322 (U)	12	
8	12	LATE NIGHT LOVE	Sony TVBMG TV 8287963442 (U)	12	
9	8	FRIENDS REUNITED	Universal TV 0686343 (U)	12	

THE OFFICIAL UK CHARTS SPECIAL LIST

22 FEBRUARY 2003

MIDPRICE

This	Last	Title	Artist	Label (Distribution)
1	1	ALL RISE	Blue	Innocent COS189 (E)
2	3	WORLD OF OUR OWN	Westlife	RCA 742319642 (BMG)
3	2	NOT THAT KIND	Aventura	Epic 491422 (E)
4	10	CAMINO PALMERO	The Calling	RCA 742319102 (BMG)
5	11	THE MAN WHO	Taviz	Independiente ISOM090 (E)
6	4	RIGHT NOW	Alicia Keys	Innocent COS1916 (E)
7	6	THE VERY BEST OF	The Pogues	WSM 8279844395 (TEN)
8	8	GREATEST HITS	Rick Astley	Arista 7423195122 (BMG)
9	9	RESIST	Koolhaas	Melksh 7423180912 (BMG)
10	5	COUNTRY GRAMMAR	Nelly	Universal Island 013062 (E)
11	7	CLAPTON CHRONICLES	Eric Clapton	Reprise 338247462 (TEN)
12	14	TRACY CHAPMAN	Tracy Chapman	Elektra 750607742 (TEN)
13	15	RACE AGAINST THE MACHINE	Doves	Heavenly HW126520 (E)
14	16	BORN TO DO IT	Craig David	Epic 472242 (TEN)
15	17	LOVE IS HERE	Stevie Nicks	Wildstar CDW1012 (E)
16	18	AALIYAH	Aaliyah	Chrysalis 535202 (E)
17	19	GREATEST	Duran Duran	Epic 4962362 (E)
18	20	GRACE	Jeff Buckley	Columbia 475232 (TEN)
19	13	LONDON CALLING	The Clash	Columbia 465242 (TEN)

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BUDGET

This	Last	Title	Artist	Label (Distribution)
1	1	LOVE SONGS	Various	Musical Collection MCC0511 (DISC)
2	5	LET'S FALL IN LOVE	Nat 'King' Cole	Musica For Pleasure 483262 (E)
3	10	LOVE POWER	Various Artists	Crimson CRMC025 (EUK)
4	4	CLASSICAL AMBIENCE	Various	Crimson CRMC025 (EUK)
5	8	THE CARPENTERS	The Carpenters	Kenneth 4650032 (E)
6	9	TOWNTOWN CHARTRIBUTES - VOLUME 6	Various	Spectrum 5541462 (EUK)
7	12	MEAT LOAF & FRIENDS	Various	Epic 506272 (TEN)
8	12	THE BEST OF	The Mamas And The Papas	MCA MCB0 19919 (EUK)
9	6	HITS COLLECTION	Dusty Springfield	Spectrum 527542 (EUK)
10	7	WITH LOVE	Various	Crimson CRMC032 (EUK)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	CRY ME A RIVER	Justin Timberlake	Jive 425482 (E)
2	2	STOLE	Kelly Rowland	Columbia 673195 (TEN)
3	3	REMINISCE/WHERE THE STORY ENDS	Blair Squad	East West SQUAD001 (TEN)
4	4	GAMME THE LIGHT	Sean Paul	Atlantic 474045 (TEN)
5	5	LOVE YOURSELF	Enimem	Interscope/Polydor 497832 (E)
6	6	PARADISE	LJ Cool J feat. Amapii	Roc-A-Fella 662731 (E)
7	5	OH BONNIE & CLYDE	Ricci P. Bynone	Interscope/Polydor 477001 (E)
8	7	HEY MA	Cam'ron feat. Justin Santana	Roc-A-Fella/Mercury 663742 (E)
9	4	OK	Big Boiz	Epic 475312 (TEN)
10	8	THUGZ MANSION	2Pac	Interscope/Polydor 478741 (E)
11	11	MANIAC TO BACK K	Prince MC	Showbiz/Interscope/Karma KARMA202 (E)
12	10	WHEN THE LAST TIME	Cleopatra	Arista 428970221 (BMG)
13	9	STREET LIFE	Beverie Em	Virgin V51760 (E)
14	10	SHOWDOWN	Jody Lee	Independiente ISOM 6645 (TEN)
15	11	RING	Alexia	Virgin V51138 (E)
16	10	MAKE IT CLAP	Busa Rhymes feat. Split 7	J 428765202 (E)
17	13	DILEMMA	Nelly feat. Kelly Rowland	Universal MCA704229 (E)
18	11	HIDDEN AGENDA	Craig David	Wildstar (BMG)
19	12	KNOW YOU WANNA	3rd Edge	Parlophone COR0596 (E)
20	17	MESS OUT	Aaliyah	Virgin EMI 461756 (Empire)
21	27	HAPPY	Alhambra	Def Jam 303241 (E)
22	16	I LOVE EVERY LITTLE THING ABOUT YOU	Enimem	SD 473308 (TEN)
23	14	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 473257 (TEN)
24	17	WYZZY WOO	Blackstreet	DreamWorks/Polydor 4507492 (E)
25	20	NO FLOW	Big Boiz	Epic 473202 (TEN)
26	18	DOWN 4 U	Ivy G&S feat. J. Rake/Charmz/C. Betman/Vita	Murder Inc./Mercury/ROK030 (E)
27	18	REACT	Eric Smerdon feat. Redman	J 427338962 (BMG)
28	17	IF I COULD GO	Angele Martinez feat. L.M. Mo	Elektra E7331 CD (E)
29	23	LIKE I LOVE YOU	Justin Timberlake	Epic 4755490 (E)
30	21	LOVE ON THE LINE	Blair Squad	East West SQUAD001 (TEN)

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MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	ZWAK: Mary Star Of The Sea	Reviver	REV001802 (E)
2	1	EMINEM: The Eminem Show	Interscope/Polydor 493272 (E)	
3	1	VARIOUS: The Last Waltz	MGM 173375 (E)	
4	3	QUEEN: Greatest Video Hits - 1	Interscope 425418 (E)	
5	9	U2: The Best Of - 1990-2000	Island/UK Island 662350 (E)	
6	6	MICHAEL JACKSON: Video Greatest Hits - History	SNW Columbia 501228 (E)	
7	10	DAVID BOWIE: Best Of Bowie	EMI 470128 (E)	
8	5	MICHAEL JACKSON: History Do Be - Volume II	SNW Epic 501382 (E)	
9	11	KYLE MINOGUE: Kylie Fever 2003	Parlophone 471013 (E)	
10	17	LED ZEPPELIN: Song Remains The Same	Warner Brothers 346138 (E)	

