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**In this week's issue: Universal's US pricing bombshell;
Universal, EMI autumn line-ups Plus: the charts in full**

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MUSICWEEK



Studio albums lead autumn product

Big guns line up for Xmas

Schedules

by James Roberts

The countdown to Christmas officially kicked off last week with two major-label sales conferences and confirmation of a wealth of new superstar albums make this year's fourth-quarter release line-ups one of the strongest yet.

EMI and Universal unveiled their key releases for the Christmas market with sales conferences in London. And, unlike in the past few years where retrospectives have dominated the lists, the emphasis of the broader release schedule this year is heavily on newly-issued studio albums.

"It is a very strong release schedule this autumn," says HMV head of rock and pop Rob Campkin. "We have counted more than 60 key artist album releases, not to mention several best ofs from which we are expecting big sales."

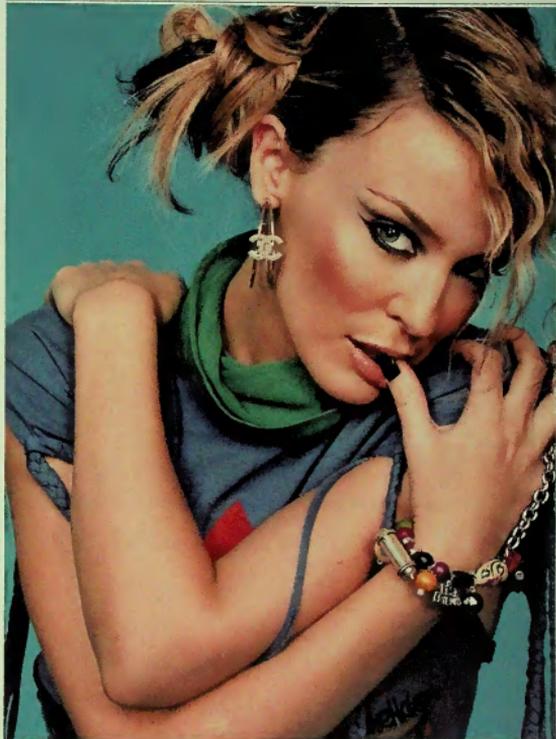
Multi-platinum-selling acts such as Blue (Innocent), Dido (Cheeky/Arista), Travis (Independent) and Westlife (S/BMG) all have studio albums on the way, while best ofs are due from acts including REM (Warner Bros), Red Hot Chili Peppers (Warner Bros), Pet Shop Boys (Parlophone), Michael Jackson (Epic), Elvis Presley (RCA), Bruce Springsteen (Columbia), R Kelly (Jive) and Chemical Brothers (Virgin).

With such a crowded market for releases, the schedules open up a number of likely hotly-contested battles week by week, not least on November 17 when there will be new albums hitting stores from Britney Spears (Jive), Blazin' Squad (East West), Kylie Minogue (Parlophone), Usher (Arista), Alicia Keys (J/Arista), Gabrielle (Go Beat) and Ronan Keating (Polydor). By then, they will have to compete with new albums from acts including Jamie Cullum (Universal), The Strokes (Rough Trade), Nickelback (Roadrunner) and Robbie Williams (EMI).

Addressing UK retailers at his company's sales conference last week, Universal UK chairman and EMI Lucian Grainge said, "I am incredibly excited about the fourth quarter when you look at the breadth and diversity of artists."

In addition to the glut of high-profile new titles, a handful of strong-selling, previously-released albums such as Beyoncé's Crazy In Love (Columbia) and The Darkness' Permission To Land (Must Destroy/Antic) are also adding to the pressure on labels to score a hit album in the crucial period. A positive result for the likes of Athlete or The Thrills at tomorrow's (Tuesday) Mercury Music Prize will also add weight to their respective campaigns.

James@musicweek.com
© Full sales conference reports, p7



EMI embraces new Kylie set

Kylie Minogue is readying a return with her ninth studio album after becoming the latest addition to EMI's fourth-quarter line-up.

Within just hours of receiving confirmation of recording being completed in time for release this

year, Parlophone managing director Miles Leonard revealed at the major's autumn presentation to staff, retailers and others at London's Piccadilly Theatre last Tuesday that a Minogue album will appear on November 17.

