

Inside: Kevin Lyttle John Cale Nickelback Rachel Stevens Starsailor

MUSICWEEK



United Business Media

The moment for action approaches as consultation project delivers proposals to industry

Crunch time for singles

Singles

by Martin Talbot

The record industry is facing decision time over the next three weeks, as it prepares to act over the long-suffering singles market.

The results of the Official Charts Company-driven pan-industry consultation on the singles market are to be presented to retailers and record companies over the coming fortnight.

The results, which will take the form of a series of proposals, will be put to The BPI Council on

Wednesday (September 3), the Official Charts Company board the following day and the Bard Council on Thursday next week (September 11).

Any decisions on which proposals to take forward will then be made by the Chart Supervisory Committee - made up of representatives of the BPI, Bard and the BBC - on September 23.

The proposals are expected to include a change in the chart rules to support record company moves towards a £1.99 two-track single, while also reflecting concern that cut-price singles should be bal-

anced by continuing availability of formats with increased content.

Current rules mean that, to qualify for the chart, singles must have a minimum dealer price of £1.79; to allow retailers to sell singles at £1.99, they will need to allow a dealer price of less than £1.50.

It is understood that the OCC will also seek to ratify plans for an official UK download chart to be launched by the end of the year - probably November - with data on downloads to be counted towards the Official UK Singles Chart within the first half of next year.

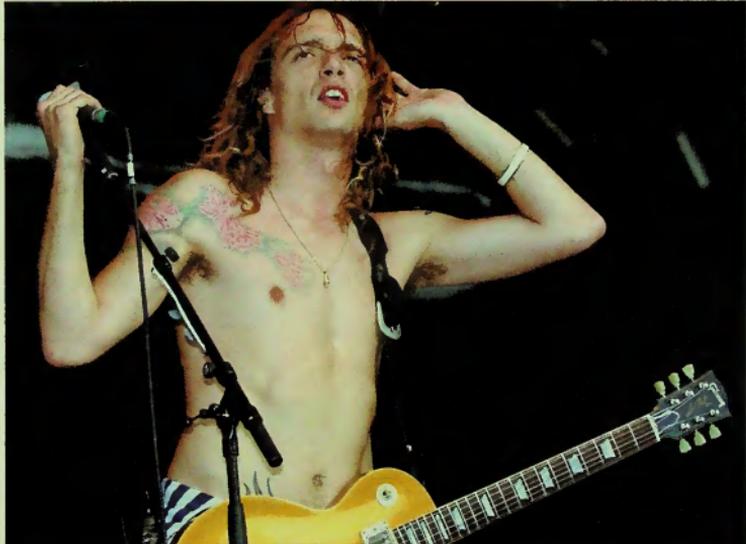
BPI executive chairman Peter Jamieson says the introduction of a download chart "is going to be a huge stimulus to the legitimate download business" and calls upon retailers and labels alike to support the concept.

The culmination of the "singles project" comes as EMI prepares to put its own singles plan into effect. Next week will see the major launch its two-track single designed to sell at £1.99.

The first such releases will be singles by Rishi Rich and Skin, followed by titles by Jamelia and Placebo on September 15.

Some of the two-trackers will be accompanied by a second CD format at £2.99, with extras such as video tracks, posters or an extra track. But EMI Recorded Music commercial director, sales, Mike McMahon says the focus will be very firmly on pushing the two-tracker.

Retailers last week reported optimism for the two-track £1.99 option. Tim Ellis, Bard councillor and What Music owner, says recent £1.99 singles have performed well, suggesting there is good demand among consumers for the price point.



Darkness hear call of MTV2

Breakthrough act The Darkness are among the acts lined up for a show to mark the fifth birthday celebrations of MTV2 later this month.

The Darkness - along with Jane's Addiction, The Thrills, The Music and The Rapture - will headline the September 30 line-up for a major anniversary gig at the Brixton Academy. The show will be broadcast live by the channel from 6pm onwards.

News of the gig comes as The Darkness reaped the benefit of a

summer of festival gigging last week, with their debut album *Permission To Land* breaking through the 200,000 sales barrier as it bid to hit the number one spot for the first time yesterday.

The anniversary of MTV2 is being marked with five weeks of retrospective programming which kicks off from today (Monday 1)

and culminates in the Brixton Academy show.

Although the programming is still to be finalized, Chris Sice, MTV Channels VP programming and development, says, "It's going to be the classic stuff, including when Courtney Love hosted the channel for 24 hours."

● MTV Video Awards, p3

Sony ATV gets new global boss

David Hockman takes the helm at Sony's publishing operation, replacing 30-year veteran Paul Russell p3

Sparks fly over Two Towers DVD

Supermarket embargo breach on the second Lord Of The Rings DVD leaves dealers fuming and urging action p4

Retail battles on in tough market

Pricing pressure and competition may be raising the stakes, but specialist retailers are continuing to innovate p7

This week's Number 1 Albums: The Darkness Singles: Elton John Airplay: Elton John



06.09.03/£4.00

Former PolyGram and Edell publishing boss David Hockman makes his major company return

Upbeat Sony hires publishing veteran

Publishing

by Ajax Scott

Former PolyGram Music Publishing chief David Hockman is returning to the major field following his appointment to head Sony/ATV's global publishing operation.

Hockman, who started his new role as chairman of Sony/ATV last week, will replace Sony veteran Paul Russell, who is leaving the company after 30 years and returning to the UK from his current New York base.

Russell says he is finalising plans to align himself with a leading law firm to represent artists, managers and executives from around Europe. "I'm not going to be drafting contracts, rather I'll be doing the business side for a select group," he says. "After my time running Sony Music Europe, I've got a lot of contacts."

A respected industry veteran who started his music publishing career 30 years ago at Dick James Music, Hockman says he is delighted to be returning to the industry frontline after 18 months working with a number of venture capital companies. Before that he headed the international publishing operations and European record operations of indie group edel following his exit from PolyGram in the wake of its merger with MCA.

Hockman, who worked alongside Sony Music International president Rick Dobbin in his PolyGram days and has longstanding contacts with other senior Sony executives, says he was first approached about a role at



Hockman: 'delighted'

the company a "couple of months" ago. He will maintain offices in both London and New York and will report to Sony Music Entertainment executive vice president Michele Anthony.

In a statement, Anthony says, "David Hockman's impressive track record as a strategic builder of publishing assets makes him the perfect choice to lead Sony/ATV. He has a proven ability to develop highly effective, long-range strategies, and a great track record of developing creative initiatives that maximise the value of copyrights."

"I know I speak for everyone at SME when I say that I look forward to working closely with David as we capitalise on our strengths during this time of growth and opportunity, and further expand our presence in the publishing arena."

"This is one of the great opportunities," Hockman says. "Sony is

a company that owns wonderful copyrights and has some great artists signed to it. With that foundation you can start to do some interesting and increasingly innovative things."

As an example of ways in which publishers can extract new life from their copyrights, he cites the Mamma Mia stage show and the Two Rooms album celebrating the songs of Elton John and Bernie Taupin which he was involved in at PolyGram.

He also says that the company will focus on new writer signings. "I really want to make Sony the creative home for new writers and act to feel comfortable in."

While at PolyGram, Hockman also pursued a strategy of catalogue acquisition to help the rapid reconstruction of the major's publishing arm following its sale of Chappell Music. However, he notes that fewer catalogues are now coming onto the market.

"It's tough - there are far fewer catalogues available these days than when I started at PolyGram, but there are always catalogues for sale of various sizes and I have always believed in trying to buy the best out there."

The biggest potential prize at the moment is Warner/Chappell, were it to be offloaded during the mooted merger of Warner Music and BMG. Publishing industry sources suggest Sony/ATV would be one of the most aggressive contenders for a catalogue whose price tag would comfortably pass \$1bn. A Sony spokesman declines to comment.

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Spears (l), Madonna: stole headlines from Coldplay at the US MTV Video Music Awards

Coldplay win, but snog steals all the headlines

Coldplay crowned their year of highlights in the US by picking up three awards at last Thursday's 2003 MTV Video Music Awards in New York.

The UK acts video The Scientist scooped the honours in the categories for best group, best breakthrough video and best direction in a video. The night's other big British winner was director Jake Nava, whose promo for Beyoncé's Crazy In Love, won three awards, best female video, R&B video and choreography.

Only Justin Timberlake's Cry Me A River also won three awards at the awards - which saw Britney Spears, Madonna and Christina Aguilera gather the most headlines for their onstage snog - for best male video, pop video and dance video.

Other British winners on the night included Shynola, who directed Queen Of The Stone Age's Go With The Flow which won the best special effects award, and Chris Howepwell, who directed Radiohead's Hail To The Chief promo which scored an award for best art direction in a

video. In turn, The White Stripes' XL-commissioned video for Seven Nation Army won in the best editing category.

Capital UK international director Kevin Brown says the Jamie Thraves-directed promo for Coldplay "definitely played its part" in helping break the band in the notoriously UK-resistant American market.

"The video, the quality of music, the amount of time the band has spent in the States - I've lost count the number of times they have toured there - the huge commitment from us and from Capital, the American label, have all helped," he says, noting that the band's second album A Rush Of Blood To The Head is close to almost triple-platinum status in the US.

Coldplay, who performed The Scientist at the Radio City Music Hall, will round up 18 months of touring with gigs in Brazil and Mexico. Brown says the global release of the band's first DVD in mid-November, a live concert recorded at a recent gig in Sydney.

THE MUSIC WEEK PLAYLIST



MICHELLE LAWSON
I Just Wanna Say (Mercury)
Riding the scene
Frea Payne sample as J Walker's Scott Vibration, this is a neat taster for her debut album (single, Oct 6)



PLAID
Spokes (Nonesuch)
The electronic veterans return with another mind-boggling selection of quality tracks. This is a sound, should arouse their rabid fanbase (album, Oct 20)



KID KOALA
Some of My Best Friends Are DJs (Ninja Tune)
The world's nicest scratch DJ offers another trip to the Nuchonia with his second album. Wooty and lovable. (album, Oct 6)



MILK & SUGAR
Let The Sunshine In (White label)
Just snapped up by Ministry, this should really translate from the clubs into the charts (single, tbc)



STARSAILOR
Silence Is Easy (EMI)
Best appreciated after numerous failures, this will, no doubt, be remembered as one of the year's best albums (album, Sept 15)



HOPE OF THE STATES
Enemies/Friends (Seeker)
Another quality release from the Manchester outfit which bores well for their debut album next year (single, Sept 22)



HUSH
If I Was (unsigned)
This unsigned bluesy-ringed outfit, with a Dolly Parton soundslike, hail from Denmark and sound heavenly (demo)



LIZ PHAIR
Why Can't I? (EMI)
An unexpected change in commercial direction, thanks to a little help from The Matrix, pays off in a big way (single, Nov 10)



PAUL VAN DYK
FEAT. VEGA 4
Time Of Our Lives (Positiva)
Trance maestro hooks up with his indie band mates to produce one huge anthem (single, September)



SIMPLE KID
Drugs (2M)
A potter potpourri of plundered beats, strings and a calypso melody drive this gem from 2M's second signing (single, tbc)



Lennox: live-up to appear on BBC1's influential Parkinson show

Terrestrial channels unveil exciting and fresh music TV for new season

Bumper time for music TV

By Martin Talbot

Terrestrial TV channels are preparing for a bumper autumn and winter of new music with renewed exposure on TV schedules for a raft of programming across all channels.

With ITV's Pop Idol and BBC's Fame Academy set to reach their climax this autumn, a string of one-off music specials on classic artists as well as new programming for Channel 4's 4Music Zone are preparing for launch.

BBC1's influential Parkinson show returns towards the end of September with Annie Lennox and Jamie Cullum already lined up among the first confirmed music guests, while Friday Night With Jonathan Ross will also return to the national channel.

Meanwhile, a one-off variety special hosted by Michael Parkinson is also being lined up for autumn, and other BBC1 one-off shows are set to include a special on the late Barry White, Led Zeppelin and One Night With Rod Stewart. BBC artist specials on Annie Lennox and Barbara Streisand are set to air in 2004.

BBC2 arts programmes also throw the spotlight on music, with BBC2's Arena on September 20 focusing on the song Imagine, while a BBC1 profile of Bryn Terfel is set to air in November.

BMG's director of TV promotions Jackie Quaffis says, alongside a re-commissioned CD-UK and revamped TOTP Saturday, the autumn is shaping up to be a healthy one for music on TV.

"There is a lot more out there than there used to be across all genres of music on terrestrial TV, but even on digital channels, people are sourcing music in lots of different places," says Quaffis.

While the LWF-produced Audience series for ITV has no shows scheduled as yet, ITV's

autumn schedules will include the 75th Royal Variety Show and Edinburgh Festival Theatre in November and the National Music Awards.

C4's 4Music zone re-launches on October 18 with Saturday night as its new regular home, with a yet-to-be-named half-hourly Friday show produced by Remedy Productions, featuring "good music from whatever genre".

Colin Murray and a yet-to-be-named female presenter will present the 17-part series, shot on location around the world and including performances, interviews, news and exclusive videos.

Remedy will continue to produce 4Music links including the strands Auteurs, Virgins and The Lig, while a Something! Else-produced six-part half-hour series titled Sound Travels features the likes of Björk, Chris Martin, Damon Albarn, Fatboy Slim, Noel Gallagher and PJ Harvey. A Free@Last-produced six-part series Rock N'Roll Myths, presented by Sean Riley, focusing on legendary moments of rock folklore, also underpins the new schedule.

Initial has been commissioned to produce Fashion Rocks, which takes place at London's Royal Albert Hall on October 15, scheduled for broadcast on C4 later that month. The company is also producing a three-part special exploring singing legends titled The Voice, also for C4, for broadcast in early 2004 and a profile of Björk for E4.

Elsewhere, BBC3 will see the return of Trevor Nelson's Lowdown series featuring key UK and US urban artists, and a Shaun Ryder documentary within its autumn line-up, while BBC4 broadcasts Woman on September 26 and October 3 followed by a November jazz focus

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Retailers are demanding action after a series of supermarkets broke the embargo on one of the biggest DVD releases of the year.

Dealers looking forward to an early autumn boost to sales voiced fury last week after stocks of the Lord Of The Rings: The Two Towers DVD, which was officially due to be released last Tuesday, went on sale the previous Friday.

As retailers across the country quickly tried to assess the situation, most chains followed suit so that, by the end of the Friday, most retailers had put the title on sale.

Paul Evenden, the sales and marketing director for the title's distributor, Entertainment In Video, says, "Without our consent, a retailer decided to go earlier with the release, breaking the worldwide embargo. We are appalled that the release date could not be kept and we will be reviewing our trading relationship with the party who was responsible for this breach."

Sainsbury's, who was identified by many retailers as the outlet which led the spate of early sales, last week denied it was the

VARYING PRICES ON LORD OF THE RINGS: TWO TOWERS DVD
Argos £14.99
Asda £14.99
Barnes £18.99
Coles £14.99
Foco £10.00
HMV £17.99
Music Zone £19.00
Sainsbury's £17.99
Tesco £16.99
Virgin £17.99
WH Smith £18.99
Woolworths £18.99

Retailers point finger over breach of Lord Of The Rings DVD embargo



DVD: on sale four days before embargo

first to break the embargo. In a statement issued on Thursday, the supermarket said, "We never break a written embargo. We will always remain competitive so where another retailer decided to sell the film early, we too decided to sell it before the bank holiday."

Retailers contacted by Music Week voiced anger at the situation, which was described as "anarchy" by one. Another independent retailer adds, "It was disgusting the way the embargo was broken. We missed out on

lots of business because we didn't follow straight away. We had to in the end or we would have lost three days' worth of sales."

HMV, Woolworth and Virgin confirm that they followed other retailers in selling the title early in a bid to remain competitive, while a number of independent retailers said they sold as much as 100-plus copies over the weekend - sales it would otherwise have lost, said one dealer - after being forced to follow suit. Another high-street chain estimated sales of more than 100,000 across the weekend.

Card director of development Kim Bayley says she expects the issue of the Lord Of The Rings embargo breach to be on the agenda at next week's AGM. "We always advise retailers to adhere to release dates and generally retailers do so," she says.

Retailers also voiced concern at the pricing of the title, with Tesco offering it for £11.99 to anyone spending £50 or more in the store. Other chains such as Argos, Dixons and Asda offered the title for as little as £14.99, compared to the standard £17.01 dealer price.