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COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	UPT	Shania Twain	Mercury 1710442 (E)
2	2	CHITOWN	Be Good 4 Myself	EMI 581462 (E)
3	2	COME ON OVER	Shania Twain	Mercury 171087 (E)
4	3	LIVE	Larkin Riley	Real Gone Music 06029 (PROP)
5	4	TRISTED ANGEL	John Hill	Warner Bros 55248362 (TEN)
6	5	CRYSTAL	John Highway 063382 (E)	
7	6	THE MAN COMES AROUND	John Highway	Network 34023 (E)
8	13	BE GOOD	Be Good 4 Myself	Sanctuary SAC021 (E)
9	8	HALDS & HORNS	Dolly Parton	Epic 590642 (E)
10	9	HOME	Diana Krall	Real Gone Music 06029 (PROP)
11	7	YESTERDAY'S MEMORIES	Beth Nielsen Chapman	Sanctuary SAC012 (E)
12	12	DEEPER STILL	Alison Krauss & Union Station	Real Gone Music 06029 (PROP)
13	10	NEW FAVORITE	Alison Krauss & Union Station	Real Gone Music 057867382 (E)
14	11	I NEED YOU	LeAnn Rimes	Real Gone Music 06029 (PROP)
15	14	GOLD	Pyan Adams	Real Gone Music 06029 (PROP)
16	16	THIS SIDE	Nickel Creek	WEA 052761962 (E)
17	15	FAILER	Keithem Edwards	Zoe 105 (PROP)
18	15	WIDE OPEN SPACE	Steve Earle	Epic 488442 (TEN)
19	15	JERUSALEM	Steve Earle	Epic 500482 (TEN)
20	18	WHEN THE ROSES BLOOM AGAIN	Laura Cantrell	Shoshine SPITC004 (PROP)

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ROCK

This	Last	Title	Artist	Label (Distribution)
1	2	BY THE WAY	Red Hot Chili Peppers	Warner Bros 532481462 (TEN)
2	4	ONE BY ONE	You Fights	RCA 7423192482 (BMG)
3	3	COMFORT IN SOUND	Feeder	Epic 478242 (E)
4	5	AUDIOLIFE	Audiolife	Epic/Interscope 5101302 (TEN)
5	6	MARY STAR OF THE SEA	Huff	Reprise WIH49422 (E)
6	1	THE NEON HANDSHAKE	Neil Young	EMI 548222 (E)
7	7	BAT OUT OF HELL	Mozart	Epic CDX 82419 (TEN)
8	7	NIRVANA	Nirvana	Geffen/Polydor 483822 (E)
9	6	OVERGROWN	Musica For Nations COM04275 (E)	
10	10	GREATEST HITS I & II	Queen	Parlophone 528622 (E)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	DEEP SOUTH	Lady & Bushwacka!	End END0509 (ADD)
2	1	LOVE STORY (5 FINALLY)	Lady & Bushwacka!	XL XL154 (V)
3	3	SNAPSHOT / SORRY FOR YOU	Roni Size	Full Circle FCY033 (E)
4	4	THE HARDER THEY COME	Oakenfold	Perfecta PERF47 (DMV/P)
5	10	STING ME RED (YOU THINK YOU'RE SO)	Who Da Funk feat. Terra Vega	Interscope CREAM11912 (E)
6	5	DIKATOP - BOOTLEG EDITION	Nikolas D	Waka 045784UK (ADD)
7	7	PRAY	Symax	Blustrious Epic 121LX012 (E)
8	11	LONELINESS	Capivalling Sounds	Capivalling Sounds 053568 (ADD)
9	2	DON'T THINK IT (FEEL IT)	Nebula	Nebula NEB7003 (ADD)
10	2	SLEEPY FEARS FROM THE MOON	Conjure One	Network 321781 (P)
11	12	HEAVEN SENT	M1	Inferno TFRN513 (E)
12	12	TIME AFTER TIME	Nonpoint	Substance SUB51578 (DMV/TEN)
13	13	BLUE SONG	Missy Royale	Faith & Hope F4113508 (E)
14	14	LET GO	Kinetica	Y2K Y2K039 (E)
15	4	FIX MY SINK	CD Sneak feat. Bear Ho	Credence 12CR004033 (E)
16	3	SOC TO IT ME	Banfields feat. CK	SeriousMusic/SER3123 (E)
17	20	NO NO NO	Manjama feat. Mukuga & Li T	Defected DFD0569 (E)
18	18	TUR	Jamieson feat. Angli Bla	V2J-04 JAD502398 (DMV/P)
19	15	THE OPERA SONG (BRAVE NEW WORLD)	Jürgen Voss feat. CMC	Direction 073846 (TEN)
20	12	U KNOW Y	Moguai	Hope Recordings HOP01388 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	TOTY WINDOW	Virgin	Virgin V2967 (E)
2	1	MELODY AM	Massive Attack	Virgin V2967 (E)
3	4	ORIGINAL PRIMATE MATERIAL	Roscoe	Wall Of Sound WALL107 (E)
4	1	UNREST	The Streets	Locked On/678 Recordings 06243362 (E)
5	1	200 KIDZ IN THE WRONG LANE	Erland Eno	Source SOURCE1053 (E)
6	2	DISCS	L.A.T.A.	Interscope/Polydor 0674382 (E)
7	6	LOST HORIZONS	Pet Shop Boys	Parlophone 5814551821402 (E)
8	8	ANGELS WITH DIRTY FACES	Limon feat. FXL FXL11810 (E)	
9	1	BEST OF DATE PEARLS/DANCE ANTHEMS	Supababes	Island/UK Island 4710812 (E)
10	7	EMEMY OF THE ENEMY	Various	Island/UK Island 4710812 (E)
11	12	WESTLIFE: Unbreakable - The Greatest Hits - Vol. 1	Adrian Dub Foundation	Virgin LP/RO2 CDVCR101 (E)

This	Last	Title	Artist	Label Cat. No. (Distribution)
11	12	WESTLIFE: Unbreakable - The Greatest Hits - Vol. 1		\$ 742319872
12	4	RAMMSTEIN: Live Aus Berlin		Warner Bros 532481462 (TEN)
13	14	ROBBIE WILLIAMS: Live At The Albert		Chrysalis 425418 (E)
14	8	DANIEL O'DONNELL: Shades Of Green		Real Gone Music 06029 (PROP)
15	13	BLUZE: One Love Live Tour		Innocent COS1916 (E)
16	22	LOST HORIZONS: Greatest Hits		PWL 52485
17	15	ASBA: The Definition Collection		Polygram 011478
18	17	RONAN KEATING: Live - Destination Wembley		VVL 30181
19	24	U2: Rattle And Hum		De Wae 06723
20	17	THE JAM: The Complete		Polygram 011478

STORE OF THE WEEK

SLOUGH RECORD CENTRE

STORE DETAILS

Slough Record Centre was opened in 1964 by Ray Courty and has stayed at the same location since then. Twenty years ago they bought the unit next door and expanded to the floor space. Four years ago Simon and his sister Sam were made full partners and have taken on the day-to-day responsibilities of running the store.