The as-yet-untitled set follows her most successful album yet worldwide, the 5m-selling Fever, and will be previewed by the single Slow, out on November 3.

The track was penned by Minogue with Emiliana Torrini and Dan Carey, who were also the producers.

"This album takes Kylie to another level," says Leonard. "Not only is the production contemporary and innovative but the album is full of great pop songs." Collaborators on the album include Baby Ash, Johnny Douglas and Caroline Poole.

Universal leads price revolution

Major slashes US dealer prices by one-third in bid to bolster music sales and drive fans back into record stores **p3**

Event examines buzz DVD format

Music Week conference to take in-depth look at DVD - set to be the hottest entertainment format this Christmas **p8**



'Added value' is key for autumn

Labels prepare irresistible catalogue packages to compete in the crowded fourth-quarter market **p11**

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



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Universal's move recognises the fact that the goalposts have been irretrievably moved' - Editorial, p16

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Digest

MUSICWEEK

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Your guide to the latest news from the music industry

Exposure

Mercurys unveil show line-up



Flora Mercury performance

● East West's *The Darkness*, who were poised to score a second week at the top of the albums chart yesterday (see *News*), are among the shortlisted acts performing at tomorrow's (Tuesday) **Mercury Music Prize final**. The band will be joined in the performance line-up at London's Grosvenor House Hotel by Parlophone's *Attila*, Topic's *Eliza Carthy*, DreamWorks/Polydor's *Virginie*, Date signed *Soweto Knoch*, Virgin's *The Thrills* and Mercury Records' *Teri Walker*. The event will be broadcast live from 9 to 10.30pm on BBC4 and on Radio One from 8 to 10.30pm, while BBC2 will screen a one-hour highlights programme from 11.30pm on Friday.

● **Coldplay's** *A Rush Of Blood To The Head* album has shot back into the top 10 of the *Billboard* 200 chart following their triple win at this year's MTV Video Music Awards in New York. The band, who topped best group, breakthrough and direct awards for their *The Scientist* clip, saw a 44% rise in sales to 61,609 over-the-counter sales last week, pushing the album 21-10.

● **Travis** Fran Healy takes for the first time about the band's fourth album, due out in October.

● **Channefly** is giving BMG's *Electric Soul* Parade exposure across its print, media, broadcast and live outlets as part of a new commitment to cross-promoting acts.

● **Radio 2** is to broadcast a series of concerts and concerts from Newcastle during the week October 4 to 11. Acts including Elvira Costello, Sheryl Crow, Deryn's Midnight Runners, Texas and Turin Brakes will perform exclusive sets from venues around Newcastle.

● **MVO** is hosting a series of in-store events to support the launch of new reward card *More*, including a signing appearance in London Bridge outlet on October 12 by Jimmy Page.

● **Empac** is launching a digital radio version of its magazine *M30* in mid-September to mark the publication's 10th anniversary.

● **DJ Steve Sutherland**, who was nominated for best radio DJ and club DJ awards at last Monday's *Mobo Awards* nominations, is set to host a new two-hour evening show across the *Galaxy Network*. The show will showcase new urban tracks.

● **MUSICWORKS** has chosen multi-synchronisation as one of the key themes of its second annual conference, taking place in Glasgow from October 29 to November 1. **p4**

Signed up

C4 set to market Flava brand in US

● **Chanel's** *Flava* brand is being marketed in the US for the first time following the signing of an international deal between the broadcaster and Brighter Pictures and urban marketing company Glen Yearwood Group, whose interests include web portal darkthunder.com.

● **Outside Organisations'** recently-launched corporate music department, headed by former Sony Music executive Jonathan Morrish, is to handle corporate affairs for BMG. Meanwhile, Lisa Fraichney joins the company from BMG's press department, while Carina Trimmingham has been recruited to its brands division.

● **The BPI, PPL and British Underground** are planning to showcase bands for the first time at the *CMU* (College Music Journal) Music Marathon later this year.

● **The Beatles and The Drivins** - remain signed through the joint venture.