The official Rugby World Cup 2003 campaign will kick off with the performance of a version of Swing Low by UB40 and United Colours of Sound at the England v France match at Twickenham this

Saturday (Sept 6). The song, put together by Rick Blaskley's Music & Media Partnership and commercially released through EMI on October 13, will be England's official theme for the Rugby World Cup

running from October 10 to November 22 in Australia, with a version of The World in Union sung by the United Colours of Sound will provide the world-wide broadcast theme for the tournament. A

Rugby World Cup album featuring artists from each country in the mid-October. Marketed in the UK in conjunction with the RFU and sponsor D. EMI has committed to a TV ad campaign for the first around ITV's

Australia, is also set for release through EMI in the mid-October. Marketed in the UK in conjunction with the RFU and sponsor D. EMI has committed to a TV ad campaign for the first around ITV's

programming. Blaskley, executive producer of the project, says, "This is our fourth Rugby World Cup album and in every market we have secured a major act to do their official song."

Executive producer: Rick Blaskley. The Music and Media Partnership: Product manager: Teresa Harke. EMI: Regional and national press: Barbara Churns, M&R; Regional TV and radio: Steve Bell; National TV: Tony Barker, Outside National radio: Mick Garbett, Lucid PR

WH SMITH PROFITS STATEMENT
● Like for like sales in the High Street business will be flat due to a highly competitive sales

environment and the recent hot weather
● Gross margin in the second half of the year will fall by approximately 0.2%
● This is primarily as a result of

margin decline within the entertainment category
● Gross contribution from books, stationery and news and express will be

subfactory
● Overhead costs have been tightly controlled

bc

CD and DVD sales slump results in a profit warning **WH Smith in choppy waters as sales fall**

Retail

By Robert Ashton

Analysts voiced concern last week at WH Smith's chances of climbing out of a trough last week, after the High Street chain issued a profit warning, attributing its difficulties to plummeting CD and DVD sales.

Chief executive Richard Handover issued a statement on Thursday, telling the City that he expects like-for-like sales to be flat for the second half of the year, highlighting marketing difficulties to issues such as the long, hot summer and the Iraq war.

A spokeswoman for Smiths concedes that competition from supermarkets in the CD and DVD business has hit the group hard and also blames the general depression in the music industry "possibly through downloading or a weak release schedule".

She says Smiths is experimenting with more flexible ways of selling music in stores; the chain's newly-opened Guildford store

utilises movable shelving to allow management to increase or decrease the entertainment range.

"Music is important to us and customers," she says. "More flexibility is one possible solution."

Retailers say that Smiths' share has been eroded by the supermarket chains. One retailer says, "Smiths have found themselves in the middle. They have got to the point where they either retaliate or they lose share." Recent Smiths deals to rival those of the supermarkets include an offer allowing customers to buy two chart CDs and get £5 off.

Retail analysts suggest that Smiths problems in the CD markets may be more deep-rooted. In Thursday's statement, Smiths stated, "gross margin in the second half of the year will fall by approximately 60 basis points (0.6%), primarily as a result of margin decline within the entertainment category".

But, Investec Henderson Crustwhite analyst Matthew McEachran says this does not represent the "massive declines in

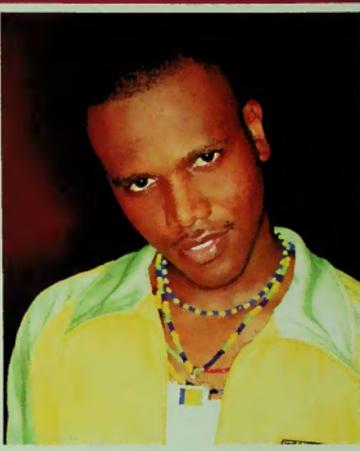
CD sales". McEachran estimates that the chain is down around 12% to 13% for the second half of Smiths' financial year to the end of August 2003. However, he believes the retailer is in a tough position because music is around 30% of entertainment sales.

"It is an important line for them," he says. "Music sits besides DVDs and other entertainment, but it is not selling because of the cheaper supermarkets."

McEachran says the problems with music started several years ago when Smiths took the decision to stock purely chart titles and also withdrew music from some of its smaller stores. "Tesco and the rest are hurting them on price and they haven't got the diversity to challenge people like HMV."

Significantly, neither broker was concerned there is an easy solution. Smiths unveils its full results on October 16, but both analysts cut their profit forecasts by 10% to around £100m.

● Retail feature, p7-9
● robert@musicweek.com



VP Records' tie-up with Atlantic Records is set to deliver East West a third successive Top 10 hit with the release in October of reggae duo Lettice's debut single, Turn Me On. The self-composed track, already a *MIX* Playlist favourite, gained heavy exposure at last week's Notting Hill Carnival. A remix by leading Jamaican producer Jareny Harding featuring Spragga Benz

has also been picking up strong specialist airplay. The track, which is released on October 6, is being serviced to radio this week. "Sean Paul and Wayne Wonder have brought a new reggae sound through, but this is essentially a soca tune," says East West general manager Gareth Currie. "It could be something that opens the mass market to that kind of sound."

Experts gather for UK's first music-DVD event

Experts from across the business are set to converge on the British Museum in the first week in October for the first conference to be held in the UK dedicated to Music DVD.

Created by *Music Week* and sister title *One To One* and set to take place on October 7 and 8, DVD Europe '03 will discuss the artistic, technical and commercial opportunities offered by the format as it shapes up to be one of the hottest entertainment items at retail this Christmas.

"There is a real buzz about music DVD, both among content owners and at retail, and this DVD Europe conference will reflect that," says *Music Week* editor-in-chief Ajax Scott. "Our speakers are being drawn from the ranks of the top content owners, producers, artists, managers and technical experts. This will be a must-attend event for anyone either already active in music DVD or interested in becoming involved at any stage in the process from content creation through to sales at retail."

The programme has been devised to offer a thorough grounding for companies considering becoming involved in music DVD, as well as provide new insight for those who are already experienced in the market. The conference, which is sponsored by Macrovision, AGI Amaray, Red Tag and Pozzoli, will combine structured debate with case studies of some of the best releases to date.

Day One includes a discussion of the merits of multi-channel and how it can benefit both new projects and back catalogue. It will also explore content creation issues, including the costs and technical and creative challenges involved in different types of releases. Issues set to be discussed during Day Two include how to market the format and rack it at retail to maximise sales, how packaging adds value, the impact of chart rules and developments in copy protection.

● For further details contact: James Smith, tel: 020 7921 8308, email: jsmith@cnpinformation.com

Flagship Megastore revamp to embrace instrument hub

Virgin Megastores' flagship Oxford Street store is undergoing a radical revamp, after striking a deal to bring music instrument retailer Sound Control into the store.

In what is understood to be a six-figure investment from Virgin Megastores, the retailer is upgrading the look and feel of the store, moving its expanded core product range upstairs within the 67,000 sq Oxford Street store, while renting its 12,000sq ft basement to Sound Control to sell musical instruments under an initial five-year deal.

As part of the deal, Sound Control is installing a new PA system, mixing desk and lighting rig for the store's sound stage, which will be jointly-branded under the Virgin Megastores and Sound Control banner.

The second prong of the re-organisation will see 35,000 titles added across Virgin Megastores current ranges, 3,500 of those, for world music, 6,000 additional classical titles and 500 in reggae. Some 15,000 extra DVD titles are also being added.

To accommodate the extended ranges over three – rather than four – floors, an extra 100 metres of racking is also being installed. Rock and pop, currently sited in the basement, will be moved to the ground floor alongside A-Z catalogue, singles, chart and campaign product, while the first floor will be devoted to DVD and games with specialist on the second floor.

Work started last weekend on the revamp, which will introduce new black floors and darker walls and is expected to be completed over the next seven to eight weeks with the store remaining open throughout that time. "We will be spending as much money on stock as we are on the revamp," says Virgin Entertainment Group CEO Simon Wright.

"We see Sound Control as very much part of the store," Wright

Sound Control is a unique and compelling new destination.

Simon Wright, Virgin Megastores

adds. "It is a unique and compelling new destination – all those products are close to the heart of our big music buyers."

Wright says the more "intensively presented range" will help provide a more intense experience for the specialist entertainment buyer. "There has been a lot written about entertainment retailers having to develop their offer against the background of the music market at the moment and this is part of that," adds Wright.

Sound Control marketing manager Andy Gillespie says the basement section will be run by managing director Pat Kelly, sales director Ray Miller and manager Gary Scenan. "This will be our 12th store and it is a great opportunity to get into a flagship store in London and some joint ventures with Virgin Megastores," Gillespie says.

Meanwhile Wright confirms that the refurbishment of the Tower Piccadilly store is into its third phase and on course to be completed in the first half of 2004.

NETTWERK'S KEY UK OFFICE STAFF:
Network UK label manager: Gary Lovemore
Network UK Management: Estelle Wilkinson, Guy Ormsley, Simon

Clarkson, Dean
 Stratton, John
 Brand (for
 Stereophonics)

Profile

PPL 'cuts its cloth' to boost revenue

With income from broadcasting and public performance becoming an increasing priority for record companies, PPL achieved a rise in licence revenue of 4.3% to £75.5m in 2002.

The collecting society achieved an 8.3% increase in the amount distributed to its members - from £56.4m last year to £61.1m - taking into account the added benefit of £2.4m in cost savings.

Director of operations Clive Bishop accepts that PPL income has become increasingly important to record labels, but says PPL's modest increase in licence revenue is understandable.

"I think the 4.3% growth reflects the tough times," he says. "The commercial radio sector is not as buoyant as it could be and clubs are having a hard time of things. Many clubs are closing and that has affected things."

"But, in an era when record companies are reporting a downturn and against an economic backdrop which isn't good, we have put in positive growth. [Market value] growth in Britain isn't anywhere near 4.3%."

Bishop attributes the huge gain in the payout to PPL's "cutting its cloth" accordingly. He says the £2.4m savings, which mean the annual running of PPL has been reduced from £17.9m in 2001 to just £15.5m in 2002, have been achieved by natural wastage, relocation to just one building and a review of systems and projects.

Bishop says anecdotal evidence indicates that where record companies once viewed PPL as "nice when the cheque comes", they now plan for it when releasing a record.

"If a label is using a sample, the company who they are licensing the sample from will ask for a cut of the PPL income immediately," he says. "In the past they wouldn't have bothered."

In a statement within the society's annual report - which will be presented at PPL's AGM on September 24 at the British Library - chairman and CEO Fran Novkila says the body is "determined to pursue this [upward] trend which is absolutely essential, especially against the backdrop of declining volume sales of physical formats."



Management company thrives due to unique approach Nettwerk connects global management

by James Roberts

Many artist managers have tried, and failed, at building a truly global management company.

But, with two of the UK's biggest international breakthrough artists of recent years - Coldplay and Dido - on its roster (which also includes new hopefuls such as Polydor's Butterfly Boucher, as well as Avril Lavigne, Sun-ai and Fischerspooner), Canada's Nettwerk Management has succeeded with a business model that is based on forging relationships which allow managers to tap into resources in markets where they may have limited experience.

"Any manager these days has a hard time as a standalone operation," says Peter Leak, manager of Dido and a key figure in the development of Nettwerk's global roster. "I see Nettwerk as a 21st century music company. For example, we have our own sync department, which is not commonplace for a management company."

Although Nettwerk has interests in publishing, producer and DJ management, its growth has been fuelled by its unique approach to signing up new artists, for management, with each manager cutting their own deal according to their individual position.

A good example is that of Stereophonics manager John Brand, who works out of the Net-

twerk London office as Marsajial Management, although he manages various other acts that are unconnected to Nettwerk.

One person who understands the Nettwerk approach is Coldplay's manager Estelle Wilkinson, a key member of the rapidly-growing London office. "One thing that really scares managers is the idea of a big wealthy US management company coming along and pushing them out," she says. "Nettwerk obviously don't do that. It's about bringing you into the fold."

Wilkinson officially took over Coldplay's management at the end of recording of the band's current album *A Rush Of Blood To The Head*. Prior to that she was assistant to the band's original manager Phil Chadwick, who has since retired from the music industry and is currently studying at university in Melbourne, Australia.

"The relationship developed from when Nettwerk put out the first album in the US," says Wilkinson. "Phil thought that the best

route for the band to be able to break America was for them to have representation over there."

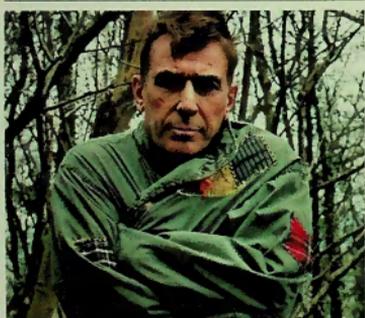
Wilkinson is the first to admit that it is in the band's interest to be part of such an experienced team. "The wealth of experience is there when you need it," she says. "It's useful to have that on hand even though you haven't worked in the industry for 20 years."

Given its unrivalled management roster, Nettwerk is a surprisingly low-key business. "So far, it has been everyone getting on with their own projects. We haven't been shouting about it," says Wilkinson. "Letting things develop naturally is the best way."

One recent move for the UK division - which currently has 10 staff, but is expected to expand to around 30 in the next two years - is the appointment of Guy Ormsley to bolster the dance roster. "Nettwerk was looking to expand into the dance market while others withdrew," says Ormsley, whose roster includes Tiesto, Sander Kleinenberg and Steve Lawler.

"The most exciting thing is that Nettwerk is a company based on people that have a passion for music, you can feel that within the company. They will pass on projects if they don't like the music, even if it makes business sense to take it on board."

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SNAP SHOT JOHN CALE

After a 33-year career in which he has not spent one single week in the UK album chart, John Cale has given EMI Records an album which it believes could break the artist's dead. *Hobo Sapiens*, released on October 6, was co-produced by

Lemon Jelly's Nick Franzen. "It is one of the most accessible records John has ever made," says EMI Records marketing manager Paul Fletcher. "You can't get away from the heritage and you wouldn't want to, but it is a

very forward-thinking record and we will market John in a forward-thinking way."

Cale re-arranged with his first UK gigs in years in the spring. A press campaign to support the new album resumes this month.

Including *Licent*, *GG*, the *Guardian*, and the *Independent* and the *Financial Times*, Cale will tour the UK in October and more extensively again in December, and TV spots include *Later* and other "quality, high-level" spots to be confirmed.

CAST LIST Management: Nita Scott; PDW Inc. Product manager: Paul Fletcher; EMI A&R: Matt Edwards; EMI Radio: Tina Skinner; EMI (Australia), Adrian Treddnick; EMI (Regional): TV Amanda Worrall/Kate Hixon; EMI Press: Iona Harris; EMI.

Times are tough, but retailers are trying to fight back by adding a string of innovations to their armoury in the face of competitive pricing and contracting margins. *By Martin Talbot*

Strong survive as retail fights back

With three record retail chains closing in the past six months, 2003 has not exactly been an encouraging year for those at the sharp end of the music business.

While Official Charts Company figures show album sales this year up by 12%, the withdrawal from the UK of overseas operators Tower and Sanity, accompanied by the descent into administration of Andys Records – and last week's WH Smith profits warning – suggest those figures are only one side of the story.

One multiple retail source puts it bluntly: "The fact is that when times are tough, only the strongest survive. The heat has been turned up and a lot of people have found it too uncomfortable and got out."

Certainly, the retail market in the UK during 2003 has proven to be tougher than for many years, driven by the decline of the single, a surge in piracy and a shift in the record retail market.

Since the late Nineties, the music market has become polarised between the supermarkets at one end and specialist music retailers at the other, a difference highlighted in the past nine months by the supermarket-driven sub-£10 chart price point.

And multi-buy campaigns, typified by Woolworths' current "buy one get one half price" chart offer and WH Smith's "buy two, save £5" deal on chart albums priced £12.99 – which both effectively offer chart titles for around £10 – have, more recently, brought supermarket-level discounting to the high street.

Many retailers, from multiples to indies, highlight price as the market's greatest challenge. "We are basically all selling more albums for less money," says one observer. "A lot of the specialist retailers have found that it is just too hard."

Brett Blundy, the CEO and managing director of Sanity's Australian parent Brazy, insists that Sanity's performance in the UK over the past 18 months has been strong and that Brazy's withdrawal from the UK was driven by its need to raise funds for growth back home rather than underperformance. But he acknowledges the difficulties posed by the market. "It certainly is tougher in the UK than it is in Australia," he says.

It is those supermarket chart prices which are setting the agenda. "The supermarkets are matching each other at £9.97 and refusing to blink," says one retailer. "They both say they would like to move up, they both want to get out of the cycle, but neither will be the first to move."