Store size: 278 sq m
Music stocked: all genres
Areas of specialisation: dance, reggae, soul, fitness rock n'roll, jazz
Local competition: Woolworths, HMV, Virgin.

SRC TOP 10:

- 50 Cent - In Da Club (Shady/Universal)
- Daniel Bedingfield - If You're Not The One (PolyDor)
- Sean Paul - Gimme The Light (East West)
- Justin Timberlake - Cry Me A River (Jive)
- Jeff Lorber - Greatest Hits (Verve)
- Various - Reggae Love Songs (Trojan)
- Kelly Rowland - Simply Deep (Columbia)
- Ella Fitzgerald - Gold (Universal)
- Various - Pure Garage Platinum (Warner Dance)
- Various - 8 Mile OST (Interscope/PolyDor)

SIMON CHERRY, PARTNER

Most independent retailers outside of the M25 are struggling at the moment. This may be down to them over-specialising, which is something we've tried to avoid. We've stayed pretty diverse in the music we stock and we also carry vinyl as well as CDs. When it's appropriate, we'll stock in depth. If there's an artist we think justifies it, such as Elvis or Bob Marley, we'll carry as wide a range of titles as possible.

In Slough we are one of the major stockists for reggae, rap and R&B. We can tick over in our chart material but people know that they can usually find the more specialised music here, from hip hop to classical. All of the people who work here are specialists in one way or another across the whole range of music and if we don't have a title in stock we can get it, as we get at least two deliveries a week.

On the dance side, we source a lot of US imports through the likes of High Supply, although we only go for vinyl as the CDs are really expensive. US hip hop sells well - early material from acts like Notorious B.I.G. can be hard to get your hands on but has an endless shelf life. The main problem is that labels get short of cash and can't press new runs or the ownership will change and getting back catalogue can be a bit of a problem.

At the moment it would appear that piracy and downloading are the biggest problems the industry is facing and some record companies are really suffering, so people like Robbie Williams don't exactly heed the situation. That said, many of these multi-nationals are sending out mixed signals by selling the hardware for



Slough Record Centre: diverse stock burning CDs on the one hand and producing the music on the other. By trying to make money from both ends of the deal, they will end up losers and they need to address this.

People who are genuinely into music still want the real thing and not some burnt copy. However, CD singles just aren't very good value any more so it's no surprise that sales have dropped off big time as people will hang on to the album rather than pay £3.99 for the single. Rather than waste money and resources on several different versions, companies should set a price, around £1.99 for a two- or three-track CD and release just the one version.

Ultimately the price of CDs has to come down to European levels and that will allow all retailers to compete equally. The cost is just too high at present and major supermarket chains are prepared to treat music as a loss leader which, in the end, develops the product."

Address: 241-243 Farnham Rd, Slough, Berks SL2 1DE
Tel: 01753 528194
E-mail: sloughrecords@btconnect.com

ALBUMS

This week

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

February 24

Appleton Everything's Eventual (PolyDor); Clipse Lord Willin' (StarTrak/Arista); Electric Music AKA The Restoration Show (Sanctuary); Matchbox Twenty More Than You Think You Are (Atlantic); Dado Deliro 9 (IK7); Various Impact! (Soul Jazz)

March 3

Tracy Chapman Let It Rain (EastWest); The Roots & The Blowsfish Hittite & The Blowsfish (EastWest); Lil' Kim La Bella Mafia (EastWest); Moko Status (Eco); Maf Historical Society Usa (Blanco Y Negro); Turin Brakes Ether Song (Source)

March 10

Ben Everlasting Bink (Sport); Blackstreet Level II (DreamWorks); Toni Braxton More Than A Woman (LaFace/Arista); Cradle Of Filth Damnation & A Day (Epic); Evercreek Slow Motion Daydream (Parlophone); Melanie C Reason (Virgin)

March 17

828 Parliamentum (Epic); Evan Dando Baby I'm Bored (Santana); De'Vee Dream Soldier (S2); Paul McCartney Back In The World (Parlophone); Danzig Manic Street Preachers (London); Kelly Price The (Mercury)

March 24

The Daniels Long Gone Before Daylight (Stockholm/PolyDor); Celine Dion One Heart (Epic); Linkin Park Meteora (Warner Bros); Placebo Sleeping With Ghosts (Hut); Simply Red Home (simply.com)

March 31

3 Doors Down Away From The Sun (Island); Mia-Teq Eye Candy (Interscope/Telstar); PJ Cole via (Mercury); P!nk Remix (NewJojo)

SINGLES

This week

Dee Dee The One (Incentive/Ministry Of Sound); Moko Family Feeling (Epic); Moony Aces (Looking For Balance) (Epic); The Ones Superstar (Positive); Turin Brakes Pain Killer (Source); WC The Streets (Def Jam/Mercury)

February 24

Christina Aguilera Beautiful (RCA); DJ Sammy Boys Of Summer (Delta/Ministry Of Sound); Ainsley Henderson Keep Me A Secret (Mercury); Massive Attack Special Cases (Virgin); Melanie G Here It Comes Again (Virgin); Rikysek Eye (Wall Of Sound)

March 3

The Coral Don't Think You're The First (Delatonic); Danis Incredible (Mercury); Emilian Singh The Moment (Interscope/PolyDor); Nelly feat Justin Timberlake Work It (Universal)

March 10

50 Cent In Da Club (Interscope/PolyDor); The Cardigans For What It's Worth (PolyDor); Missy Elliott Gossip Girls (EastWest); Jennifer Lopez All I Have (Epic); Shanita Twain via (Mercury); Westlife via (SI); Sugababes Shape (Island/Universal)

March 17

Blue U Make Me Wanna (Innocent); Bon Jovi via (Mercury); Gareth Gates Spirit In The Sky (SI); Mia-Teq Scandalous (Interscope/Telstar); Simply Red Sunrise (simply.com); Holly Valance via (London)

March 24

Athlete D Salvador (Regal); Coltrapey Clocks (Parlophone); Alison Davidy via (Mercury); Richard X Vs Liberty X Being Nobody (Virgin); Erick Sermon Love Is (Arista)

March 31

Atomic Kitten Love Doesn't Hurt To Hurt (Innocent); Death In Vegas feat Paul Weller So You Say You Lost Your Baby (Concrete); Eve Satisfaction (Ruff Ryders/Interscope); Whitney Houston On My Own (Arista); Avril Lavigne I'm With You (Arista); S Club Love Ain't Gonna Wait (PolyDor)