● **Universal Music Group** is cutting its CD dealer prices by up to 30% in the US to reverse falling sales. **p3**

● **UK publishing company Future**, behind magazines such as *Bling*, *Classic Rock* and *Metal Hammer*, has bought market-leading US magazine *Guitar World* and its associated titles *Guitar World Acoustic*, *Guitar World's Bass Player*, *Guitar World Buyer's Guide* and *Guitar Legends*.

● **BMG and Warner Music Group** have extended their period of exclusivity for merger talks, as the German company unveiled revenues at €1.1bn for the six months to June 30, 2003 compared to €1.2bn for the same period in 2002. **p6**

Bottom line

IFPI awards Robbie album

● **Robbie Williams'** *Escapology* has been recognised by the IFPI as its most successful album to date across Europe after landing a five-times platinum award for 5m sales. The EMV album was one of three recognised by the IFPI in August with Universal acts Daniel Bredford and Busted both winning their first platinum Europe honour for 1m sales each of debut albums *Gotta Get Thru This* and *Busted*.

● **Alan McGee's** *Popstones* label is preparing to make its first release since becoming stand-alone earlier in the summer. *Watermelon* by Boxer Rebellion will be released on October 6. Acts signed under *Popstones'* previous deal with Telstar - The Hives, The Bellays and The Drivins - remain signed through the joint venture.

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● **Universal chairman and CEO Lucian Grainge** re-enforced a commitment to long-term artist development at his company autumn presentation last Wednesday. **p8**

● **EMI chairman/CEO Tony Woodruff** used the platform of his company's autumn presentation last Tuesday to blast his rivals for waiting



Watersworth: blasts rivals

for EMI to "fall on our face" over its recently-analysed singles initiative. **p5, 7**

● **AOL Music** is filming a series of exclusive live sessions as part of a strategy to push AOL's broadband offering in the UK. **p7**

● **Irish Performers' organisation** **Recorded Artists and Performers** has revealed that it has distributed more than €1.2m to Irish musicians and artists since it was set up in 2001.

● It has 18 international agreements in place to date, including in countries in Europe, North and South America and the Far East.

● **Virgin Retail** has unveiled a new downloads initiative. **p3**

● **West Yorkshire officers** raided premises in Bradford on August 29 and seized illegally-copied music product worth £75,000.

People

All change in Chrysalis office

● **Chrysalis Music** has promoted synchronisation manager Sue Scott to senior executive manager as part of an expansion and restructuring of its synchronisation department. **p4**

● **EMI chairman/CEO Tony Woodruff** has been added to the *In The City* speaker line-up. The conference starts this Saturday. **p4**



Universal has grabbed nearly a third of the artist nominations at this year's *Mobo Awards* with its tally helped by homegrown talent. Teri Walker, who performed at last Monday's event launch at London's Tantara. The major's unrivalled 19-strong showing includes nods for Def Squad/Mercury UK-signed Walker in the best R&B act, UK act of the

year, best album and best new performer categories. Her four nominations are matched by fellow Brits Big Brovaw (Sony), who are short-listed for UK act of the year, best album with *Nu Flow*, best video for the album's title track and best newcomer. Blu Cantrell and Lil' Kim will host the event at London's Royal Albert Hall on September 25.

To read all the news as it happens each day, log on to musicweek.com

In a determined effort to bolster music sales, the US major slashes dealer prices by one-third

Universal drops pricing bombshell

Retail

by **Ajax Scott**

The issue of CD pricing came firmly into the spotlight last week with the news that Universal is slashing the dealer price of frontline albums by one-third in the US, while European companies continue to experiment with new price points for catalogue material.

Universal dropped its US bombshell last Wednesday, confirming that virtually all its top-line CD albums will see their Manufacturer Suggested Retail Price fall from \$16.98, \$17.98 or \$18.98 to \$12.98 (£11.98) before taxes. The reduction, to be introduced on October 1, will be accompanied by a hefty reduction in the co-op money the major pays retailers for in-store promotion. Instead, Universal will increase the amount it spends marketing music directly to the public via TV and press.