With sales of a chart album at £9.87 bringing the retailer just £8.40 net after VAT – compared to the grocers' common bulk purchase price of around £8.40 – it is not hard to imagine why the

Music Zone thrives on "underdog" tag

For the record, Russ Grainger is not responsible for Sars, Saddam Hussein or the failure of Robbie Williams to break the States.

But, from the disparaging comments he provokes among some of his music retailing rivals, one could come to the easy conclusion that the world's problems can be sourced directly to the Music Zone founder.

Grainger's no-nonsense approach might not win many friends among his rivals, but it is getting results. From humble beginnings in Slough, where Grainger opened his first store 19 years ago, the former Manchester club DJ and market stallholder now heads a fast-expanding empire comprising 45 outlets. All are dominated by back catalogue CD, DVD, VHS and book titles, with the emphasis heavily on bargain prices – its current sale offers many titles for £2 – and a promotional style branding the chain as "underdogs".

As one senior record company executive notes, "The chain has always had a very clear strategy: to buy as cheaply as you can from wherever. It is a low-margin, high-volume strategy, as opposed to range and service."

Meanwhile, the business's turnover has risen from around £20m in 2000 to a projected £70m this year, bucking a trend which has seen the indie sector shrinking.

In March, Music Zone marked its arrival in the capital with the launch of a store in Oxford Street, positioned directly between HMV and Virgin's flagship stores, just to annoy his rivals further.

Grainger readily admits he "doesn't give a toss" what other retailers think of him and his business. Other independents, he reckons, do not like Music Zone because they see it as a threat.

"To the chains we're a pain in the arse and, as far as the suppliers are concerned, some of them take



Music Zone: "To the chains we're a pain in the arse"

us very seriously now, but only fairly recently has that happened," he says.

The chain's aggressive stance towards the opposition is one thing, but what really appears to get up the noses of his rivals and some within the record companies is how Music Zone can be expanding so fast at a time when others are desperately struggling.

Grainger puts his success down to many factors, but admits that a part of the chain's ability to sell at low prices is due to its flexibility in sourcing stock – including, if necessary, from importers.

Like other retailers, the chain has taken advantage of cheaper prices on the continent caused by the high value of the pound against the Euro. However, this strategy – while totally legitimate – has not exactly helped his relationship with UK record companies; one label executive says it has "a very patchy relationship. Sometimes we do business. Sometimes we don't."

Another rival multi-store retailer suggests the chain will find it tougher going forward as

the price of the pound continues to drop against the Euro. This means going to the continent to buy product has less impact, as the gap closes between the UK and mainland European dealer prices.

"The problem with small chains is they expand quickly, over-reach themselves and collapse like a soufflé," says the retailer.

Grainger acknowledges that changing exchange rates will have an impact. "It would mean we would have to put our prices up, but so would everybody else so we would maintain that price differential between ourselves and competitors," he says.

"But I can say with absolute certainty that the way to sell more product is to sell it at a very fair price and, if prices do go up, that may mean bigger margins for record companies but there will be fewer sales."

However, uncertainty over exchange rates is not putting Grainger off a continuing store-opening programme. The self-styled "underdog" remains resolutely bullish, it seems.

Paul Williams

A YEAR OF RETAIL BLOWS
January 2003
 Tower announcements plans to sell its two remaining stores to Virgin Megastores, six months after closing six stores.

June 2003 Andy's Records goes into administration after more than 30 years in business. A month later, indie Powerplay emerges as buyer for four of its 22 stores.

July 2003 Sanity signals exit from UK market by appointing BDO to find a buyer for its chain of stores. It plans to retain five of its 110 stores as footwear outlets.

supermarkets would like to find a way out of their pricing cul de sac.

There are, fundamentally, only two solutions, say retailers. One option is to cut prices. "The market has moved to a net price of £10 per CD," says Woolworths Entertainment commercial director Richard Izard, who is currently attempting to reassert his chain's position between supermarkets and specialists. "What you can't do is have product selling for £9.99, with dealer prices at around £9. It doesn't add up. We have still got quite a vibrant market, but only because retailers are driving the market by being so competitive on price."

Strangely, another option which is suggested is to raise dealer prices. "The record companies haven't moved with dealer prices for six or seven years," says one retailer. "They should move to £9.75 or £10.00 on major releases. Then the supermarkets will have to make a massive loss or bite their lip and increase prices."

Whatever the solution, a question remains as to whether specialists – and independents in particular – have any chance of competing in such a cut-throat market.

There are certainly signs that the specialists have no intention of lying down. "There is a place for retail," says Virgin Megastores and Bard chairman Simon Wright. "But the state of the market means we have to be very customer-focused and focused on the experience in-store."

FMV continues to make profit and open stores. Woolworths is putting renewed energies into its 85-store MVC chain and Virgin is about to begin a refurbishment of its flagship Oxford Street Megastore, before an upgrade next spring

We are basically all selling more albums for less money. A lot of the specialist retailers have found that it is just too hard

Keeping it simple is the key for expanding Fopp chain

Foppin', the way it makes you go, everybody was Foppin', everywhere you go, do all your Shoppin', wiggle to the floor, everybody was Foppin'

When Gordon Montgomery renamed his Glasgow-based A1 chain of record shops in 1987 after the Ohio Players' 1976 tune Fopp, he must have had this mission statement somewhere in the back of his mind.

Tales of customers stepping into a Fopp store to buy one CD, only to emerge laden down with CDs, books and DVDs attest to the draw of the chain's simple pricing policy. As far as music is concerned, it is straightforward – CDs go for £10, £7 and £5, with no multi-buys in sight. Targeting the obsessive buyer by selling CDs cheap and working on Montgomery's "bags of swag" by offering books and DVDs has seen the chain boost its sales by 75% to £13.7m for the first half of this year, boosted by its expansion to 34 outlets.

With the latest store opening in Reading last February and the

chain's next phase of growth due to start in October, Montgomery says Fopp is set to add four stores a year for the next three years – some of which will be "down south" – and is on course to build its turnover from £12m in 2001 to £30m by the end of this year.

That impressively cheap pricing policy is achieved, says Montgomery, chiefly by buying overstocks. Nothing has changed there then. The Fopp outfit, which won the UK Breakthrough Award at last March's Music Week Awards, was founded 22 years ago – in its original form as A1 Records, run from a stall in the west end of Glasgow using £2,000 of Montgomery's savings – on selling records picked up cheaply as overstocks or deletions.

"I started selling deleted LPs at £1.00 and £2.99, so people weren't buying one, they were going away with two or three at a



time, but I have always bought overstocks and overproduction," he says.

And Montgomery admits he drives a hard bargain these days. "We might beat up suppliers, but we offer large scale one-drop into the warehouse – if you give us certain prices, we can take a margin out of it and a lot of suppliers are coming round to our way of thinking."

But he also paints a rather homespun image of what the business is about: customer and staff loyalty (all Fopp's directors

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**FIVE WAYS
IN WHICH
RETAILERS ARE
TRYING TO MAKE
A DIFFERENCE**

- Developing loyalty schemes, including storecards, offering

- special price deals and discounts to members.
- Building direct mail services, via e-mail and SMS.
- Stocking non-music product to broaden the store's

- scope, including DVD and books.
- Shipping around for stock, accessing special deals from deletors and overstocks suppliers.
- Specialising in a

non-chart area, a genre or additional product line, to create a point of difference from generalists and supermarkets.



and the quality of products to be excellent," he says. "It is not our policy to buy parallel imports, it is our policy to buy UK - more often than not now there are limited-edition CDs, so we don't buy from Europe because our customers will rumble you."

Part of the canny expansion sees the retailer moving into affluent, "vibrant", often university cities, but usually in slightly off-pitch locations to keep rents down and ensure each store turns a profit quickly - Fopp's Covent Garden outlet in London is tucked off the main drag in Earlham Street.

"Since we opened the London store, it has put our head above the parapet and raised our profile for anyone who has never been north of the border," says Montgomery. Still, however, the chain's top-performing store is its flagship outlet in Glasgow.

Estimating Fopp's current share of the UK music retail market at 2.5%, Montgomery adds, "We are in no rush. We are not aiming to be the biggest, we are aiming to be the best."

Montgomery's simple approach could well be his masterstroke. *Jemma Jones*

of its Piccadilly site, previously run by Tower.

Paul Quirk, owner of Quirk's in Ormskirk, remains optimistic for independents. "Overall, we should be able to compete," he says.

The most high-profile examples of this spirit are Fopp and Music Zone (see breakouts), which have achieved growth out of stock bought in from sources outside the main UK suppliers.

Richard White, owner of Chalky's in Banbury, Oxfordshire, follows a similar strategy, which allows him to offer all chart product as part of a permanent "two for £20" deal. "I am loyal to the UK companies and I do spend a lot of money with them, but I have to do what's good for my business and if you look around you can find good deals. The UK companies do deals too."

There are other options too. MVC and HMV's development of customer loyalty schemes (the former's pioneering scheme now has an active user database of 2.9m names) offer the benefit of encouraging customers to build an affinity with a particular retailer. Indie retailers can also make similar cards work - 10,000 customers are members of Chalky's loyalty scheme.

And many indies which do not offer such schemes are increasingly creating e-mail lists to promote in-store activity. Nuneaton's What Records offers special £9.99 deals on new titles for those who subscribe to its mailing list: "It's like a privilege club," says owner Tim Ellis.

In turn, Leicester's specialist dance outlet 2Funky mails a list of 460 registered consumers with text alerts when it has received stocks of new imports, a move which significantly helps drive sales, according to owner Vijay Mistry.

The benefits of specialisation even apply to

multiple players. "On something like the current Top 10 albums, there is enormous price competition," says HMV product director Steve Gallant. "For anything outside the Top 100 on catalogue, few other retailers stock it so we have strong shares. On a new S Club 8 album, we will get quite a low market share, but I can live with that when we get great shares on the new bands that the labels are trying to break."

Another key strategy is to cherry-pick which titles to stock in volume. "We have done fantastically well with Charlie Landsborough, because the non-specialists wouldn't stock it," says Quirk.

Finding revenue in non-music products can also help strengthen a retailer's appeal. DVDs are already part of the landscape for many retailers, while stocking a narrow selection of books at discount prices has helped build a wider appeal for the likes of Fopp and Music Zone.

"Books make up around 10% of sales and they are high margin in an environment where we are always under pressure to cut margins on CD and DVD," says Gordon Montgomery, founder and chief music buyer of Fopp.

There is no magic solution to any retailer's ills, however. And going into the final quarter, plenty of retailers are keeping their fingers crossed.

"Looking at what we are selling, the volume is there, but the profit isn't," says Quirk.

"But Tim Ellis suggests that signs also good. "This year has been poor," he says. "But it is showing signs of recovery. I have seen an upturn in takings in recent weeks."

It is an encouraging experience which many other retailers, indie and multiple, will be keen to share.

started out as sales assistants, simplicity, clear pricing, little colour in store - "our products have enough colour" - and the "Suck It And See" no-quibble returns policy are all watchwords.

As one record company executive - who says the chain is emerging as a "good retailer with a broad range" - puts it, Fopp's clear pricing policy is a response to an aggressive market.

But Montgomery rebuffs some retailers' beef that he sources cheap product from the Continent. "We want the prices to be great

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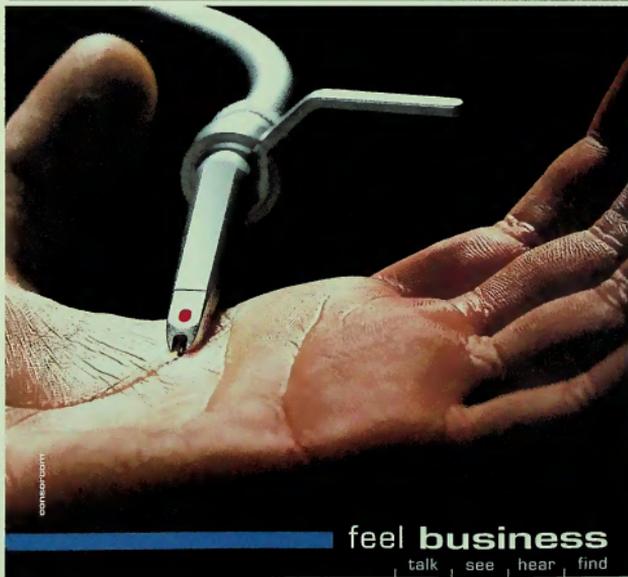
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Alan Sikander's
Uzbe
(Proveatour)
 The British sax man continues his collaboration with South African percussion ensemble Anapimbo

Avishai Cohen goes it alone

by Kevin Le Gendre

The pattern is by now well-established. Hot young player makes waves, gets signed, makes a good album, but gets signed and gets dropped. End of story, in a lot of cases. Yet there are more and more musicians who are refusing to let their recording careers end with the loss of a contract. And there are more and more musicians who see the potential advantages of running their own labels. Avishai Cohen is a case in point.

"I'd reached a crossroads with Concord and [its Chick Coreacoreated label] Stretch Records," he says of his former indie home. "I love them, but felt that maybe they weren't the best label for my music. I felt that I needed a change. I'd been thinking about it for a while."

So Cohen, the Israeli-born bandleader and multi-instrumentalist, who came up through the vibrant scene based around the Smalls club in New York in the mid-Nineties and recorded four fine solo albums for Stretch between 1998 and 2001, thought seriously about securing distribution for any possible imprint he might create. "I actually believed it



Cohen: set up own label after reaching a crossroads with former label

would be impossible at one point," he says.

Then the opportunity arose to be handled by the highly-respected American indie Sunnyside. "When I found out about that I was like, OK, I'm going for it." So now Cohen's own Razazz label is up and running and his debut release *Lyla* shows that his extra responsibility as an executive has had no adverse effect on his role as an artist.

This new set - the first release on the label - encapsulates the overall character of its predecessor *Unity* in its global rhythms and dynamic improvisation with a strong melodic input. But it also sees Cohen move further towards a form of expression that embraces

warm accessibility and sidesteps crass commerciality.

"It's a progression of things. Colors was the first step towards a little bit of a pop sensibility, there were elements of that there. *Unity* was a step higher and then this is a step higher than that. I don't feel I have to prove myself so much as a bass player anymore."

Indeed, his work with Chick Corea settles that score. So Cohen turned to what has always been the genre's lamp of his compositions - the piano. And then beyond it.

"Yeah, I used it as a tool that I use to write on all the time and I felt I needed to play piano in the band. Then I started working with this singer I met called Lola, who

features on the album, and this whole world has opened up."

"That just pushed me to do that myself and present two songs where I'm singing on the record. But it's coming from my world, it has to do with funk, Latin, jazz, all my influences. I'm still me in a slightly new setting."

With Lola being signed to Jeff Robinson's MSK management, Cohen has made greater connections with mainstream R&B and recently recorded with Grammy golden girl Alicia Keys.

It would be tempting to accuse him of pitching for the pop dollar, but Lola has an artistic integrity that is hard to fault. The point is that Cohen is a jazz musician who is willing to learn from other genres, from a business point of view as well as a creative one.

"In jazz, nobody makes money, so the artist doesn't even think about the best deals. But in pop, people like Dre and Eminem have got label deals where they're distributed by a bigger player. They're all smart. They know they're gonna make so much money for the record company, so why should they make so little? Thinking about these guys and really checking out pop in the last couple of years, I've decided to go that way. We have a lot to learn from them."

kjg@choesprint@aol.com

The London Jazz Festival is just a couple of months away. Aunt to record, sunrise highlights for the November carousel are Bobby McFerrin, Dianne Reeves and Tim Berne. Legendary South African pianist **Abdullah Ibrahim** brings his long-running trio (Bekden Bullock on bass and George Grey on drums) to the Royal Festival Hall in London on October 25. British dynamic duo **Cleveland Watkiss & Nikki Yeh** have been two of the most exciting performers at the intersection of jazz, global rhythms and electronics for some time now. They take their special chemistry on a national tour starting at London's Queen Elizabeth Hall (October 14) and continuing at Cambridge's Kettle's Yard (17), Basingstoke's Arcl Studio (23), Southampton's Turner Sims (25), Manchester, RNCM (29), Bristol's St George's Hall and Bracknell's South Hill Park (Dec 13). **Sketch Records** has scheduled an intriguing release for October. Air is a trio record by a superelegant international line-up - Italian pianist Giovanni Mirabassi and trumpeter Flavio Boltra are joined by the American trombonist Glenn Ferris. The UK's **Dune Records** has its most ambitious project to date slated for a September release - Denys Baptiste's *Let Freedom Ring*. This is a suite based on Martin Luther King's landmark I Have A Dream speech and features narration by Ben Okri.