IN-STORE NEXT WEEK: FROM 24/2/03



Andys Records
Windows - Massive Attack, Eight Legged Freaks; InStore - Ed Harcourt, Massive Attack, Turin Brakes, Ed Harcourt, Idewild, Kelly Rowland, 3rd Edge, Roberto Alagna, Hell Is For Heroes, Nat King Cole, Beanie Man, Hell Is For Heroes, Richard Ashcroft, Asian Dub Foundation, Pet Shop Boys, Feeder, Mike Inc, DJ Set, Tenacious D, Darren Hayes, The Coral, Jennifer Lopez, Rolling Stones, Atomic Kitten, Now 53, The Music, Aaron Copeland, Hill St Soul, Kylie Minogue, Handel, Vaughan-Williams, Britten, Best Of Brian Auger, Walton, Finzi, Bend It Like Beckham, Marilyn Manson, Nigel Kennedy, Andys sale, Andys two for £7.99 Naxos sale, Andys three for £12 video sale, Andys £7.99 DVD sale; Press ads - 3rd Edge, Idewild, Roberto Alagna, Carmen, Rautavaara, Handel, Vaughan-Williams, Britten, Best Of British, Elgar



ASDA
Singles - Kira, Moko, Jaskatta, Dee Dee, Desert Eagle Discs, Rezonance Q, Albums - Tom Jones, 50 Cent, Brit Awards Album 2003, Club Mix 2003, Very Best Of Relaxing Classics



BORDERS
Windows - Massive Attack; Listening posts - MTV Unplugged 2, Matchbox 20, Turin Brakes; InStore - two for £22 and two for £10 on CDs, three for two on books and CDs



TESCO
Single - Kira; Albums - Tom Jones, Sugababes, Brit Awards 2003, MS Dynamic; InStore - Tom Jones, 50 Cent, Brits 2003, Clubmix 2003, Relaxing Classics



OHMV
Press ads - Learn Rimes, Melanie C, Massive Attack, Rokysock, Zwan; TV ads - DJ Sammy; InStore - Christina Aguilera, Ainsley Henderson, Junior Senior; DJ Sammy



MVC
Listening posts - Jaskatta, Moko, Beth Gibbons, King Crimson; Windows - Dark Angel DVD, Steve-O DVD, Matchbox Twenty; InStore - Relaxing Classics, Oasis; Press ads - Peter Gabriel



PINKULE NETWORK
Selects listening posts - Johnny Marr, Kelli All, Richard Thompson, Cuff Of Luna, Cornu Oz, Mojo recommended retailers - Adrian Legg, Breakabreak, Dirty 3, The Devises, Carl Wherhyan Band, Woven Hand



Sainsbury's
Albums - Original Hardcore, Lornie Donegan, Breakdown, Jimi Hendrix, Appleton, Live Forever, Led Zeppelin, Matchbox Twenty, MTV Unplugged 2, MS Dynamic, MTV Unplugged 2



TESCO
Single - Kira; Albums - Tom Jones, Sugababes, Brit Awards 2003, MS Dynamic; InStore - Tom Jones, 50 Cent, Brits 2003, Clubmix 2003, Relaxing Classics



TOWER RECORDS
Windows - The Brits, Massive Attack, Nick Cave, Queens of the Stone Age, Justin Timberlake, Foo Fighters, Ermen, Just Jack



Virgin megastore
Press ads - Appleton, Matchbox Twenty, Terri Walker, R Kelly, King Crimson; Windows - Appleton, Matchbox Twenty, three for £30, clearout; InStore - Appleton, Matchbox Twenty, Led Zeppelin, Live Forever, MTV Unplugged, Twisted Disco, Hed Kandi



WHSmith
Single - Christina Aguilera, Ainsley Henderson; Album - Tom Jones; InStore - Appleton, Brits, Ann Peebles



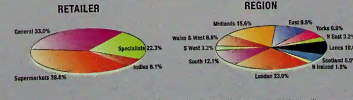
WOOLWORTHS
Singles - Ainsley Henderson, Melanie C, Christina Aguilera; Albums - Craig David, Lornie Donegan, Live Forever OST, The Very Best Euphoric House Breakdown, The Very Best Of MTV Unplugged 2

SALES WATCH: KELLY ROWLAND



KELLY ROWLAND: SIMPLY DEEP (COLUMBIA)
LW Chart position: 1

Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of February 8, 2003. Source: Official Charts Company.



ASIAN MUSIC BIDS TO LOSE 'EXOTIC' TAG IN URBAN MARKET

Asian music's increasing influence on hip hop and R&B, as well as hits such as Panjabi MC's *Mundian To Bach Ke*, have highlighted that it should be taken seriously as a form of urban music, writes Raj Kaushal. Additional reporting by Mush Khan

Monsoon, Apache Indian, Bally Sagoo and Talvin Singh. What have they all got in common? To the average British Asian, not much. But to the music industry they have all been hyped as the "great brown hope", signed by major labels to cross over into the mainstream market with their exotic Eastern beats. Sadly, in the long run, these aspiring young Turks all failed to produce the goods.

But now, with the success of Panjabi MC (right), the industry is again beginning to wonder if, this time, Asian music will finally be able to cross over into the

mainstream. The more cynical are unlikely to agree and will dismiss the latest attempt as a novelty one-hit-wonder. But there are clear signs that, this time, that would be wrong. Listen carefully and you'll hear this sound is very different because, unlike the tunes put out in the past, this is dance music that has evolved from the British Asian experience; it is a sound that has been developing in clubs for years and, most importantly, for once it actually represents the tastes of many British Asians — in short, it is pulka urban Asian music.

DJ Bobby Friction, from Radio One's new urban Asian show *Bobby Friction And Nihal Presents*, is forthright in summing up this new sound and how it differs from the previous Asian acts. "Asian music has gone through all the phases and gradually moved closer to its true identity," he says. "We had twangy sitar pop from Monsoon, we had the pseudo-Jamaican Apache Indian and we had watered-down Brit-Bollywood from Bally Sagoo," he says. "Then came the so-called Asian Underground phenomenon, which unintentionally became

so out of touch that at the height of their success the incredible Asian Dub Foundation were bottled by Asian youths at a festival in Bradford. The labels and their white, middle-class bosses, managers, pluggers, A&R teams and press people are more to blame than the bands for alienating the Asian youth.

"Now, at last, the real sound of Desis [Asians] is making an impact. The reluctance of the industry to see Asians as 'cool' has led to the industry becoming uncool and needing Asians to give it a big kick up the arse."