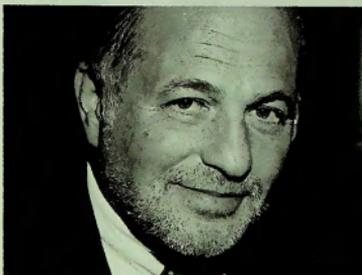
"UMG is responsible for almost 30% of all album sales in the US so we are uniquely positioned to try this new strategy. We strongly believe that when the prices are dramatically reduced on so many

titles, we will drive consumers back to stores," says Universal Music Group chairman and CEO Doug Morris.

The move stunned some rival labels, who had been given no warning of the initiative, but met with approval from some of the largest US retailers. The other majors are expected to adopt a wait-and-see policy rather than following suit immediately. If it proves successful they will have little choice but to do the same.

While halving the radical nature of the move, some senior European executives point out that this brings the US more closely into line with prices on this side of the Atlantic, where average prices have fallen due to supermarket-led discounting of frontline titles and far heavier campaigning of catalogue titles. Single album CDs in the last quarter of 2005 fell to £9.83 including VAT in the UK, according to Taylor Nelson Sofres.

"In a sense, the US is playing catch-up because historically they have been more static on price and have done much less catalogue activity," says one international major label source. "But they are



Morris: 'we will drive consumers back into stores'

also going one-step ahead by being so bold on new releases."

Universal Music International says it has "no immediate plans" to change its prices internationally, adding, "We are constantly reviewing and changing prices from country to country." Evidence of this emerged last week with confirmation that the major will cut the dealer price of 250 key catalogue

titles by artists such as Jimmy Hendrix, Ronan Keating, Shania Twain and Bob Marley across Europe from October so that they can retail for around €14.99 (or €12.99 before local sales taxes).

Meanwhile, in an unrelated move Universal Music UK director of consumer Mark Crossingham last week announced that the company is to reduce the dealer price

on some video clips-based DVD titles from a current standard level of £15.51 to as low as £6.90.

Last month, EMI in the UK announced it was cutting the dealer prices on its full-price catalogue albums from £9.15 and £8.99 to £7.84. EMI Recorded Music chairman and CEO Tony Wadsworth told his company's London autumn presentation last Tuesday the decision was in response to the industry sometimes focusing too much on best-selling albums "to the detriment of catalogue".

Virgin Entertainment Group CEO Simon Wright welcomes EMI's price reduction in the UK to invigorate back catalogue sales, but believes the Universal move in the States could be a double-edged sword for retailers.

"This move by Universal in the US will be good for discounters, but for specialist retailers, who rely on co-operative marketing, it may not be," he says. "The trouble is the rest of the market will drop its prices following the lower cost price and that is not good for the consumer long-term as it will put even more pressure on the market."

ajax@musicweek.com

Virgin enters download race with pay-as-you-go service

Virgin Megastores is launching an a la carte downloads service powered by O2 and offering single tracks for as little as 60p from this week in what it says is a bid to plug the singles gap.

Featuring more than 200,000 titles from the five majors and a host of indie companies, the service called Virgin Megastores Downloads and available via www.virgin.com/downloads is being launched with exclusive live and previously unreleased content from Avril Lavigne and The Cooper Temple Clause, as well as

a pre-release single from Electric Soft Parade.

Under the service, which works on a credit system, customers can download one track for 99 credits or 99p. Package purchases are also available, costing as little as £1.99 to download and burn two chart singles and up to £2.99 to access 50 tracks, which is the equivalent of 60p a track.

Users can also listen to a 30-second sample of any track for free or stream a whole track for one credit.

Virgin Entertainment Group CEO Simon Wright says the initiative will be promoted in-store – at POS around the singles area – as well as online and via Virginnet's database. He adds that it is aimed squarely at addressing the singles sales crisis.

"We wanted to come up with a market-leading solution, something that would capture people's imagination and something that was typical of the offers we had in store," he says.

"From an industry point of view, we will do what we can with two-

track singles and that will improve the market, but the future is in leading customers to buy singles through downloading."

Wright confirms the specialist is in negotiation with record labels to offer more pre-release content in the future.