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Jazz is edited by Adam Woods

Natalie Williams

Lucky Old Sun (Nir NWJRO01)



The singer and pianist has been a star attraction at the J'noir events in London that have provided a welcome platform for young jazz musicians who don't yet have the reputation to secure them appearances at bigger venues. This is a confident first showing from Williams, who takes on both standard and non-standard material—Frank Loesser's *Never Will I Marry* and Pat Metheny's *James*—competently enough. Yet there is a certain dynamism missing in the interplay between singer and band and, at times, the very able ensemble doesn't lock in and swing hard enough. Let the jury adjourn until the next record.

Kalifators

An introduction to The Kalifators (Fresh Sound New Talent FSNT143) Spain's best jazz indie label strikes again with a fine set from another bunch of unknowns with some highly original music. As with the bulk of FSNT releases, the artists are young and New York-based with a solid grounding in post-bop that hasn't stopped them

from absorbing other influences. So pop and rock flavours permeate the music in an organic, sometimes very subtle, way, placing the Kalifators well in line with composers such as Reid Anderson, Andrew Rathbun and Loren Stillman. The results are bold, fragrant and full of character. Exactly what you'd expect from a Fresh Sound release.

William Parker

Scrapbook (Thirsty Ear 1397171)



Master bassist Parker—the link between successive generations of free jazz titans Cecil Taylor and Matthew Shipp—is as prolific as he is dynamic. He likes to appear in a wide range of settings from huge orchestras to duets and this trio with the superlative violinist Billy Bang and the dazzling drummer/perussionist Hamid Drake, longstanding collaborators of Parker, is yet another strong addition to an increasingly rich discography. Parker's and his collaborator's strengths—an irrepressible blues sensibility, an aptitude for crafting volcanic improvisation and personalising swirling Eastern rhythms—are



put in to sharp focus in this pared-down context.

Kurt Elling

Man In The Air (Blue Note 5909482)

Vocalist Elling has been on Blue Note for a while now (this is his sixth release) but hasn't really

made an impact commensurate with his talent. Elling's stately Mark Murphy-influenced tenor and smart phrasing can produce thrilling results when applied to good material—which hasn't always been the case. But he comes up trumps here, adding his own lyrics and performing

them skilfully to a rich, wide-ranging repertoire that takes in anything from the soulful fusion of Grover Washington's *Winelight* to the spiritual plea of John Coltrane's *Resolution*. It's all brilliantly done. All our man needs to do now is lose that Seaman-style ponytail.

ALBUM OF THE MONTH

McCoy Tyner
Land Of Giants
 (Telarc C83576).

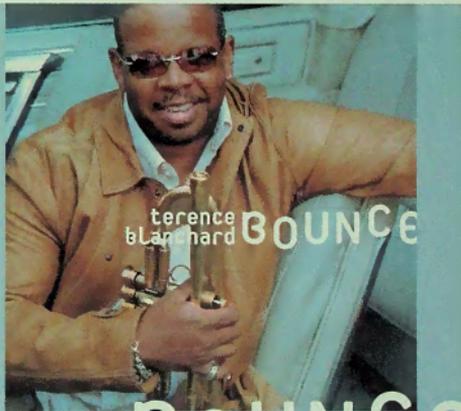
There has always been something effortlessly colossal about Tyner's music. From the Philadelphia's tenure in the ground-breaking John Coltrane quartet, Tyner has created a body of work that is defined by compositions and performances of immense stature. As a player, he has always been frighteningly good; his domino-topple attack that adds an extra layer of percussion to compositions often built on heady Afro-Latin rhythms or grandiose modal vamps, has influenced generations of pianists. All of these elements are present and correct for this sterling trio set (drummer Eric Harland and bassist Charnett Moffett are on cracking form) that can only be described as classic.

terence blanchard

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THE BLUE NOTE RECORDS
 BLUE NOTE

Is VHS facing its last Christmas?

by Adam Woods

The dwindling sales of VHS music releases could lead music companies to abandon the format for most releases within the next year in favour of DVD.

The year's best-selling music DVD release, Led Zeppelin's eponymous live set, owes fewer than 4% of its 100,000 sales to VHS, and even the year's biggest-selling VHS music video – Gareth Gates' *Spirit In The Sky* – has sold fewer than 20,000 copies.

Warner Vision general manager Simon Heller says VHS is now selling mainly to younger consumers and suggests that the green light for the VHS version of key releases is now far from assured.

"Unless the audience for a release is particularly young, it tends to be all DVD now," he says. "Next year, we will only be likely to use it for major releases or for bands like Blazin' Squad where the fans are very young."

Even Warner's biggest Christmas releases may yet be released on one format only. "We would expect to [release titles on VHS], but looking at the Led Zep numbers, I'm beginning to doubt that. It's another bit of shelf where you



Jane's: best-selling DVD release has no direct VHS equivalent

could be selling a DVD," he says.

Already, best-selling DVD titles such as Best Of Bowie, Paul McCartney's *Back In The US*, Norah Jones *Live In New Orleans* and Queen's *Greatest Video Hits – all on EMI – have no direct VHS equivalent*. Universal, too, has begun a partial retreat from VHS, making releases by artists such as Ronan Keating, S Club and Russell Watson available in the format but limiting successful releases from The Jam and 50 Cent to DVD only.

The DVD-VHS sales ratio across the entire market stands at around 70:30, according to BVA figures, but for music product it is

80:20. Tellingly, for children's releases, the ratio is still 30:70.

At Asda's sales conference, general manager for entertainment Becky Orum described VHS as "an exit format", while noting that it continues to return surprisingly high sales thanks to the retailer's family-heavy consumer base.

"There is still a way to go for the pop stuff – there are still legs on VHS," says EMI DVD and new formats manager Stefan Demetriou. "But it will change after this Christmas, when there will be more players out there than ever. Even now, a VHS release is the exception rather than the rule."

Björk
Live Box Set (One Little Indian TPLP355CD). Out now.



Björk was among the first artists to embrace the DVD format, with the result that her DVD back catalogue is very likely the largest of any stature. This handsomely-packaged five-disc set is largely audio-only, consisting of four previously released live CDs, each of which reflects a different one of her studio albums, and live performances – One Day (from MTV Unplugged), It's Oh So Quiet (French TV show *Taratata*), Joga (Later With Jools Holland) and Aurora and It's Not Up To You (the Royal Opera House).

Prince
Live At The Aladdin Las Vegas (Universal 9810749). Out now.



Shot in December last year, an entertaining concert is marred by poor sound and the quality of the

camera work. In parts this looks extremely unprofessional, as if cobbled together from footage seized from bootleggers. The set list includes *Pop Life*, *Take Me With U*, *Sometimes It Snows In April* (with the credits rolled over) and a cover of Zeppelin's *Whole Lotta Love*. Weighing in at around 80 minutes, this release will be seen by some as rather disappointing.

Siouxie And The Banshees
The Seven Year Itch (Sanctuary SVE3025). September 1.



This is a record of the punk veterans' performance at London's Shepherd's Bush Empire last year as part of a tour which marked their return to the stage after a seven-year absence. The set features a number of rarities and some of her hits such as *Spellbound*, *Christine* and *Happy House* – and surely every band needs a chorus of Japanese girls dressed as frogs (cult pop trio eX-Girl). The extras consist of a rather pointless 10-minute tour of backstage conducted by Budgie and an even briefer film of the band preparing to go onstage.

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Utopia
Live In Columbus (Sanctuary
SVE3047). September 1.



The elaborate and ambitious – some would say overblown – power-pop of Todd Rundgren's former band was very much an acquired taste. This 1980 concert features 26 numbers taken from distinctly different periods in Utopia's career. Infectious, snappy tunes (Love In Action, Set Me Free) vie for attention with material from the likes of "Egyptian progressive rock concept album" Ra. The sound quality does not do the music justice and the footage lacks the visual sharpness standard on most concert DVDs.

Saxon
The Saxon Chronicles (SPV
55574417). September 1.



If the success of semi-serious metal merchants The Darkness means that the music-buying public is once again ready to rock, then that can only bode well for the distinctly unironic

Saxon. Splendidly-named vocalist Biff Byford has been playing his trade since the late Seventies and, on the evidence of this double-disc DVD, he has lost none of his appetite for the fray. Disc one features a live performance recorded at Wacken Open Air Festival in 2001 and a 13-minute interview with Byford. Disc two features 36 minutes of behind-the-scenes tour footage shot by band members and three songs from the Ebberg Festival of 1995. There are also eight video clips, TV interviews, press clippings and a photo gallery. Good value.

Jesus Jones



Live At The Marquee (Secret Film)
SECDVD114).
September 22.
Still preaching to the faithful after all these

years are a surprisingly hard-wearing Jesus Jones, knocking out their handful of big hits – International Bright Young Thing, Right Here, Right Now, Real Real Real – and a good 20 others at the Marquee in November last year. They're a tight band and seem happy and in control of their faculties, what more could the fanbase want?



Engelbert Humperdinck
Live (Eagle Vision EREDV306).
September 8.

This disc records a performance at the Forum in Los Angeles by the Leicester lad made good. Quando, Quando, Quando, Can't Take My Eyes Off Of You and Release Me are among the hits delivered in Humperdinck's distinctive style. There is also an interview in which Gerry Dorsey chats about his career and golfing

handicap and shows us around his lovely home and garden.

The Pretenders

Loose In LA (Eagle Vision
EREDV331). September 29.

One of DVD's prime functions seems to be a means of selling a veteran band back to the fans. In fine form here are Chrissie Hynde and the current line-up of her band, which includes original drummer Martin Chambers.

DVD OF THE FORTNIGHT

Pink Floyd
Classic Albums: Making Of
The Dark Side Of The Moon

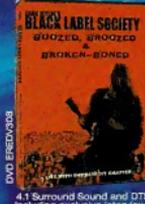
(Eagle Vision EREDV329). Aug 25
Thirty years on, all the members of Pink Floyd contribute to this fascinating exploration of the genesis and recording of the band's legendary 1973 album. Roger Waters explains the thinking behind many of the lyrics; Dave Gilmour explains and demonstrates the musical ideas; and engineer Alan Parsons chips in with extra insights. There are snippets of concert performance, demo tapes and rehearsal recordings and footage shot during the recording of the album. If you've got the album, you've got this.

Hynde cuts the same rock'n'roll silhouette as she ever did, but in spite of the fact that she describes how she still tries to write-fool the band onstage in order to keep them on their toes, there is something a little slick about their renditions of the older material. Still, the track listing is generous at 27 songs plus bonus material, and the band's most recent album, Loose Screw, is creditably well-represented.

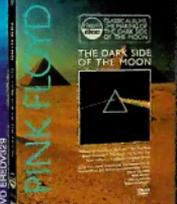
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It is time to embrace singles change

EDITORIAL
MARTIN TALBOT



We have written endlessly about the state of the singles market over the past year. And rightly so.

It is a part of our business which means a lot to all of us and should mean a lot in the future, whatever the means of delivery. That is why the decisions which are taken about the environment in which it will exist are crucial. They will be tough decisions, but there is no room to shy away from them.

The good news is that there appears to be a high degree of consensus. There will always be some disagreement, but the area of agreement is what we should be focussing on.

The two-track CD retailing at £1.99 is crucial. The early signs are that, if labels and retailers embrace this concept, consumers will too. A £2 package – even if it is accompanied by a slightly beefier package, with added extras, for an extra pound – will also usher consumers into the quid-a-track concept. And that can only be good news as we move, inexorably towards a download singles culture.

There will be plenty of retailers fearing the arrival of downloads, but they needn't necessarily. Let's not kid ourselves. Without the download, the single is

heading towards a marginal existence in any case. The download could even be its saviour.

And there are download options for bricks and mortar retailers too. Many indies have already made their move into cyber-trade with websites offering mail-order services. They have been a boon for many, turning many small High Street stores into internationally-focused businesses.

As technology develops, it will become increasingly convenient for such websites to offer immediate purchase via downloads too.

Personally, I am also convinced that, as downloads develop, new technologies will open the door for downloads and instant CD burns in-store. Retailers worried about how downloads will impact their business should remember what their customers find so enjoyable about doing business with them.

Sure, there are benefits of internet shopping for certain types of purchase. But nothing will replace the in-store browsing experience. Music is a social experience, whether it be watching a gig, dancing in a club or buying a record. That will never change.

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Let's reclaim the mobile market from the cowboys

VIEWPOINT
SETH JACKSON



The recent headlines proclaiming the rise of the ringtone and the death of the CD single may have provided a huge wake up call for the industry. For years, artists and their representatives have pulled back from aiding and abetting the infant ringtone industry because it was felt monotone tunes devalued the original music.

As the industry prevaricated on the issue, the cowboys rode into town. Taking full-page ads in the tabloid press, these so-called entrepreneurs stole a march on the market and, even now, continue to make vast profits.

The fact that a poor ringtone can cost more than a single is ironic

The fact that a poor quality ringtone can cost more than a CD single is ironic. More importantly, the money goes to phone operators and the cowboys rather than the writer, the artist and the label. The more respectable of these businesses may pay MOPS and PRS – but the one man band often flees with the cash riding on the back of the label's marketing investment.

But the tide is turning as

enlightened players begin to take direct action cutting artist-specific deals direct with the mobile networks and selling mobile content directly to fans. Profits are starting to flow back into the right hands.

The industry must reclaim its product. Any artist, could, in the immediate future, boast a portfolio of branded mobile content – ringtones, audio samples, images, even video, all officially licensed to third party resellers or sold direct to a fan's mobile phone. This approach will open up revenue streams where the returns can be expected to dwarf existing royalty payments.

Now is the time for everyone to pull together. Majors and indies have to agree common standards to allow adequate policing and make the most of their assets.

At YR Media we've learned that the fan doesn't want to get ripped off by poor quality bootleg material. Content is king. This content must have an official stamp of approval and the winners will be those who work inside the industry to ensure an equitable deal for artists and labels – rather than watching cash disappearing into the pockets of cowboy entrepreneurs and greedy mobile operators. Seth Jackson is marketing director of YR Media, the creative arm of Your Release

When do you think DVD will reach its peak?

The big question

Following impressive sales for the Lord of the Rings DVD and the predicted rise in recordable DVD, when will DVD as a format reach its peak?

Lavinia Carey, British Video Association director general
"It has got a long way to go before it reaches the 90% penetration of VHS. But, VHS sales took their first dip last year and, with DVD recordable devices coming out, cheaper VCR will fall even more. It has taken five years to get from zero to 40% household penetration and we are now saying DVD players will be in 45% of homes by the end of this year, so I think it will be two or three more years before it reaches the mass majority."

Sarah Carroll, Understanding And Solutions managing director
"DVD has been phenomenally successful, primarily driven by price, which is rapidly falling. It is a format that has already become a mass market product and which will be in most UK homes in the next few months. It is also a format that we predict will be around for a long time."

Simon Wright, Virgin Entertainment Group CEO
"We still see two more years of above average growth before DVD

starts to mature as a format. But even when it matures, we will see a growth pattern to that format, but our projections show two more very good years of double-digit and more growth."

Mike Brown, head of the DVD Entertainment Group
"I suppose when everyone in the country has one! VHS is the market and that is in about 90% of homes. On that basis we are about just over a third of the way there with DVD player penetration. With recordables, I don't see why that shouldn't go on growing. We will continue to see strong growth, but there is probably going to be a sort of curve. You can't expect to double up year after year. Growth may slow after a couple of years, but I can't see it getting to 45-50% and just stopping dead."

Helon Squire, Woolworths DVD and video product manager
"Obviously every format eventually reaches a peak when it is then replaced by something newer, better or more technologically advanced in the same way that DVD is currently replacing VHS. However, I think it's too early to be discussing DVD's peak and subsequent demise. There is still so much unmet potential. For example, we've only really scratched the surface with music product. DVD will continue to grow for years to come."

DF Concerts' Geoff Ellis, who promoted Scottish festivals as well as big shows such as Eminem and Robbie, says it was the best summer yet for live events

Quickfire

How has the live scene changed over the past five years?

It is more event-based than it was and audiences demand a lot more than they did even as recently as five years ago. There are more options for them in terms of where they can spend their leisure pound than ever before, so people have to be more creative in terms of concerts and events and the quality of the show needs to be better. Someone like Robbie Williams, people know he delivers a fantastic performance, and Eminem is a media icon not just a rap star; people like them are bringing new audiences and keeping the live scene alive.