And, if you look at the statistics, it could be quite a considerable lack. There are an estimated 2.5m Asians living in Britain and at least 65% of those are aged under 35. The Asian youth market is big, it is growing and it is wealthy. This demographic has also now proved it is strong enough to sustain a roots based urban Asian music scene. But the acts that have existed in the past have not represented this roots base. The twanging sitars of Monsoon in the Eighties and the trendy tablas of Talvin Singh in the Nineties are as alien to urban Asian youth as they are exotic for a Western audience. That wasn't real, that wasn't roots and there wasn't any real sales base, so unsurprisingly the major-signed acts were doomed to fail.

The difference today is that the new sound is nothing like the "cool" world music made famous by those much-praised Asian underground acts. This is down and dirty dance music from the streets that is bought in large numbers every week throughout the UK because it doesn't pander to patronising Western stereotypes of how Asian music should sound.

By far the biggest record company on the British Asian scene is the Moviebox label. Based in the Midlands, it incorporates

Kamlee Records, Kismet and Silver Streak and has in the past few years been responsible for releasing the majority of albums into this market. Its stable of artists include the current star Panjabi MC, plus Sukshinder Shinda, Suninder Rattan, DJ Vix, Kami K and Mac G, all of whom have produced top-selling albums.

The two other major players are Envy Records, which also includes R2 (the famous old Roma label), whose biggest-selling artists are the progressive DJ Sanj and Dr Zeus and, from the north of England, the new Untouchables label, which has helped to revitalise the scene with the popular RDB, and more recently Indya Sagu.

Other smaller labels include Nachural Records, which originally released the current Panjabi MC hit, and Kiss Records from the north-west of England, run by producer DJ Sheikn.

But the real difference in the past year has come with the tentative interaction of the Asian music industry and the mainstream. Movie Box, Untouchables, Envy, OSA, Kiss and Nachural are among the labels which have struck deals with

Brothers Distribution, whose physical distribution is handled by Universal. This in turn means a potential move into High Street retailers such as HMV for labels who have previously always been effectively excluded from the charts, regardless of the size of their sales, which sometimes run into the low hundreds of thousands.

Meanwhile, Warner and Sony recently teamed up to release Urban Explosion, a compilation listing 22 Asian artists including Sanj, Metz & Trax, Rishi Rich and RDB alongside mainstream urban and reggae. Following its success — sales after just a few weeks are nudging 40,000 — a second

'The reluctance of the industry to see Asians as cool has led to it becoming uncool and needing Asians to give it a kick up the arse'
— Bobby Friction, DJ



Producers forge groundbreaking new styles

Black music has always been led by big producers, who form the meat and bones of the industry. Today the major names are Dr Dre, Jermaine Dupri, The Neptunes, Timbaland and Master P. In the same way, the urban Asian music scene has always been producer led. Panjabi MC has been one of its brightest stars for over five years but there are a bunch of other hot shots following in his tracks from all over the UK.

If the country is cut up into turfs, then the top dogs



the heavyweight black acts, Ashanti and Mis-Teeq.

As this underground trend continues to grow, Asian producers, with their extensive musical

from each man are Rishi Rich from London, Sukshinder Shinda (right) from the Midlands, RDB from the north of England and Tigerstyle (left) from Scotland.

Between them they have shaken up the urban Asian music scene, created groundbreaking new styles, dragged the industry into the 21st Century and, in their spare hours, found time to also produce some of

knowledge formulated from three cultures — Asian, black and English — and their stable of untapped Asian talent, could become some of the most sought-after removers and producers in the industry.

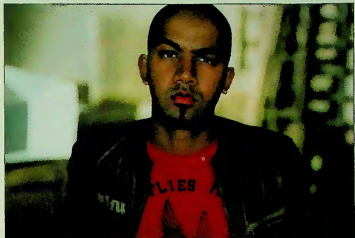


volume is now being planned. "This was the first mainstream album that had a mix of Asian and cutting-edge urban music – traditionally Asian albums have been more associated with world music," says Brothers director Ian Titchener, who put the album together. "There's some excellent product around. Acts like Sanj and Zeus are going to come through because they're great producers, their stuff is extraordinary." Showbiz Ahmed of Moviebox believes the current climate is as favourable as it has ever been. "It's good that this urban Asian sound has at last broken through, as we've now managed to get our foot into the door of the mainstream, a market we've never had access to before," he says. "Of course, we've tried. In the past we've sent these tracks to all the major record labels but they just wouldn't bother listening to them. If

only they had, because that Panjabi MC track is over five years old. Hopefully attitudes will now change within the white music industry and they'll be more receptive to this urban sound – there's a lot of British Asian talent here, but they've never been given a chance."

This is a view reinforced by Jay Kumar, owner of Planet Bollywood, one of the biggest distributors of music to Asian music stores in the UK. "At the height of the Asian Underground hype, I didn't really shift that many units of Talvin Singh, Nitin Sawhney or whoever else was popular," he says. "Kids preferred to buy – and still do – strictly Hindi and bhangra tunes that have been fused with black urban beats. This dance music is

ultimately rooted in the inner cities and estates and has the same passion and angst as hip hop. Back home,



Mushtaq: the American R&B scene's interest in Asian music is the ultimate accolade

because the poor man's music, but everyone loves dancing to it. It's all about big drums and big beats and big vocals."

It is this mix of black and white musical influences blending with Asian sounds that has created an underground urban Asian dance scene that is threatening to bubble over into the mainstream. Developed for years at the many Asian club nights – primarily in London and the Midlands, where there are nearly always three main dance rooms, one of which will play bhangra, another UK garage and the third R&B & hip hop – DJs would hear and be influenced by these differing genres. Many young black acts, such as Ms Teq and Ms Dynamite, developed their acts at such nights, while the big UK DJs, such as the Dream Team, regularly played at these Asian

gigs. The result is, today, that the urban Asian sound has crept into the spotlight, merging with other genres so seamlessly that it isn't unusual to hear it mixed into a hardcore hip hop set, or even played in mainstream clubs where there are no Asians.

"The new urban Asian sound can be any kind of music from two-step to house to hip hop, which incorporates an Asian vibe – therefore it is indestructible and will never die out, it will adapt to the times," says Tony Millan of Untouchables.

The music has also transcended skin colour, as highlighted by Markie Mark from Punjabi Hit Squad (left), a white DJ involved in the British bhangra scene for the past 10 years, who also co-hosts a bhangra show on Radio 1Xtra: "Asian culture is part of the fabric of British society and Asian music is part of the urban scene," he says. "Recently we just did a massive show at the Coliseum with Ms Dynamite and, when it



From the label that launched

Panjabi MC

(Mundian to Bach Ke)



Chart positions:

- Italy no.1
- Austria no.2 (gold status)
- United Kingdom (no.5)
- Germany no.2 (gold status)
- Denmark no.5
- Switzerland no.4 (gold status)
- Holland no.10
- Belgium no.3

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RDB: top production team on new Leeds-based Untouchables label

was our turn to drop a set, Tim Westwood came on and did a little MC voice over stuff on our bhangra set. You go to any R&B club and you will see a majority of Asians there. Desis are one of the biggest supporters of R&B in the UK. It's only fair that we should also play a bigger part than just consumers. We have just finished doing remixes for Ashanti and Def Jam and at our own shows we no longer have to play just bhangra or have a separate bhangra room.