Has this summer been the 'best summer ever' for live? And in what way?

This year was definitely the best for live music in the UK - there were more US acts touring, rock has brought in younger kids who have just started going to events as they have a bit older, whereas five years ago people were in dance and following DJs. The good weather this year will also affect ticket sales next year, as people will remember sunshine rather than mud.

What has been your strangest festival experience?

About three years ago there were



long queues at the portaloos and people were only going in ones they saw other people going in. I strode down and pulled open a door to encourage one girl to go in - she just looked at me strangely and when I turned round there was this poor bloke just sitting there.

Your strangest experience this year?

A female artist, who shall remain nameless, came offstage and started complaining that it was my fault; the sun had been shining on her and she had got sunburnt. I tried to explain in Scotland this is usually the promoter's last consideration and we get her some good aftersun. But it will be interesting to see if she

includes a request for a dark cloud on her rider in the future.

What was your favourite performance this summer?
Not because I am a huge fan of theirs musically, but it was The Proclaimers at T in The Park this year - they had about 40,000 people just singing along and those were people who were all REM and Doves fans. And Ian McCulloch calling for a bottle of Brandy on stage at V, keeping rock'n'roll alive.

Have festivals lost their scruffy charm and become too corporate?

It is a bit more refined and people are not prepared to put up with poor facilities and, as festival organisers, we have to put more into an event. Something like putting in a powder room for the women was really appreciated at T in The Park last year and without sponsorship that would not necessarily be possible.

Is there a festival/live event that you would like to see revived?

Festivals from the past are probably better, but something I have on the back-burner is capturing the spirit of something like a Northern Soul weekender and marrying it with something like the Big Chill and bringing it into 2014.

What are the three things every festival-goer should remember?
1. Don't drink too much. 2. Don't wear flip-flops and 3. Don't wear your inhibitions at home.

show. Marc Swadel, who has worked with Serafin, is already involved in shooting footage for the new show, which will also be fed online. I think it will offer music fans an alternative and it is like our website, which we want to be inclusive and part of a community," he adds.

What's this consultancy all about then?

Rockfeedbackinfo is intended as a resource about bands to watch. It came about in response to enquiries from all quarters, according to Toby L, who adds, "It's not just talent scouts, but heads of A&R and record labels who come up and we emphasise with them. It could work for that we need some a commission for a band that we helped to get signed, but we are still developing the structure."

And will the club nights continue?

They certainly will. They are planning more of their Basement Club events at the Basement Club at the Buffalo Bar in Highbury, North London. Toby L says, "Recently The Thrills played and there is a possibility of doing something in New York on a regular basis. We are also planning a tour in the autumn of new bands. The new website which will deal with live promotions and club nights is rockfeedback.com. I love the community spirit and working on the joint goal to inform the masses and the record industry."

Rockfeedback.com celebrates its third anniversary in September, with a series of nationwide tours and one-off events.

DOOLEY'S DIARY



Is Noel Edmonds set for SXSW?

Remember where you heard it: So, Radio Two is going to give a special concert at next year's South By South West. After a false start last year, Lewis Carrie and the powers-that-are decided to mosey on down to Austin with the rest of the music industry great and good. But there are no clues who will be broadcasting from the Texas A&R scene - suggestions that Noel Edmonds and his cuddly jammers will be joining the fray were unconfirmed as Dooley went to press. While Metallica drew the summer festival proceedings to a close at Carling Weekend's Reading main stage on Sunday night, it was central London's turn to be gripped by live fever last Wednesday. With the fuzz kicking a close eye on the limos rolling up outside the Astoria, and the touts, no doubt, bemused but icy cool Danes The Raveonettes wined and dined some of the crowds were dispersing up Charing Cross Road but played on nonetheless to a packed crowd of their own, with a half-hour set at Virgin Megastore Oxford Street, while up the road at HMV Paul Weller played a storming crowd-pleasing set including jam numbers Town Called Malice and That's Entertainment. It was certainly a night for West End pas, with The

Rapture appearing at Fopp... Meanwhile, one enterprising soul was packing out a venue around the corner with the 'unofficial Rolling Stones after-show party'... The next night, while most of London was commemorating just what a bunch of southern softies they are - a bit of rain and a power cut causing bitz-like scenes across the southern half of the capital - most retailers were more resolute. Both HMV and Virgin declared their outlets pretty unscathed, barring only a 20-minute closure at HMV in Brentley. Sony vet Paul Russell remained in upbeat mood about his return to the UK when Dooley caught up with him last week.

"I've got my Chelsea season ticket, we've still got the house, the kids are going back to the same schools they were at before and I've got my old driver coming back to work for me," he says. Former Bronze boss and owner of Linford Manor Recording Studio, Peter Winkelman, redons he is only weeks away from taking homeless Wimbledon Football Club from Silvers Park to playing at the National Hockey Stadium in Milton Keynes. Winkelman, who recently had Federer and Sugababes in his studios, believes the first Dons home game outside of London could be against Burnley or West Ham and is still in negotiations about buying the club from administrators Grant Thornton. "It's been a fantastic adventure and there are many twists and turns to come," he says... The PRS Masterclass at this year's Urban Music Seminar on September 21 and 22 at London's Royal Festival Hall will be hosted again by Adam F, while So Solid DJ Swag, Freestyles' Aston Harvey and DJ Fresh are also set to take part. But, exciting as it is, that's not all folks - the Masterclass competition will also give an up-and-coming drum & bass DJ a chance to play at London's Fabric. Register in advance at www.urbanmusicseminar.co.uk or call the hotline on 0207-272-7458.

Crib sheet

After three years pumping out the word on groups such as The Strokes and The Thrills, online music magazine rockfeedback.com attracts 15,000 people per day. But, the 18-year-old founder Toby L has ambitious plans to spread his message to a wider audience with the launch of three new websites, including a resource for A&Rs.



Toby L: three online launches

So, why is rockfeedback.com different from other media?

Toby L reckons the days are over for those who want to "cynicalise instead of proselytise". "I think there is a lack of sincerity about music criticism and we found a gap between what music fans experienced and the critics, we have gone back to basics," he says.

And what is rockfeedback.com doing to celebrate its third anniversary?

It is launching three new websites alongside rockfeedback.com, including a TV production and TV show rockfeedback.tv, live promotions and club nights at rockfeedback.biz and an industry consultancy rockfeedback.info.

Why a TV show?
Well, Toby L thinks music television has become a bit niche and doesn't really reflect what is going on. "We want to give musicians the chance to

talk about what is important to them in their natural settings, whether it is in their hotel, at a record store, backstage or even with their groupies. We want it to be a bit more fly-on-the-wall and real," he says.

Have they got any material yet, then?

Yes - they have already shot between 25 and 30 hours of footage, some in Abbey Road, apparently. "We went to New York with Jet and have also done an interview with Social Scene. It's all very spontaneous and not pre-planned, by its very nature we want to reflect what rock'n'roll is. And we're in their environment," says the founder. He says they are talking to networks globally, but also in the UK, and expect to air a weekly half-hour



in a swags-building encounter, it was offers against pirates when the 7th annual entertainment industry-organised golf tournament for the fight against piracy and counterfeitware was held at Surrey's Fossilhills. Some 170 golfers took part while other guests enjoyed the country club. BPI chairman Peter Jamieson (pictured centre) presented the Bard trophy to the valiant winners (pictured l-r) Universal

Pictures Video's Paul Colver, Ian Hall, David Rozella and Tony Glascoo. The BPI big cheese was less successful himself with Iain Grant's FFI Duffers team. Runners-up for a second year were the VDC Group team. Later, a Music Week-backed auction raised more than £6,700, with profits going to anti-piracy units at the BPI, ELSA, FACT, MCPSS and the Anti-Counterfeiting Group.

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Club Charts 06.09.03

The Upfront Club Top 40

Rank	Artist	Title	Label
1	PAUL OAKENFOLD	HYPNOTISED	Mercury
2	DAVE GAHANI	NEED YOU	Mercury
3	JEMEL	INVITATION	Mercury
4	UD PRODUKT	SUMMER BLAM	Mercury
5	ROU FROU	IT'S GOOD TO BE IN LOVE	Mercury
6	TINA DELUXE	LESS TALK, MORE ACTION	Mercury
7	SUNDOWN	SUNDOWN	Mercury
8	POLORDINO	SO DAMN BEAUTIFUL	Mercury
9	INNER CITY	BIG FIM	Mercury
10	GOLDILOCKS VS. LIL LOU	PANDORAS KISS	Mercury
11	LAZE STEPHEN	OUT	Mercury
12	PAUL VAN DYK FEAT. VEGA 4	TIME OF OUR LIVES	Mercury
13	EMMA WARREN	WANTS U BACK	Mercury
14	THE ROLLING STONES	SWAMPY FOR THE DEVIL	Mercury
15	CHICANE	LOCKING DOWN	Mercury
16	SOLITAIRE	LIFE LOVE	Mercury
17	ANDY HUNTER	GO	Mercury
18	TRIST & HATCH	GOOD GOOD LOVING	Mercury
19	JURGEN WAKES	WILDERNESS	Mercury
20	SOULTEQ	KEMNY THOMAS YOU CAN'T HIDE MY LOVE (MIXES)	Mercury
21	TERRI WALKER	DREAMING BOARD	Mercury
22	LAURA TURNER	SOUL DEEP	Mercury
23	PURE ORANGE	FEEL ALIVE	Mercury
24	IAN VAN DALL	I CAN'T LET YOU GO	Mercury
25	MISS PEPPERMINT	WELCOME TO TOMORROW	Mercury
26	BIG ANG FEAT. SIOBHAN	LET'S OVER NOW	Mercury
27	MORJAC FEAT. RAZ	CONWAY STARS	Mercury
28	KELLY CLARRISON	MISS INDEPENDENT	Mercury
29	LEE CABRERA FEAT. ALEX CARTANA	SHAKE IT...	Mercury
30	TOMMY VEE FEAT. DEMPRESS	YOU MAKE ME WANNA	Mercury
31	JUNIE XL FEAT. PETER TOSH	DON'T WAKE UP POLICEMAN	Mercury
32	CONJURE ME	CENTRE OF THE SUN	Mercury
33	BARBARA BALDREO	TODD TO QUE QUIERO (ALL I WANT)	Mercury
34	BLONDE GOOD BOYS	GO	Mercury
35	KONTRAST	SHOW ME A SIGN	Mercury
36	HYPERD FEAT. PETER HOOK	TRIE TO FORM	Mercury
37	YERAKAS	MYSTERY LAND	Mercury
38	GIRLS ALoud	LIFE GOT GOLD	Mercury
39	USA SCOT-FLEE	TOD PAR GOME	Mercury
40	SONIQUE	ALIVE	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	ELTON JOHN	GO TO THE SUN	Mercury
2	DAVID GILBERT	JUST A LITTLE MORE LOVE	Mercury
3	ELTON XL FEAT. MARQUEE ANNE	SOONS ON FIRE	Mercury
4	100 ARTIST	CHEATED WHO'S THE ONLY	Mercury

ALL THE LATEST PROMO'S UPFRONT: PRE-RELEASE

Rank	Artist	Title	Label
1	BLONDE GOOD BOYS	GO	Mercury
2	YERAKAS	MYSTERY LAND	Mercury
3	UD PRODUKT	SUMMER BLAM	Mercury



Oakenfold releases his new track at one
 Terri Walker making an impression on Urban Chart

Oakenfold claims top spot

A number three hit on the Upfront Club Chart last December, when it was promoted along with Propriet and The Harder They Come, Paul Oakenfold's hypnotised fans even better, second time around. Sporting vocals from Tiff Lacey, it advances 6-1 this week, and although it isn't the biggest number one on the chart this week, it is the one with the biggest lead, finishing up a little over 30% ahead of nearest challenger Dave Gahan's I Need You.

Elton John's Are You Ready For Love? tops the breakers chart for the third time - a rare feat - as it advances 46-1 on the overall rankings. As the song has already topped the OCC sales chart, its appearance in the breakers chart is somewhat redundant, but since the chart reflects the 10 records outside the top 40 which are at their highest, chart appearance and (a) have shown growth in the past week, it earns its place on merit. As the track wasn't actually mailed to DJs, it may show growth in future weeks, as those who have bought it include it in their chart returns.

Blonde Street's third run of number one club hits to more than 25 weeks, as their introductory Epic single Good Boys zips 4-1 on the Commercial Pop Chart. The band's first hit single Denis topped the club chart in Record Mirror in March 1978. The new single has a tough battle for top position with Girls Aloud, whose Life Got Cold single trails by a mere 7%, however.

After reigning for seven weeks on the Urban Chart, Pharrell Williams & Jay-Z's Frontin' finally abdicates. Although its support is still solid - dropping just 11% this week - it slides 1-4, allowing last week's second, third and fourth placed singles to each improve by a notch. As a result, the new number one is Like Glue by Sean Paul, though by a tiny margin over both Mary J Blige's Love @ First Sight and Mya's My Love Is Like Wine.

In a week of reactivated momentum, the fastest climber is Black Eye Peas' Where Is The Love, which slips 14-6 on a 92% improvement in support. The record's guest vocalist, Justin Timberlake, is also back, debuting at 30 with Spermin', while there are also debuts for JD Axle Dready with Jilly in the Trunk at 26 and Jamilla's Superstar at 24.

MUSICWEEK

The Official UK Charts 06.09.03

SINGLES

		Singles from
1	ELTON JOHN ARE YOU READY FOR LOVE?	Arista
2	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Virgin
3	SEAN PAUL LIKE GLUE	Virgin
4	ULTRABEST PRETTY GREEN EYES	All Around The World
5	ABS FEAT. NODENSA MISS PERFECT	BMG
6	KELLY CLARKSON MISS INDEPENDENT	S
7	LEMAR DANCE (WITH U)	Sony Music
8	GIRLS ALLOUD LIFE GOT GOLD	Polygram
9	LUMIDEE NEVER LEAVE YOU (UH OOH UH OOOH)	Universal
10	SPEEDWAY GENIE IN A BOTTLE/SAVE YOURSELF	Innocent
11	SHANIA TWAIN THANK YOU BABY!	Mercy
12	JAIMESON COMPLETE	V2/Island
13	MARK OWEN FOUR MINUTE WARNING	Universal
14	BUSTED SLEEPING WITH THE LIGHT ON	Universal
15	STACIE ORRICO STUCK	Virgin
16	LEE CARRERA/ALEX CARTANA SHAKE IT...	Odeon
17	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	Arista
18	MEL BLATT DO ME WRONG	London
19	BEYONCE CRAZY IN LOVE	Columbia
20	D KAY & EPSILON/STANINA MC BARCELONA	Parlophone/Reprise
21	GOOD CHARLOTTE THE ANTHEM	Epic

ALBUMS

		Multi-Album
1	THE DARKNESS PERMISSION TO LAND	BMG/Dorset
2	EVA CASSIDY AMERICAN TUNE	Virgin
3	BLACK REBEL MOTORCYCLE CLUB TAKE THEM ON...	Universal
4	BUSTED BUSTED	Atlantic
5	SEAN PAUL DUTTY ROCK	Polygram
6	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Epic
7	ROBBIE WILLIAMS ESCAPOLOGY	Columbia
8	MARY J BLIGE LOVE & LIFE	Island/World Circuit
9	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Epic
10	DELTA GOODREEM INNOCENT EYES	S&W
11	CHRISTINA AGUILERA STRIPPED	S&W
12	THE THRILLS SO MUCH FOR THE CITY	Virgin
13	BEYONCE DANGEROUSLY IN LOVE	Columbia
14	THE CORAL MAGIC AND MEDICINE	Dorset
15	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Epic
16	EVANESCENCE FALLEN	Polygram
17	GIRLS ALLOUD SOUND OF THE UNDERGROUND	Parlophone
18	NORAH JONES COME AWAY WITH ME	Arista
19	JUSTIN TIMBERLAKE JUSTIFIED	Arista
20	BLU CANTRELL BITTERSWEET	Virgin
21	GEORGE BENSON THE VERY BEST OF...	W&A

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Week 35

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KEY RELEASES

ALBUMS

THIS WEEK
Abs Abstract Theory (RCA); Jewel (304 Atlantic); P*Nut Sweet As (Cheeky/Arista)

SEPTEMBER 8
Kelly Clarkson Thankful (S); The Cooper Temple Clause Kick Up The Fire, And Let The Flames Break Loose (Morning); Iron Maiden Dance Of Death (EMI); Spiritualized Amazing Grace (Sanctuary)

SEPTEMBER 15
David Bowie Reality (Columbia); DMX Grand Champ (Def Jam/Mercury); Seal Seal (WEA); Starsailor Silence Is Easy (EMI); UNKLE Never, Never Land (Mo Wax/Universal)

SEPTEMBER 22
Gareth Gates (b): Limp Bizkit Results May Vary (Interscope/Polydor); Muse Absolution (Mushroom/Atlantic); Sting Sacred Love (Polydor)

SEPTEMBER 29
Bido Lova For Rent (Chesky/Arista); Siobhan Donaghy Revolution In Me (London); Outkast Speakerboxxx: The Love Below (Arista)

SINGLES

THIS WEEK
Big Broke Baby Boy (Epic); Dido White Fly (Chesky/Arista); Starsailor Silence Is Easy (EMI); The White Stripes I Just Don't Know What To Do With Myself (XL)

SEPTEMBER 8
Christina Aguilera Can't Hold Us Down (Arista); Dutch Def; Crystal Waters My Time (Illusions/Epic); Gareth Gates Sunshine (S); Seal Get It Together (WEA)

SEPTEMBER 15
Louise Pandox Kiss (Positive); Justin Timberlake Senorita (Jive); Westlife Hey Westlife (S)

SEPTEMBER 22
The Darkness I Believe In A Thing Called Love (Must Destroy/Atlantic); Elvis Presley Rubberneckin' (Atlantic); Paul Van Dyke feat. Vega 4 Time Of Our Lives (Connected) (Positive)

SEPTEMBER 29
Eva Cassidy You Take My Breath Away (Globe); Southern Fried 12 Club 8 Sundown (Polydor); Scooter Maria (I Like It Loud) (Shedfield/Tones/Edel UK); Travis (Re)Tender (Independent)

The Market

Singles bounce back to form

Alan Jones
After seven consecutive weeks in which sales totalled less than 500,000, the singles market enjoyed a 13% bounce last week. Some 551,427 singles were sold, the best tally for the format in 13 weeks. On the sixth anniversary of the death of his close friend the Princess Of Wales, Elton John debated atop the list after selling 56,900 copies of Are You Ready For Love - the best tally for a number one since Beyoncé's Crazy In Love sold more than 72,000 on its debut eight weeks ago.

Princess Diana's death, of course, precipitated the release of John's Candle In The Wind '97, which sold 655,685 copies in one day - more than the entire singles market for last week. Comparisons with that exceptional time are unfair - but compared to this week in previous years in the 21st century, singles sales last week were down 31.6% on 2002, 39.1% on 2003 and 40.6% on 2000.

Aside from Elton John, the singles market was helped last week by a number releases: Blu Cantrell & Sean Paul's Breathe, which shed just 8% of its sales strength despite losing top spot; Like Juice becoming Sean Paul's fourth Top five hit of the year - three solo plus the Cantrell collaboration; and a pair of hits for BMG (Miss Perfect and Miss



Sir Elton John: Are You Ready For Love track helps to boost singles format

Independent by Abs and Kelly Clarkson). Although, however worsening weather, the end of month week generated by salaried staff and another HMV sale could have helped the albums market to a double digit rise, it managed only a 4% improvement. Particularly disappointing was the compilation sector, which managed only a 2% rise despite a rash of new releases, seven of which debut in the Top 20. The biggest of these is The Annual - Summer 2003, the new Ministry Of Sound set which debuts at number five with nearly 175,000 buyers. At the top, Now That's What I Call Music! 55's five-week

reign is over. Its replacement at the top is Kiss Presents R&B Collaborations, the radio station brand's ninth number one album in as many years.

Meanwhile, artist albums sales climbed 5% week-on-week, with particularly good performances from Girls Aloud's Sound Of The Underground - up 35-17 on a 98% increase in sales - and Blu Cantrell, up 50-20 with Bittersweet enjoying a 171% expansion. Meanwhile, Big Broke: Nu Flow album, which is about to drop its fourth straight Top 10 hit, registered a 40% improvement in sales week-on-week, though it moves only 42-39.

FAST CHART

SINGLES

NUMBER ONE
ELTON JOHN ARE YOU READY FOR LOVE Southern Fried
First number one for Norman Cook's label sixth number one for Elton - including three remakes, two re-issues and just one first time around.

SECOND HIGHEST NEW ENTRY
SEAN PAUL LIKE JUICE VP/Atlantic
At number two with Blu Cantrell and number three on his own. Paul is the first artist to have two simultaneous top three hits since Madonna in 1985.

ARTIST ALBUMS

NUMBER ONE
THE DARKNESS PERMISSION TO LAND Must Destroy
Moving 2-4-8-8-10-31, this much vaunted British newcomers' debut has sold 218,000 copies so far.

COMPILATIONS

NUMBER ONE
VARIOUS PRESENTS R&B COLLABORATIONS
A 55% increase in sales is enough for the Kiss brand to land its first number one since Kristy 16 months ago. Of six releases in the interim, Kiss Presents Hip Hop Classics was the biggest, reaching number two in May.

AIRPLAY

NUMBER ONE
ELTON JOHN ARE YOU READY FOR LOVE Southern Fried
Second week at one thanks to its superior audience.

SUPER AUDIO CD ALBUMS

NUMBER ONE
PINK FLOYD DARK SIDE OF THE MOON Harvest
Veterans dominate this new format, with Pink Floyd top, and the next 19 albums all by The Rolling Stones.

DANCE SINGLES

NUMBER ONE
GROOVE ARMADA BUT I FEEL GOOD Pepper
Creating a lot of demand in dance circles, with more 12-inch singles than any other record.

MARKET INDICATORS

SINGLES

Sales versus last week: +13.0%
Year to date versus last year: -37.1%

Market shares
RCA Arista 20.7%
Southern Fried 12.4%
Sony Music 9.5%
Island Records 2.9%
East-West 7.7%

ALBUMS

Sales versus last week: +4.7%
Year to date versus last year: +11.5%

Market shares
RCA Arista 12.2%
EMI Virgin 11.7%
East West 11.4%
Polydor 9.6%
Island Records 8.8%

COMPILATIONS

Sales versus last week: +3.9%
Year to date versus last year: +0.9%

Market shares
Universal TV 36.1%
EMI Virgin 21.6%
RCA Arista 9.7%
Ministry Of Sound 7.0%
Telstar 6.2%

THE BIG NUMBER: 0

The number of singles to spend more than four weeks at number one since 1998.

RADIO AIRPLAY

Market shares
RCA Arista 24.6%
Sony Music 10.0%
Polydor 9.0%
EMI 7.0%
Virgin 5.7%

UK SHARE

Origin of singles sales (Top 75): UK: 66.8%
US: 31.4% Other: 1.8%
Origin of albums sales (Top 75): UK: 58.5%
US: 39.1% Other: 2.0%

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TV Airplay Chart

Pos	Week	Artist	Title	Label	Pos
1	1	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARTIST	349	
2	7	CHRISTINA AGUILERA FEAT. LIL' KIM CANT HOLD US DOWN	RECA	317	
3	8	LEMAR DANCE (WITH U)	SONY	312	
4	3	BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL	290	
5	7	WESTLIFE HEY WHATEVER	S	254	
6	4	GOOD CHARLOTTE THE ANTHEM	EPIC	248	
7	15	ELTON JOHN ARE YOU READY FOR LOVE?	SOUTHERN FRIEND	236	
8	6	ULTRABEAT PRETTY GREEN EYES	ALL ABOUT THE WORLD	236	
9	4	GARETH GATES SUNSHINE	S	223	
10	64	DIDO WHITE FLAG	CHERRYTREE/SONY	221	
11	14	SEAN PAUL LIKE GLUE	VERMANTHE	209	
12	13	JUSTIN TIMBERLAKE SENORITA	DUNEDANO	194	
13	10	LUMIDEE NEVER LEAVE YOU (UH-OOH)	BAD DESTINY	150	
14	5	BEYONCE CRAZY IN LOVE	COLUMBIA	147	
15	4	BIG BROVAZ BABY BOY	EPIC	147	
16	10	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	ADMANTHEAT WESZ	132	
17	15	LINKIN PARK NUMB	WEA	130	
18	8	ABS FEAT. NODESHA MISS PERFECT	BMG	145	
19	17	MUSE TIME IS RUNNING OUT	MUSGRAVE/CAST WETZ	143	
20	20	STACIE ORRICO STUCK	VERMANTHE	129	
21	28	BLACK EYED PEAS WHERE IS THE LOVE?	POPLOR	129	
22	24	QUEENS OF THE STONE AGE FIRST IT GIVETH	INDUSTRIAL/PYRODOR	124	
23	43	LOUISE PANDORA'S KISS	POSITIVE	123	
24	39	NICKELBACK SOMEDAY	REPUBLIC	121	
25	34	THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR)	VERMANTHE	120	
26	22	KELLY CLARKSON MISS INDEPENDENT	S	118	
27	34	KINGS OF LEON MOLLY'S CHAMBERS	WARRIOR BROTHERS/CA	117	
28	35	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	ARISTA	115	
28	34	EVANESCENCE GOING UNDER	WIND-UP	115	
30	17	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	CHRYSALIS	114	
31	29	GIRLS ALoud LIFE GOT COLD	POPLOR	109	
31	21	JASON NEVINS/UKKA/HOLLY JAMES I'M IN HEAVEN	FRESH MANAGEMENT	109	
33	29	XTM PRESENT ANNA FLY ON THE WINGS OF LOVE	SEROLAC/VERMANTHE	107	
34	20	THE WHITE STRIPES I JUST DON'T KNOW WHAT TO DO...	XL	106	
35	23	STEREOPHONICS MAYBE TOMORROW	XL	104	
36	39	EVANESCENCE BRING ME TO LIFE	WARRIOR EPIC	101	
37	32	ELECTRIC SIX GAY BAR	XL	97	
37	41	SPEEDWAY GENIE IN A BOTTLE	IMPACT	97	
39	188	LIMP BIZKIT EAT YOU ALIVE	INDUSTRIAL/POPLOR	97	
40	34	THE DARKNESS GROWING ON ME	MAG DESTROY	88	



1. Blu Cantrell Continues his reign atop the TV airplay chart. Blu Cantrell and Sean Paul's *Breathe* remains comfortably ahead, even though it has support from only five of the 12 monitored TV stations, with 111 plays from The Box and 102 from Smooth Hits TV, plus support from MTV, MTV Base and MTV Hits.



3. Lemar After an uneven start, the video for Lemar's debut single *Dance (With U)* has really taken off, moving 31-49-20-21-9-B-3. It was aired 312 times last week with exposure from half the stations.



10. Dido Rocketing 64-10 on TV airplay in its first full week after services. *White Flag* is already a big radio hit - made its debut on MTV Hits and Smooth Hits TV last week, and enjoyed increased support from MTV, VH1, QTV and The Box.

Blu Cantrell and Sean Paul comfortably retain the number one slot, while Dido and The Darkness make big gains.

MTV MOST PLAYED

Pos	Week	Artist	Title	Label
1	1	BEYONCE CRAZY IN LOVE	COLUMBIA	
2	7	KELLY CLARKSON MISS INDEPENDENT	S	
3	7	GOOD CHARLOTTE THE ANTHEM	EPIC	
4	7	JUSTIN TIMBERLAKE SENORITA	JIVE	
4	3	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	
6	2	LEMAR DANCE (WITH U)	SONY	
7	3	BLACK EYED PEAS WHERE IS THE LOVE?	POPLOR	
8	14	LINKIN PARK NUMB	WEA	
9	5	BIG BROVAZ BABY BOY	EPIC	
10	7	CHRISTINA AGUILERA/LIL' KIM CANT HOLD US DOWN	RECA	

THE BOX MOST PLAYED

Pos	Week	Artist	Title	Label
1	5	LUMIDEE NEVER LEAVE YOU (UH-OOH)	SONY	
2	5	ELTON JOHN ARE YOU READY FOR LOVE?	SOUTHERN FRIEND	
3	1	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	
4	13	LEMAR DANCE (WITH U)	SONY	
5	17	DIDO WHITE FLAG	CHERRYTREE/SONY	
6	1	BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL	
7	8	ULTRABEAT PRETTY GREEN EYES	ALL ABOUT THE WORLD	
8	3	WESTLIFE HEY WHATEVER	S	
9	3	CHRISTINA AGUILERA/LIL' KIM CANT HOLD US DOWN	RECA	
10	9	GARETH GATES SUNSHINE	S	

MTV2 MOST PLAYED

Pos	Week	Artist	Title	Label
1	1	MUSE TIME IS RUNNING OUT	MUSGRAVE/CAST WETZ	
2	3	THE COOPER TRENKLE CLAUSE PROMISES, PROMISES	BMG	
3	14	FRENCH NEW BEGINNINGS	CEPHEI	
4	34	QUEENS OF THE STONE AGE FIRST IT GIVETH	INDUSTRIAL/PYRODOR	
5	6	KINGS OF LEON MOLLY'S CHAMBERS	WARRIOR BROTHERS/CA	
6	2	PLACED SPECIAL NEEDS	ELVAY/CORNERSTONE/VERMANTHE	
6	55	YEAR YEAR YEARS MAPS	DEISTE/IMPACT	
8	7	THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR)	VERMANTHE	
9	12	AUDIOSLAVE SHOW ME HOW TO LIVE	EPIC	
10	38	THE DARKNESS I BELIEVE IN A THING... MUST DESTROY/LAMANTE	MAG DESTROY	

MTV BASE MOST PLAYED

Pos	Week	Artist	Title	Label
1	1	SEAN PAUL LIKE GLUE	VERMANTHE	
2	6	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	ARISTA	
3	6	BLACK EYED PEAS WHERE IS THE LOVE?	POPLOR	
4	2	LEMAR DANCE (WITH U)	SONY	
5	5	MARY J. BLIGE FEAT. METHOD MAN LOVE @ 1ST STRIP	ISLAND	
6	8	MIA MI LOVE TELLING...	ALAMY/IMPACT	
7	3	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	
8	4	GARETH GATES SUNSHINE	WIND-UP	
9	11	NELLY P. BIDDY & MURPHY LEE SHAVE YA TAIL FEELER	ISLAND	
10	9	JUSTIN TIMBERLAKE SENORITA	JIVE	

SMASH HITS MOST PLAYED

Pos	Week	Artist	Title	Label
1	1	XTM PRESENT ANNA FLY ON THE WINGS...	SEROLAC/VERMANTHE	
2	2	EVANESCENCE BRING ME TO LIFE	WARRIOR EPIC	
3	3	BEYONCE CRAZY IN LOVE	COLUMBIA	
4	5	BLAZIN' SQUAD WE JUST BE DREAMIN'	EAST WEST	
5	3	BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND	
6	6	GARETH GATES ANYONE OF US (STUPID MISTAKE)	S	
7	6	RE PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA	
8	7	FAST FOOD ROCKERS FAST FOOD SONG	BETTER THE DEVAL	
9	8	WILL YOUNG ANYTHING IS POSSIBLE	S	
10	45	BENNY BENASSI/THE BIZ SATISFACTION	DATA/REPUBLIC OF SOUNDS	

THE BOX NUMBER ONE
Lumidee's *Never Leave You (Uh-Ooh)* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry. Rachel Stevens' *Sweet Dreams My LA Ex*

MTV NUMBER ONE
Beyonce's *Crazy In Love* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry. Amy Stunt's *Under The Thumb*

KERRANG NUMBER ONE
Limp Bizkit's *Eat You Alive* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry.

MTV2 NUMBER ONE
Muse's *Time Is Running Out* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry.

MTV BASE NUMBER ONE
Sean Paul's *Like Glue* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry. Lyricist Lounge's *Oh No*

SMASH HITS NUMBER ONE
XTM's *Present Anna Fly On The Wings Of Love* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry. Dido's *White Flag*

VH1 NUMBER ONE
Robbie Williams' *Something Beautiful* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry. Leeve Martin's *You Weren't There*

MTV HITS NUMBER ONE
Blu Cantrell's *Breathe* is the highest charting single on the chart. The Darkness' *I Believe In A Thing Called Love* is the highest new entry. Rachel Stevens' *Sweet Dreams My LA Ex*

▲ Highest Top 10 New Entry
● Highest Chart

© Music Control UK. Compiled from data gathered from 00:00 on Sun-Aug 24, 2003 to 24:00 on Sat-Aug 30, 2003. The TV airplay chart is compiled by using the following sources: MTV, MTV2, MTV Base, MTV UK, MTV3, VH1, The Box, Smooth Hits, BBC, Radio 2 and Kerrang.