"The crowd is also now increasingly mixed, where in the past it was predominantly Asian and part black. Asian music is urban and needs to be addressed as such and sold as such. That whole exotic thing is patronising and non-representative."

This new urban sound has been picked up and championed over the past year by the likes of Missy Elliott, Truth Hurts, Erick Sermon and Hill St. Soul, who have all

sampled Hindi and bhangra tracks. This interest from the black urban music scene in America seems perfectly obvious to Mushtaq, former Fun-Dq-Mental member and Mis-Teeq producer. "The emergence of ethnic influences in urban dance music is primarily because music operates within a limited circle of trends," he says.

"The complacency of that circle forces producers to look elsewhere. The popularity of their music in other ethnic communities means that producers such as Timbaland can take a trip down to Lexington Avenue in New York, absorb the culture of the Indian community there, buy a few bhangra records, be influenced by them and the result is Get Ur Freak On, one of the biggest R&B hits of recent times. These records sound completely different from what has gone before them. They awaken the urban market and the fact that pedigree names

such as Dr Dre, Timbaland and DJ Quik have made this music means that artists who have always made Indian music fused with black music, such as Fun-Dq-Mental, Jai, Asian Dub Foundation and Panjabi MC, suddenly become trendsetters. Ultimately, all devotees of urban music in the UK have always been disciples of the Yanks and this is like the ultimate accolade."

The urban Asian music scene is indebted to the black urban music scene for opening the door and bringing it to a wider audience. But in many places, such as Europe where the Panjabi MC track has already proved incredibly popular – well ahead of the UK market, in fact – this urban Asian sound is regarded as just another part of the black British experience. This European lack of interest in race is best explained by Marcin Pospisyl, CEO of Tam Tam Records, Poland's biggest urban Asian and reggae music label.

"Polish people don't have the stereotypes and prejudices about Asians that the British industry might have," he says. "When I started bringing Asian artists over to Poland, the people immediately went for them with an open mind. They won people over strictly with the power and coolness of the music. Panjabi MC's Mundaian To Bach Ka would drive the crowd crazy every time it was played. I could never understand why it wasn't doing the same in the UK. Now that it has broken through, it means the British are going to experience something which the Poles have been getting down to for the last two years."

But can urban Asian music really break through into the UK mainstream? Well, the true sign of success for any music form is when it succeeds beyond its core audience and emerges onto the major scene in all its

authenticity. Panjabi MC has achieved that, but there are clear signs that the time is right for the industry to respect its origins and sell it accordingly. Avoiding the mistake of dumping Asian music into an "exotic" world music category, but treating it as an urban sound just as black music is now respected, is crucial. This new Asian scene needs to be treated in a similar way to the urban black music scene. Initially black music was the property of specialist music shops but as soon as the mainstream stores began stocking and promoting this music in its urban sections, it created a situation where it became easily available to pre-teens and teenagers from middle England and the scene boomed.

Cynics may question whether the young middle England market is ready to accept such a fresh, different sound. Evidence that it is was provided a couple of years ago when *Snoop* magazine was invited to organise a chill-out zone at the Clothes Show exhibition at the NEC with DJs and a dancefloor that held 50 people. The majority of visitors were pre-teen and teenage girls – apparently the biggest buyers of music – and after warming up with some R&B records a string of urban Asian music tracks saw the area rammed with over 150 white pre-teens and teens, all popping to bhangra strictly on its merits as enjoyable dance music. If anything, such evidence illustrates the point – that urban Asian music has grown popular beyond its core audience and has the potential to cross over.

The key to any such success is simple – it is urban music, not world music. ■
Raj Kaushal is editor of *Snoop*, the UK's number one British Asian lifestyle magazine

'Asian music is urban and needs to be addressed as such and sold as such. The exotic thing is patronising and non-representative' – Markie Mark, DJ

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BUZZ BUILDS OVER BEATLES DVDS

Anticipation is building about the forthcoming release on DVD of rare material from The Beatles, The Clash and Queen. By Adam Woods

The need for exclusive video content on DVDs should ensure that the current era of music is documented for posterity down to the last detail, but there can be no substitute for archive material innocently captured on film long before anybody considered it might have a commercial use. In their respective ways, forthcoming releases from The Beatles, The Clash and Queen will once again demonstrate the power of the archive over the next couple of months.

The Beatles Anthology series, first aired in 1996, is possibly the definitive example of the profitable potential of studio odds and ends and off-the-cuff video footage and, accordingly, the DVD release of the eight episodes, along with the inevitable extras, has been one of the most anticipated in the short history of the format. Now it has release dates — March 31 in the UK and April 1 in the US — as well as the sketchiest of advance product information. The set will be issued through Parlophone on five DVDs, remixed in 5.1, with the fifth disc offering about 50 minutes of rare and previously unseen footage.

It took the re-release of the Beatles catalogue to truly christen the compact disc catalogue market and, while DVD has derived most of its growth from the surging popularity of feature film titles, there can be no doubting the demand for this latest Apple-sanctioned DVD offering (the third in the UK, after Yellow Submarine in 1999 and A Hard Day's Night last year). When Amazon.com recently posted the product on its US site, it jumped into the DVD Top 10 instantly on the strength of pre-orders and it now looms inside the Top 30 six weeks before its arrival.

The Clash are one of the few UK acts whose legend bears comparison to that of the Beatles and, however regrettably, their aura has only strengthened with the death of Joe Strummer just before Christmas. A



The Beatles: five DVDs offering material from the Beatles Anthology plus rare extra footage relatively modest amount of Clash video footage has been officially released over the years, but Sony's Essential Clash collection, released on March 24, puts most of their promises in one place — I Fought The Law is conspicuous by its absence — alongside Hell W.O., a black-and-white home movie left half-finished by Strummer from the early-Eighties, starring Paul Simonon and Mick Jones.

The footage was abandoned by Strummer and then mislaid and it only came to the attention of Sony after a Clash fan dug a copy out of a car boot sale. The short film has now been restored by Don Letts, the

band's one-man film department, who has also fashioned a soundtrack from Clash material. A Strummer-sanctioned Best Of CD, also entitled Essential Clash, is to be released on March 30, which is also the day The Clash will be inducted into the Rock 'N' Roll Hall of Fame.