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Elton John holds the top slot for the second week in a row, though Sony newcomer Lemar posts a healthy increase at number two and Justin Timberlake makes big gains.

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST	TITLE	Label	Wk	Wks on chart	Peak
1	1	JAMIESON	COMPLETE JAMMIN'	SONY	30	2091	
2	1	ELTON JOHN	ARE YOU READY FOR LOVE? (SOUTHERN FRIEND)	SONY	29	2052	
3	5	SEAN PAUL	LIKE GLUE (VIBRANT)	BMG	28	2077	
4	1	D. KAY & EPSILON FEAT. STAMINA MC	BARCELONA (ENG.)	BMG	27	2232	
4	3	LEE-CABRERA FEAT. ALEX CARTANA	SHAKE IT... (CROCHY)	BMG	27	2170	
6	16	CHRISTINA AGUILERA FEAT. LIL' KIM	KIM CAN'T HOLD US DOWN (RCA)	BMG	25	2030	
7	11	STARSLIDER	SILENCE IS EASY (UM)	BMG	24	1899	
8	11	LUMIDEE	NEVER LEAVE YOU (UH-OOH) (BAD BOYZ/UM)	BMG	23	1929	
9	6	BEYONCÉ	CRAZY IN LOVE (COLUMBIA)	BMG	22	1861	
9	18	LEMAR	DANCE (WITH U) (SONY)	BMG	22	1939	
9	8	RICHARD X FEAT. KELIS	FINEST DREAMS (VERGIN)	BMG	22	1970	
9	9	KONTAKT	SHOW ME A SIGN (MUSIQUEST)	BMG	22	1787	
13	8	ULTRABEAT	PRETTY GREEN EYES (ALL AROUND THE WORLD)	BMG	20	2011	
13	14	BLACK EYED PEAS	WHERE IS THE LOVE? (POLYGRAM)	BMG	20	1854	
15	10	DIDO	WHITE FLAG (COLUMBIA)	BMG	19	1839	
16	4	RACHEL STEVENS	SWEET DREAMS MY LA EX (POLYGRAM)	BMG	18	1918	
17	16	THE THRILLS	SANTA CAZ! (YOU'RE NOT THAT FAR) (VERGIN)	BMG	17	1721	
18	6	JUSTIN TIMBERLAKE	SEÑORITA (JIVE)	BMG	16	1326	
18	6	THE DARKNESS	I BELIEVE IN A THING... (MUSIQUEST/BLANTINE)	BMG	16	1381	
24	24	MUSE	TIME IS RUNNING OUT (VEEJAY/REKORDS WEST)	BMG	16	1238	
24	24	NELLY, P. DIDDY & MURPHY LEE	SHAKE YA TAILFEATHER (ISLAND)	BMG	16	1051	
22	18	THE CORAL	PASS IT ON (INDISCREET)	BMG	15	1515	
22	18	KELLY CLARKSON	MISS INDEPENDENT (SONY)	BMG	15	1037	
24	6	JAMELLA	SUPERSTAR (MAGNOLIA)	BMG	14	1213	
24	3	R. KELLY	SHAKE (JIVE)	BMG	14	994	
26	26	DUTCH FEAT. CRYSTAL WATERS	MY TIME (ILLUSIONS)	BMG	13	1258	
26	26	STEREOPHONICS	MAYBE TOMORROW (V2)	BMG	13	992	
26	6	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO WITH... (UM)	BMG	13	869	
26	6	BIG BOWAZ	BABY BOY (DIC)	BMG	12	1225	
26	22	PHARELL WILLIAMS FEAT. JAY-Z	FRONTIN (ARISTA)	BMG	12	853	

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Pos	Last	ARTIST	TITLE	Label	Wk	Wks on chart	Peak
1	1	ELTON JOHN	ARE YOU READY FOR LOVE? (SOUTHERN FRIEND)	SONY	27	11	93.56
2	6	LEMAR	DANCE (WITH U) (SONY)	SONY	23	26	84.23
3	2	BEYONCÉ	CRAZY IN LOVE (COLUMBIA)	COLUMBIA	26	9	82.15
4	7	DIDO	WHITE FLAG (COLUMBIA)	COLUMBIA/SAMS	20	15	79.68
5	5	ULTRABEAT	PRETTY GREEN EYES (ALL AROUND THE WORLD)	BMG	18	9	57.46
6	4	STEREOPHONICS	MAYBE TOMORROW (V2)	V2	20	9	53.53
7	7	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL (ORFICIALS)	ORFICIALS	23	6	51.53
8	9	BLU CANTRELL FEAT. SEAN PAUL	BREATHE (ARISTA)	ARISTA	19	12	51.32
9	18	CHRISTINA AGUILERA/LIL' KIM	KIM CAN'T HOLD US DOWN (RCA)	RCA	11	21	47.96
10	14	BLACK EYED PEAS	WHERE IS THE LOVE? (POLYGRAM)	POLYGRAM	17	18	46.93
11	11	JAMIESON	COMPLETE (SONY)	SONY	10	30	46.07
12	13	KELLY CLARKSON	MISS INDEPENDENT (SONY)	S	15	9	40.60
13	13	BUSTED	SLEEPING WITH THE LIGHT ON (UNIVERSAL)	UNIVERSAL	15	8	38.82
14	17	GARETH GATES	SUNSHINE (SONY)	S	15	13	37.35
15	2	JUSTIN TIMBERLAKE	SEÑORITA (JIVE)	JIVE	10	34	37.28
16	15	RICHARD X FEAT. KELIS	FINEST DREAMS (VERGIN)	VERGIN	9	8	32.01
17	19	D. KAY & EPSILON FEAT. STAMINA MC	BARCELONA (BMG)	BMG	6	25	35.81
18	16	JAVINE	REAL THINGS (RECONYLL)	RECONYLL	16	2	34.69
19	20	WAYNE WOODER	NO LETTING GO (WREST WEST)	WREST WEST	25	2	30.01
20	15	SHANIA TWAIN	THANK YOU BABY! (MERCURY)	MERCURY	9	30	33.45
21	23	LUMIDEE	NEVER LEAVE YOU (UH-OOH) (BAD BOYZ/UM)	BMG	23	2	33.45
22	8	JASON NEVINS/UNYV/HOLLY JAMES	I'M IN HEAVEN (FREEDANCE/CENTRE)	SONY	36	3	32.86
23	22	LEE-CABRERA FEAT. ALEX CARTANA	SHAKE IT... (ORFICIALS)	ORFICIALS	5	7	32.18
24	16	RACHEL STEVENS	SWEET DREAMS MY LA EX (POLYGRAM)	POLYGRAM	6	20	32.13
25	26	SEAN PAUL	LIKE GLUE (VIBRANT)	VIBRANT	4	13	30.35

RADIO TWO

Pos	Last	ARTIST	TITLE	Label
1	2	ELTON JOHN	ARE YOU READY FOR LOVE? (SOUTHERN FRIEND)	COLUMBIA/SAMS
2	1	DIDO	WHITE FLAG (COLUMBIA)	SONY
3	1	LEMAR	DANCE (WITH U) (SONY)	ALAN PAVOLIC
3	16	SHANIA TWAIN	THANK YOU BABY! (MERCURY)	WOLFGANG PETERS
5	4	SEAL	SET IT TOGETHER (MAGNOLIA)	WOLFGANG PETERS
7	6	WESTLIFE	HEY WHATEVER (SONY)	SONY
7	2	ANNE LENNON	A THOUSAND BEAUTIFUL THINGS (VCA)	VCA
7	17	KELLY ROWLAND	TRAIN ON A TRACK (COLUMBIA)	VERGIN
11	14	THE THRILLS	SANTA CAZ! (YOU'RE NOT THAT FAR) (VERGIN)	VERGIN

BEAT 106

Pos	Last	ARTIST	TITLE	Label
1	3	BLU CANTRELL FEAT. SEAN PAUL	BREATHE (ARISTA)	ARISTA
2	3	BEYONCÉ	CRAZY IN LOVE (COLUMBIA)	ORFICIALS
2	6	EMINEM	BUSINESS (INTERSCOPE/REPUBLIC)	ORFICIALS
4	1	ULTRABEAT	PRETTY GREEN EYES (ALL AROUND THE WORLD)	V2
4	2	STEREOPHONICS	MAYBE TOMORROW (V2)	ORFICIALS
4	2	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL (ORFICIALS)	WING RECORDS
7	6	EVANESCENCE	BRING ME TO LIFE (WING RECORDS)	ORFICIALS
8	18	BLACK EYED PEAS	WHERE IS THE LOVE? (POLYGRAM)	RCA
11	11	KROSHEN	ALL IN MY HEAD (MAGNOLIA)	SONY

NUMBER ONE SIGNAL ONE Holly Clifford Miss Independent Vibe 101 Ultrabeat Pretty Green Eyes City Beat 96.7 Westlife Hey Whatever

96.4FM THE WAVE Blu Cantrell Breathe CHOICE FM Sean Paul Like Glue LUNCS FM Mark Owen Four Minute Warning GALAXY 102.2 Christina Aguilera

Can't Hold Us Back RADIO CITY 96.7 Radio City 96.7 Lovers 97.6 Chiltern FM Jamar Rock Things FM 102 Horizon Black Eyed Peas Where Is The Love

HIGHEST NEW ENTRIES SIGNAL ONE Justin Timberlake Seneca VIBE 101 Million Man Choice 96.7 Chiltern FM City Beat 96.7 Pink

FM Good Time 96.4FM THE WAVE 510g Sens Your Love CHOICE FM Marley Take Me Over LUNCS FM Gareth Gates GALAXY 102.2

So Solid Crew Broken Silence RADIO CITY 96.7 Rachel Stevens My La Ex 97.6 Chiltern FM Home FM 103 Horizon FM Abs Mr Perfect

irplay Chart

music control

Week	Artist	Album	Genre	Label	Wk	Pos	Wk	Pos	Wk	Pos	Wk	Pos
26	4	8	GIRLS ALoud LIFE GOT COld	PRODIGY	1436	5	29	18				
27	10	9	24 DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	PRODIGY	1044	-1	29	80	-6			
28	16	4	33 THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR)	VERIGN	348	33	29	23				
29	12	11	51 PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA	1335	-8	27	36	-51			
30	17	1	0 WESTLIFE HEY WHATEVER		1001	33	26	35	106			
31	22	0	0 JUSTIN TIMBERLAK ROCK YOUR BODY	JIVE	782	-14	25	9	-1			
32	2	0	0 STARSALOR SILENCE IS EASY	EMI	201	14	25	7	-2			
33	21	7	0 NORAH JONES DON'T KNOW WHY	REALNOISE	685	25	24	6	13			
34	8	1	0 JAMELIA SUPERSTAR	REALNOISE	425	118	23	36	-17			
35	16	16	30 EVA MENDES BRING ME TO LIFE	WESPACIFIC	922	-25	23	37	-34			
36	16	2	0 SEAL GET IT TOGETHER	WORLDWIDE	340	50	22	6	17			
37	35	4	0 PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	ARISTA	755	11	22	3	-9			
38	13	13	0 MIS-TEEQ CAN'T GET IT BACK	TELSTAR	319	32	21	6	-36			
39	19	2	0 BIG BROVAZ BABY BOY	EPIC	940	10	21	9	-19			
40	10	1	0 KONTAKT SHOW ME A SIGN	NEWLINEARISTA	243	1	21	152				
41	27	0	0 ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUV	FOXTROT	576	30	22	2	-5			
42	34	10	74 THE CORAL PASS IT ON	DELMONICO	332	-17	20	55	-38			
43	1	1	0 ELVIS PRESLEY RUBBERNECKIN'	BMG	788	2	20	39	129			
44	3	13	0 MARK OWEN FOUR MINUTE WARNING	ISLAND	753	8	20	2	-1			
45	10	17	0 BUSTA RHYMES AND MARIAH CAREY I KNOW WHAT...	J	582	12	20	7	-2			
46	16	24	0 COLDPLAY CLOCKS	PARLOPHONE	624	7	20	51	-51			
47	8	1	0 STING SEND YOUR LOVE	ASPIROBUD	243	13	19	34	120			
48	11	1	0 THE DARKNESS I BELIEVE IN A THING CALLED...	ATLANTIC/DELAUNAY	223	182	18	71	363			
49	5	24	0 JUNIOR SENIOR MOVE YOUR FEET	MERCURY	457	-3	18	43	-33			
50	14	1	0 XTM PRESENT ANNA FLY ON THE WINGS OF LOVE	SPEROSOUND	917	-8	17	59	-11			

■ Highest Top Entry
■ Biggest Increase in sales
■ Biggest increase in weeks
■ Biggest increase in sales
■ Biggest increase in weeks



15. Justin Timberlake
Justin Timberlake is so hot at the moment that he defies the received wisdom that one artist can't have two simultaneous rising airplay hits. As guest contributor to the Black Eyed Peas' 'Where Is the Love', he clinches 14-10 this



24. Rachel Stevens
Former 5 Club 7 star Rachel Stevens' debut solo single, the Cathy Dennis-



30. Westlife
With Kelly Clarkson moving 21-12, Gareth



Gates improving 17-14 and Westlife vaulting 5-30, Simon Cowell's 5 imprint is hot again. Westlife's latest, and Radio Two (seven) are both on board, along with 46 other stations around the country.



43. Elvis Presley
Elvis Presley spent six weeks on top of the airplay chart last summer with A Little Less Conversation, which established the highest yet Music Control audience of

113.7m in its first week at the top. BMG has taken its fans following up the record but its choice of Rubberneckin' seems to be getting the thumbs up from programmers. Moving 83-43 this week, the song has been reissued by Paul McCartney. Radio Two provides 10 of its 788 plays but more than 60% of its audience.

INDEPENDENT LOCAL RADIO

Wk	Pos	Wk	Pos	Wk	Pos	Wk	Pos
1	1	1	1	1	1	1	1
2	5	2	1	2	2	2	2
3	2	3	3	3	3	3	3
4	3	4	4	4	4	4	4
5	4	5	5	5	5	5	5
6	3	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20
21	21	21	21	21	21	21	21
22	22	22	22	22	22	22	22
23	23	23	23	23	23	23	23
24	24	24	24	24	24	24	24
25	25	25	25	25	25	25	25
26	26	26	26	26	26	26	26
27	27	27	27	27	27	27	27
28	28	28	28	28	28	28	28
29	29	29	29	29	29	29	29
30	30	30	30	30	30	30	30

TOP 20 PRE-RELEASE

Wk	Pos	Wk	Pos	Wk	Pos	Wk	Pos
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20

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SINGLE OF THE WEEK

Rachel Stevens
Sweet Dreams My LA Ex

(Polydor 9811874). As polished an affair as one might expect from a Murray-produced Cathy Dennis song, this classy slice of pop neatly positions Stevens away from her roots in S Club. Her female fans should identify with the lyric, while her male admirers will doubtless enjoy the accompanying imagery. Playlist breakthrough at Radio One (A-list) and Radio Two (C-list), Capital and other key commercial stations will guarantee a Top Five - if not a number one - hit.

ALSO OUT THIS WEEK
SINGLES
The Black Keys: How Low Will Travel (Epic/La)
And Them (Marino Parada)
Jackie Mittoo & Soul Brothers: Last

Away (Flip)
ALBUMS
DMX: Grand Champ (Def Jam/Mercury)
Frankie Knott: Now And Then (Marino Parada)
Jackie Mittoo & Soul Brothers: Last

Train To Skive (Soul Jazz)
Various: All Back To Mine - Tricky (Duck)
Various: Best Of Cali Del Mar (Mistic)

Records released 15.09.03

ALBUM OF THE WEEK

Stairailor
Silence Is Easy

(EMI 5900072). A huge leap forward from their million-selling debut, this album cements Stairailor's position as one of the most important new bands in Britain. Largely produced by the band, two of the tracks are famously helmed by Phil Spector and another by John Celik. From the muscular opener Music Was Saved via the introspective Some Of Us and the pounding title track, this is a more eclectic band brimming with confidence and delivering the goods.



Singles

Mary J Blige
Love @ 1st Sight (MCA MCAR260432).



The Tribe Called Quest-based riff on this, the first single from her Top 10 album *Love & Life*, helps Blige bid to reclaim her title as the queen of hip-hop soul. Reunited with rapper Method Man for the first time since their classic You're All I Need To Get By, this underlines why the singer is still top of the class some 12 years after her debut. Backed by huge club and MTV Be-bop support, plus a Radio One B-listing, this will cruise into the Top 20.

The Chemical Brothers feat. The Flaming Lips
The Golden Path (Freestyle Dust/Virgin CHEMS18).

This link-up between dance and rock's psychedelic soulmates has been attracting praise over the summer months. Sounding uncannily like a digital version of U2's Where The Streets Have No Name and B-listed at Radio One, this will set out the stall nicely for the Brothers' forthcoming album *Singles 93-03*, released on September 22.

Sikhhan Donaghy
Twist Of Fate (London LONCD481). The ex-Sugababe is certainly talented and is at the top of the game in terms of vocals, but the production on this, her Radio One B-listed second solo single, is perhaps too smooth. Soft guitars and angsty lyrics place her dangerously close to Avril Lavigne or Amy Studt territory, when she could be forging a more exciting rock/dance hybrid.

Evenscence
Going Under (Wind-Up 6743522). The second single from the hugely successful *Fallen* album, *Going Under* has, unsurprisingly, made it onto virtually every radio playlist, including a B-listing at Radio One. As unfashionable as Evenscence may be, they manage to marry industrial metal with melodic pop ballads, which is the perfect recipe for mass appeal.

Fannypack
Carnilove (Tommy Boy TB24142). The debut single from this New York five-piece is a joyous buoyant ode to a fashion affliction which has long plagued women all over the world. Coming on like a bizarre hybrid of Salt'n'Peppa and Shampoo, this innately catchy and addictive track looks deservedly set to be one of the sounds of the late summer.

Interpol
Obstacle 1 (Arthur Baker Remix) (Matador OLE 594-2).

This New York band's profile continues to grow following their 2002 debut album *Turn On The Bright Lights*. This former single is one of the standout tracks, and Barber stays true to the original, cranking up the snare here and cutting and pasting there, giving an extra kick to a great song.

Jamella
Superstar (Parlophone/Rhythm Series CDROJ 6615). Jamella is putting up a good fight for UK R&B with this track, proving she does have superstar potential. This funky, sexy song has won an A-listing at Radio One and will hopefully win attention for her September 29-released album *Thank You*.

Limp Bizkit
Eat You Alive (Interscope/Polydor 9811757). This is a disappointing first single from the eagerly-anticipated *Results May Vary* album; the band sound like they're going through the motions in search of a song. All the trademark Bizkit tricks are here - loud chopped electric guitar and screaming vocals - but it never quite gets off the ground.

Louise
Pandora's Kiss (Positive POSCD5001). This is a surprisingly edgy comeback for the singer who, after two terminated record deals, appeared to be beyond the point of return. It is already slipping up to be one her biggest solo hits to date, and possibly her most credible musical offering yet. The

single is backed heavily by an A&A breast cancer awareness campaign and has just been C-listed at Radio One.

Matchbox Twenty
Bright Lights (Atlantic 7567882092). This single is taken from the band's latest album *More Than You Think You Are*, which expels a more exposed and live sound. *Bright Lights* is a beautiful piano track that should get a good airplay reception.

Metallica
Frantic (Vertigo 9811513). Fresh from headlining Reading and Leeds, the rock gods release the opening track of their Top Three album *St. Anger*. Frantic is a blast of prime Metallica which more than lives up to its title.

Nickelback
Someday (Roadrunner RR2008). Taken from their forthcoming album *The Long Road*, this sees Nickelback returning with the style that made *How You Remind Me* one of the biggest airplay hits of last year. This powerful yet melodic anthem is B-listed at Radio One and looks set to stick around well into the autumn.

Snow Patrol
Spitting Games (Black Lion/Polydor 9809350). When it comes to indie classic status, few songs make the grade, including this one. Nevertheless, it comes within spitting distance, what with its unmistakably British chugging guitar sound and bitter-sweet melodies. It trails their third album and major-label debut, *Island Straw*.

So Solid Crew feat. The Realists
Broken Silence (Independent 120471CS). Reflecting the Crew's move away from garage towards R&B, this is the full group's first single since *They Don't Know* almost two years ago. Boasting slick production by Mr. Shaz and a rough-edged rap from MC Swiss, it is B-listed at Radio One.

Sting
Send Your Love (A&M/Polydor 9810103). A bold but ill-advised attempt at a

club track, *Send Your Love* disregards all of Sting's songwriting qualities in favour of churning out a four-to-the-floor beat and Autotuned vocals. This single is taster from his forthcoming album *Sacred Love*.

Justin Timberlake
SexyBack (Jive 82876563442). JT follows the massive hit *Rock Your Body* with this steamy fourth single from his four-times-platinum album *Justified*. A-listed at Radio One, its next blend of hip hop and pop is soaring the airplay chart, and is sure to deliver another hit and add further impetus to its parent album.

Westlife
Hey Whatifer (S 82876560862). This reworking of a song by Irish rock band Relix is a retreating step forward for the usual ballad-heavy repertoire of Westlife, and should keep the fanbase interested in their new album, the first since the release of a greatest hits package earlier this year.

Albums

Alfie
Do You Imagine Things? (Regal REG865C). This is the third album of whimsical rock from Alfie, who seems to be settling into his new home at Regal. It was produced by the band with Ken Nelson and showcases a new-found confidence.

David Bowie
Reality (Sony 5125552). According to Bowie, Reality "is built to play live". Hence the fact that the slightest hint of experimentation, trickery or any lashings of slick production. The album is more a collection of simple, well-penned songs that are delivered with the full thrust of a genre of excellent musicians.

I Am Kloot
I Am Kloot (Echo ECHCD46). This is the second album of warped gems from I Am Kloot, who have been steadily building

their profile over the summer. The trio rise above sonic clichés by building their songs around a dark lyrical content and adding a healthy dash of experimentation. I Am Kloot have ample personality and this is a compelling and enduring set.

Freeland
Now And Then (Marine Parade MAPADCA04). Opening with the Radio One B-listed single *We Want Your Soul*, this is an exhilarating debut from Adam Freeland and band. Bursting with righteous anger alongside Freeland's trademark breakbeats, it features some soulful moments courtesy of singer Alison David.

Eric McClellan
Grand (Fremont 5912722). McClellan's third full-length album comes after the UK release earlier this year of her 2000 Distillation album and a string of live dates in this country. The understated blend of folk and jazz on self-assured tracks such as *Sling Low* and *The Taste of You* are reminiscent of a modern day Ricki Lee Jones.

Peaches
Fatherfucker (XL XLCD171). The long-awaited follow-up to 2000's *The Beach*, *Fatherfucker* doesn't disappoint, setting out its stall with the scabrous opener *I Don't Give A... A* - a sleazy ride through underbelly, *Fatherfucker* is crammed with sharp drum and growling, balls-to-the-wall electric guitar, hilarious lyrics and more than a little sexual frisson.

Seal
IV (WEA 936245412). Reunited Seal with Trevor Horn and a cast that probably costs more than the money generated by the artist in his entire career, WEA has gone all out to make IV a success. It is a shame then, with all that flowing cash and a brilliant setting to work with, that the album lacks that crucial ingredient - a surefire hit.

This week's reviews: David Byrd, Phil Brown, Jimmy Brown, Simon Gitter, Sarah Harris, Justin Jones, Owen Lawrence, James Roberts, Alex Scott, Nicola Slade, Simon Ward and Adam Woods.

Albums

06.09.03
Top 75

The Darkness's debut album tops the albums chart for the first time, while BRMC land the highest debut of the week at three and Mary J Blige's latest charts five places lower.

TOP 20 MUSIC DVD

Pos	LAST WEEK	ARTIST TITLE	Label
1	1	PINK FLOYD CALUMBS: THE MAKING OF THE DARK SIDE OF THE MOON	Capitol/Warner (RSD)
2	1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (CD)
3	1	LED ZEPPELIN LED ZEPPELIN	Warner Music/Vision (DVD)
4	7	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers (DVD)
5	0	CHER THE FAREWELL TOUR	BMG Video (BMG)
6	0	PRINCE LIVE AT THE ALACORN LAS VEGAS	Universal (CD)
7	0	ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI (CD)
8	5	IRON MAIDEN VISIONS OF THE BEAST	Capitol (CD)
9	3	ABBA GOLD	Polygram (CD)
10	6	DESTINY'S CHILD MUSIC VIDEO MUSIC PTS DESTINY'S CHILD	Columbia (DVD)
11	0	THE ROLLING STONES BRIDGES OF BABYLON	Walters Home Video (DVD)
12	0	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysalis (CD)
13	0	BOB MARLEY LEGEND	Island (CD)
14	0	THE CLASH RUDE BOY	4 Front (CD)
15	0	RADIOHEAD 7 TELEVISION COMMERCIALS	Polygram (CD)
16	12	EMINEM ALL ACCESS EUROPE	Polygram (CD)
17	17	ELTON JOHN GREATEST HITS LIVE	Universal Video (CD)
18	13	THE BEATLES THE BEATLES ANTHOLOGY - BOX SET	EMI (CD)
19	11	QUEEN GREATEST VIDEO HITS - 1	Parlophone (CD)
20	10	DAVID BOWIE BEST OF BOWIE	EMI (CD)



1. The Darkness Becoming the first new British rockers to top the chart with their debut album since *Copycat* in 2000, The Darkness dash 3-1 on the list this week, after their triumphant appearance at the Carling Festival boosted their *Permission to Land* set to week-on-week growth of 40%. The album has sold more than 43,500 copies since its release eight weeks ago, including more than 43,500 copies last week.

TOP 10 COUNTRY ALBUMS

Pos	LAST WEEK	ARTIST TITLE	Label
1	1	SHANIA TWAIN (P)	Motown (CD)
2	2	CHARLIE LANGSBROUGH SMILE	Mercury (BMG)
3	4	DIXIE CRICKS HOME	Exc (CD)
4	3	GILLIAN WELCH SONG JOURNEY	WEA (A&M)
5	5	WALTS UP ALL NIGHT	Mercury (BMG)
6	2	SARA EVANS RESTLESS	REMG (CD)
7	9	DIXIE CRICKS WIDE OPEN SPACE	Exc (CD)
8	0	JOHNNY CASH THE MAN COMES AROUND	Capitol (CD)
9	0	RYAN ADAMS GUN	Capitol (CD)
10	15	DIXIE CRICKS FLY	Exc (CD)



3. Black Rebel Motorcycle Club BRMC burst onto the scene in January of last year with a self-titled debut album which only reached 25 but sold more than 160,000 copies. Their follow-up *Take Them On Your Own* was tipped as a possible number one, but eventually debuts at three, despite sales of more than 28,500.

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	LAST WEEK	ARTIST TITLE	Label
1	1	JUSTIN TIMBERLAKE JUSTIFIED	A&M
2	2	NORAH JONES COME AWAY WITH ME	Parlophone
3	4	CHRISTINA AGUILERA STRIPPED	BMG
4	3	AVRIL LAVIGNE LET GO	Arista
5	5	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
6	6	BUSTED BUSTED	Mercury
7	7	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros
8	8	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone
9	9	50 CENT GET RICH OR DIE TRYIN'	Shady/Interscope
10	11	BEYONCE DANGEROUSLY IN LOVE	Columbia
11	10	WHITE STRIPES ELEPHANT	Mercury
12	12	EVANESCENCE FALLEN	WEA
13	13	ROBBIE WILLIAMS ESCAPOLOGY	World Circuit/EMI
14	14	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	WEA
15	15	EMINEM THE EMINEM SHOW	Mercury
16	16	KELLY ROWLAND SIMPLY DEEP	Mercury
17	18	LINKIN PARK MILE HIGH	Mercury
18	17	SIMPLY RED HOME	Mercury
19	20	PINK MISSISSIPPI	Sanctuary
20	19	TOM JONES GREATEST HITS	WEA



8. Mary J Blige Mary J Blige registers her fourth straight Top 10 album, debuting at eight with *Love & Life*. The album has yet to produce a single, although *Love & Life* is currently getting plenty of radio and club exposure, is out in a fortnight.

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All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

The Official UK

Pos	LAST WEEK	ARTIST TITLE	Label
1	1	THE DARKNESS PERMISSION TO LAND	Capitol/Warner (RSD)
2	1	EVA CASSIDY AMERICAN TUNE	BMG (Mercury) (CD)
3	NEW	BLACK REBEL MOTORCYCLE CLUB TAKE THEM ON YOUR OWN	Capitol/Warner (RSD)
4	2	BUSTED BUSTED	Mercury (BMG) (CD)
5	18	SEAN PAUL DUTTY ROCK	Atlantic (Polygram) (CD)
6	4	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone (CD)
7	5	ROBBIE WILLIAMS ESCAPOLOGY	EMI (Capitol) (CD)
8	NEW	MARY J BLIGE LOVE & LIFE	Mercury (Capitol) (CD)
9	8	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Capitol/Warner (RSD)
10	9	DELTA GOODREM INNOCENT EYES	Capitol/Warner (RSD)
11	11	CHRISTINA AGUILERA STRIPPED	BMG (Mercury) (CD)
12	14	THE THRILLS SO MUCH FOR THE CITY	Virgin (Capitol) (CD)
13	13	BEYONCE DANGEROUSLY IN LOVE	Columbia (Mercury) (CD)
14	10	THE CORAL MAGIC AND MEDICINE	Delphonic (Capitol/Warner) (CD)
15	12	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	WEA (Capitol) (CD)
16	16	EVANESCENCE FALLEN	Capitol/Warner (RSD)
17	15	GIRLS ALoud SOUND OF THE UNDERGROUND	Mercury (Capitol) (CD)
18	20	NORAH JONES COME AWAY WITH ME	Parlophone (Capitol) (CD)
19	43	JUSTIN TIMBERLAKE JUSTIFIED	Capitol/Warner (RSD)
20	5	BLU CANTRILL BITTERSWEET	Mercury (Capitol) (CD)
21	10	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF GEORGE BENSON	WEA (Capitol) (CD)
22	NEW	PAUL WELLER FLY ON THE WALL - B SIDES & RARITIES	Capitol/Warner (RSD)
23	14	THE ROLLING STONES FORTY LICKS	Capitol/Warner (RSD)
24	2	ELBOW CATCHES UP THOUSANDS	Capitol/Warner (RSD)
25	18	KOSHEEN KOKOPELLI	Mercury (Capitol) (CD)
26	30	GOOD CHARLOTTE THE YOUNG AND THE HOPELESS	Capitol/Warner (RSD)
27	15	THE CHEEKY GIRLS PARTYTIME	Capitol/Warner (RSD)
28	53	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone (Capitol) (CD)
29	NEW	RANCID INDESTRUCTIBLE	WEA (Capitol) (CD)
30	21	MORCHEEBA PARTS OF THE PROCESS	Capitol/Warner (RSD)
31	NEW	RICHARD X RICHARD X PRESENTS HIS X-FACTOR VOL 1	Capitol/Warner (RSD)
32	22	THE WHITE STRIPES ELEPHANT	Capitol/Warner (RSD)
33	29	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros (Capitol) (CD)
34	23	LUTHER VANDROSS THE ESSENTIAL LUTHER VANDROSS	Capitol/Warner (RSD)
35	12	ATHLETE VEHICLES & ANIMALS	Parlophone (Capitol) (CD)
36	32	BOB MARLEY AND THE WALLERS LEGEND	Capitol/Warner (RSD)
37	113	BARRY WHITE THE BARRY WHITE COLLECTION	Capitol/Warner (RSD)
38	28	50 CENT GET RICH OR DIE TRYIN'	Shady/Interscope (Capitol) (CD)

39	39	ALL AMERICAN R&B 15	Capitol/Warner (RSD)
40	40	THE BONES 15	Capitol/Warner (RSD)
41	41	THE BONES 15	Capitol/Warner (RSD)
42	42	THE BONES 15	Capitol/Warner (RSD)
43	43	THE BONES 15	Capitol/Warner (RSD)
44	44	THE BONES 15	Capitol/Warner (RSD)
45	45	THE BONES 15	Capitol/Warner (RSD)
46	46	THE BONES 15	Capitol/Warner (RSD)
47	47	THE BONES 15	Capitol/Warner (RSD)
48	48	THE BONES 15	Capitol/Warner (RSD)
49	49	THE BONES 15	Capitol/Warner (RSD)
50	50	THE BONES 15	Capitol/Warner (RSD)

IN THE CITY™

LOWERS

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