It compelling worthwhile video material of a defunct band is not the easiest job in the world, Queen's Made In Heaven album saw the three surviving members of the band faced with a unique problem on its release in 1995. The band had spent the best part of three years working up tracks left by Freddie Mercury before his death in 1991, but although they now had a finished album to promote, they had no promos with which to promote it. Accordingly, Queen approached the British Film Institute and offered young film-makers the chance to create short films to back a number of the album's songs.

Of the songs accounted for by the eight short films collected on Wienerworld's Made In Heaven: The Films, only You Don't Fool Me was ever released as a single in the UK, hitting number 17 in November 1996, but the works took on a life of their own. As an aside, it was at a screening of the films at the Venice Film Festival in 1996 that Robert De Niro met Brian May and

UPCOMING MUSIC DVD RELEASES

RYAN ADAMS: Live in Jamaica (BMG), April 14. The ludicrously prolific Adams makes his first move into the DVD racks

THE WAILERS: Live in Seattle (BMG), April 21.

S CLUB: Learn To Dance The S Club Way (Universal), April 28. S Club and S Club Juniors feature in this self-help package, aimed at the younger end of the market.

ROGER WATERS: The Wall — Live in Berlin (Universal), April 28. This DVD release for Waters' 1990 concert at the Berlin Wall, remastered in 5.1, by the man himself and featuring Sinéad O'Connor, Van Morrison, Bryan Adams and Cyndi Lauper among the cast.

HEART: Alive in Seattle (BMG), April 28.

JOOLES HOLLAND: Later Loader (Warner Vision), May tbc. The second Later DVD takes a heavier approach. Bands include White Stripes, Foo Fighters, Ash and Hole.

JETHRO TULL: 25 Years Of (EMI), April tbc. The Tull's second DVD offer last year's live in concert film, Living With The Past, is a retrospective of the band's entire career.

TOM PETTY: The Last DJ Live At The Olympia (Warner Vision), April tbc.

MORCHEEBA: Live In Concert (Warner Vision), June tbc.

Roger Taylor and suggested the idea of the musical that would become We Will Rock You.

A 10-minute EPK from We Will Rock You has been added to Made In Heaven: The Films as extra footage and Wienerworld managing director Anthony Broza believes the success of the musical will help break the DVD out beyond those who bought the films on their VHS release in 1996, also on Wienerworld.

There is huge awareness of the band at present and I think people will pick up on it," he says. "I think it stands a serious chance." The DVD, due for release on March 24, will be stickered with a special offer to buy reduced-price tickets for the show and will also be backed with consumer press advertising and a major retail campaign.

Broza is in no doubt of the value of the material, particularly given the new lease of life Queen have enjoyed on DVD. EMI's Greatest Video Hits — 1 was the biggest-selling DVD release of the fourth quarter last year, selling almost 60,000 units in the run-up to Christmas. "I am actually quite flattered, I'm honoured that we have got the title," says Broza. "We are going to do it justice and I reckon the timing just couldn't be better."



The Clash: Sony releasing DVD best of



Queen: link-up with We Will Rock You show

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POP DIVAS LEAD DVD LINE-UP

Pop divas Lisa Stansfield and Sophie Ellis-Bextor join rock veterans Brian Wilson and David Bowie in this month's crop of DVDs. By Neil Armstrong



EMINENT LISA STANSFIELD: *Biography – The Greatest Hits (BMG 74321984789)*. Out now. Coinciding with the release of Stansfield's Greatest Hits album comes this 140-minute DVD featuring promos and live performances. Tracks include People Hold On, All Around The World, All Woman and the raunchy-ish video for Never, Never Gonna Give You Up in which Stansfield goes all Cadbury's Flake ad. In an interview,

accessible only through the "play all" option, the singer discusses the videos, her career and reveals how she once got the better of Shaun Ryder's dad. This is an attractive product, sales of which will be boosted by her UK tour which commences in April.

EMINEM: The Slim Shady Show – Special Edition (MIA DV1116). Out now. Nine brief episodes of the rather unfunny animation series along with a making-of featurette are gathered together on this "special collector's edition", timed to cash in on the release of the rapper's hit film, *8 Mile*. The DVD also includes two 8 Mile trailers, three clips from the film, an interview with Eminem and less than three minutes of behind-the-scenes on-set footage.

VARIOUS: So You Wanna Be A Rock'n'Roll Star (Classic Pictures DVD6063X). Out now. This comprises "original TV recordings from the Beat Generation (1967-1972)", it says on the cover. Reminiscent of the television show *The Rock'n'Roll Years*, there are 24 tracks here, framed by archive news footage. They include songs such as the era-defining *Something In The Air* by Thundercap Newman, *Waterloo Sunset* by The Kinks, *So You Want To Be A Rock'n'Roll Star* by The Byrds, *Mighty Quinn* by Manfred Mann and *Lay Sunday* by The Small Faces. It is an enjoyable watch, but it is difficult to know what its market niche might be.

JAQUIN CORTEZ: Live (Sany 201.8429). Out now. Recorded last year at the Royal Albert Hall, this is the dancer's solo show. Fans of flamenco will probably love it; to the

rest of us it looks like tap dancing for cultural snobs. Some viewers will be disappointed that Cortes doesn't get his shirt off until about one hour in, but he does offer a 30-minute interview in which the dancer discusses his influences and technique.

BIG PUN: Still Not A Player (MIA DV1114). Out now. This is a portrait of the late rapper Christopher Rios, aka Big Pun, the first Latino rapper to go platinum in the US. This DVD includes grainy footage of Big Pun apparently smashing his spouse in the face with a gun – presumably what the publicity blurb means by "raw" and "gitty" – along with lengthy interviews with his wife and sister about the assault. A bonus disc features a selection of live material.

VARIOUS: Let It Rock (Classic Pictures DVD6055X). Out now. This is a similar proposition to *So You Wanna Be A Rock'n'Roll Star*, although without the news footage. The premise here is that these are "rare TV recordings" by rock acts. The 22 tracks including *Highway Star* by Deep Purple, *Barracuda* by Heart, *Born To Be Wild* by Steppenwolf and *You Ain't Seen Nothing* by Yet Bachman-Turner-Overdrive. A booklet provides brief details of each band.

DJ CRAZE: Live In Puerto Rico (D-Rom



EMINENT SOPHIE ELLIS-BEXTOR: *Watch My Lips (Universal 0688099)*, February 24. This title features a full concert filmed at the Shepherd's Bush Empire last year, five solo promos and three videos from Ellis-Bextor's pro-solo career band, theaudience. A 12-minute on-tour diary shows the singer chatting on a radio programme, interviewing her band members on the tour bus and preparing for a show. In addition there is a 28-minute interview

exclusive to the DVD. Britain's poshest pop star (just listen to how she pronounces the word "ghastly") will ride the back of heightened profile, as she is up for a Brit in the best female solo artist category.

DROM15, Out now. "I tried to break, I tried to rap, I tried to write graf, but I wasn't good at none of them. That's why I started DJing," says three-times DMC world champion turntablist DJ Craze, presented live in action here in the mountains of Puerto Rico. Extras include a tips and tricks demo and an interview with Craze.

VARIOUS: The Brits 2003 (BMG 82876503949). Out now. This is a compilation of promos by some (but not all) of this year's Brit Awards nominees, accessible by nomination category. Featured acts include The Streets, Will Young, Gareth Gates, Alicia Keys, Pink, Ms Dynamite, Nickelback and Sugababes. There is also a brief film looking at the music industry-backed Brit School in Croydon.

VARIOUS: Roadrage (Roadrunner 09639). Out now. This compilation of 20 promos from artists on the Roadrunner label features tracks including *Left Behind* by Slipknot, *Territory* by Sepultura, *Dead In Hollywood* by Mursderdolls, *Six Wrist Theory* by 36 Crazyfists and *How You Remind Me* by Nickelback, who look very out of place in this sort of company. The ideal gift for the withdrawn, alienated nihilist in your life, it retails for just £7.99.

ETIENNE DE CRECY: Temptovision (XL

DVD141), February 24. This mini-DVD features three award-winning videos for the singles *Am I Wrong*, *Scratched* and *Temptovision*, taken from the French deep house music producer's 2000 album of the same name. Each of the digitally-animated promos is a minor masterpiece, rich in design and content. They were produced by Geoffrey De Crecy, the brother of the easy-listening electronica guru. This cool.

CESARIA EVORA: Live In Paris (BMG 74321904655). Out now. A good-value offering from the Grammy-nominated French-speaking singer. Evora hails from the Cape Verde islands and specialises in Portuguese-Creole ballads known as *mornas*. The bulk of this DVD features a concert at the Zenith, Paris, in 2001, but there are also seven promos and four short films showing the artist recording around the world. It is sure to be popular with world music fans.

DOGGY STYLE ALL-STARS: Welcome To The House, Vol. 1 (Universal 1130249), March 3. This DVD features brief films on each of four artists on Snoop Dogg's label Doggy Style Records – Snoopily, Latoya Williams, Mi-Kane and E-White – plus a busy-filmed documentary on the origin of the label and five promos. With a running time of one hour and four minutes, this is one for

the pavement Award-winning DVD production and design.

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REMEMBER BRIAN WILSON: On Tour (Sanctuary SV3030), March 3. This 77-minute documentary follows Wilson through

the US and Japan on his first solo tour, bumping into artists such as Paul McCartney, Sheryl Crow, Neil Young, Ronnie Spector and Patti Smith along the way. The great man is largely on pretty good form – indeed, he looks almost sprightly during Barbara Ann. There is a large amount of interview footage and we see Wilson rehearsing his musicians and taking the stage with them. A total of 24 previously unreleased performances are also featured here, including God Only Knows, California Girls and Good Vibrations.

friends and relatives of Mr Dogg and his acts only.



JENNIFER LOPEZ: Let's Get Loud (Epic 54137 9). Out now. As her This Is Me...Then album propels Lopez to ever greater heights, this live DVD gathers together material from her first two albums, On The 6 and J.Lo.

performed live in Puerto Rico at Roberto Clemente Stadium in San Juan in September 2001. Tracks include Ain't It Funny, Play, If You Had My Love and Love Don't Cost A Thing, as one would expect, plus about 10 others.

BLACK SABBATH: Never Say Die (Sanctuary SV3012), March 3. "Classic" is a word often used to describe DVDs when the picture quality is below par and the sound isn't up to scratch. The classic performance featured here was recorded in



RUN DMC: Together Forever – Greatest Hits 1983-2000 (BMG 07822164269), March 24. This DVD brings together 14 promos from the hip-hop populists, including Walk This Way, It's Like That and It's Tricky. The special features comprise a five-minute mini-documentary on the band and a big standard discography with full track listings.

SIMPLY RED: Greatest Video Hits (Warner 0927454212), March 24. Released on the same day as the band's new album Home,



stereo and 5.1 surround sound by producer Tony Visconti. Visconti also provides a new commentary, along with director DA Pennebaker. A DVD-ROM section provides a screensaver, wallpaper and a calendar.

REMEMBER DAVID BOWIE: Ziggy Stardust And The Spiders From Mars – The Motion Picture (EMI 541 9792), March 24. For the 30th anniversary of Bowie's famous Hammersmith Odeon "retirement" gig, the film footage has been remastered and cleaned and the soundtrack has been remixed for

this features 26 videos, eight of which are exclusive to the DVD and have never before been available to buy. The promos include Money's Too Tight (To Mention), Holding Back The Years, Fairground and so on. A special programmable feature also allows up to six songs to be played in any order. A national tour kicks off on April 22.



THE CARS: Live (Warner Vision 0349766052), March 24. The US new wave legends storm through 10 songs from their first and second albums plus unreleased track Take What You Want, live at Bremen's

Musikladen studios in 1979. The DVD also includes an interview with all five original band members of the band – their first in more than a decade. The interview was recorded in 2000, shortly before bass player and vocalist Benjamin Orr – the voice of the band's biggest UK hit,

Drive – died from pancreatic cancer at the age of 53.



BEN HARPER: Pleasure + Pain (Virgin DDDVUS225), March 31. Hard on the heels of the slide guitarist's first studio album in four years (Diamonds On The Inside, released March 10) comes this 90-minute

documentary about Harper and his band, the Innocent Criminals. There is a lot of behind-the-scenes, backstage material but not much music. However the DVD also features four live performances – Waiting On An Angel (Claremont, California), Give A Man A Home and I Shall Not Walk Alone (both in the studio with the Blind Boys of Alabama) and Faded (Royal Albert Hall), the promo for Ground On Down, a studio rehearsal of Strawberry Fields Forever and a couple of bootleg tracks recorded at London's Royal Albert Hall.

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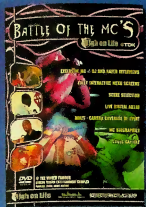
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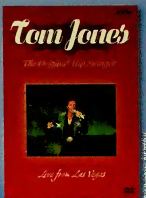
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MUSIC WEEK 22 FEBRUARY 2003

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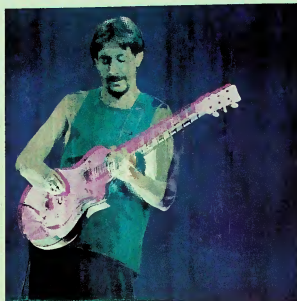
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