Virgin director of business development Ian Heath says the retailer waited until O2 had developed a pay-as-you-go model before launching a download service. "There is no subscription, no tethered downloads tied to subscription, just pay-as-you-go

with better value for customers who pay more up front," he says.

The launch of Virgin Megastores' download initiative came as Sony Corp announced it was launching its own downloads service to rival Apple's iTunes and Microsoft's online offering early next year.

Sony Corporation of America chairman and CEO Howard Stringer revealed plans for the new service, expected to launch in the US and parts of Europe next spring, at a sales conference in Paris.

THE MUSIC WEEK PLAYLIST



KYLIE MINOGUE
Slow
(Parlophone)
This original electro-influenced return looks set to ensure Kylie pulls off the classiest return of the autumn (single, Nov 3)



KEANE
This Is The Last Time (The First)
(Parlophone)
M1V loves deliver another exciting single for France Ponsé before heading off to their new home at Universal (single, Oct 13)



FATMAN SCOOP
Be Faithful (Def Jam)
A favorite in M1V's record box while on AV3 vinyl, this is now poised to go all the way into the charts (single, Oct 20)



TRAVIS
12 Memories (Independent)
First album for a while without Nigel Godrich at the helm sees Travis head a new and more interesting path (album, Oct 13)



POL OROLDI
So Dama Beufil (Defstar)
This highly synched M1V regular continues to grow, and his just been added to Radio One's C4st (single, Sept 29)



THE FEATURES
The Beginning EP (France Panda)
US newcomers continuing to win friends thanks to their well-received UK gig (single, Sept 22)



(ALIA)
Muted (Anticon)
An intriguing album of electronic experiments from the leftfield hip hop table (album, Oct 20)



BLUE SKY BAND
Drifting Free (unsigned)
One of the leading lights of the much-improved ITC unsigned line-up, which kicks off this weekend (demo)



KELIS
Milkshake (Virgin)
Kelis calls on her mates The Neptunes to deliver one of the tastiest tracks of her career to date (single, Oct 13)



BLUE
Guilty (Innocent)
With more than a hint of Take That's Back For Good, this is the perfect set-up single for Blue's imminent third album (single, Oct 20)

MUSIC WEEK'S
ITC UNSIGNED
TIPS

4. Blue Sky Band
5. Grand
Transmitter

1. La Rocca
2. South Movie
Soundtrack
3. Zoe Johnston

Strong night-time line-up including 54 unsigned bands

Organisers have big homes for ITC The City

Events

by James Roberts

The ITC In The City conference opens its doors this weekend for what organisers are predicting will be a turning point in outlook for the event following its dip in delegate registrations last year.

"It's time for the party to get positive about things and we have adapted that tone," says ITC founder Tony Wilson. "The industry has been in the doldrums but I think it has definitely turned the corner and now it's a great time to be optimistic."

Last week saw the addition to the ITC schedule of a keynote speech by EMI Recorded music chairman and CEO Tony Wadsworth. He joins the previously announced list of speakers, which includes EMI Music Publishing's Peter Richard, artist manager McLaren and Modest Management's Richard Griffiths.

In addition to a strong line-up of 54 unsigned bands appearing over three nights (see breakout), a number of fringe events have been added to give delegates one of the strongest ITC night-time schedules in recent years.

On Friday, Wall Of Sound will be throwing a party to celebrate the label's 10th anniversary. Saturday sees club night Return To New York host its first Manchester party featuring Peaches and a DJ set from New Order, while Sunday night has Xfm and X-Ray holding a showcase headlined by Sony



Lacey and Wilson: upbeat mood

Music's The Raveonettes, who return to ITC following their appearance in the unsigned showcase last year.

Local radio station Key 103 will host a stage on Sunday featuring sets from Longview, The Stands, Haven and Unerd, while Manchester label Twisted Nerve presents a concert at the Bridgewater Hall headlined by Badly Drawn Boy.

"It's the most vibrant year I can remember," says ITC director Yvette Lively. "It is a total contrast to last year when nobody had money to be able to leave their offices. There is a feeling of light-back, which means this year is going to be very interesting."

Panelists for the ITC daytime schedule include former Steps vocalist Faye Tozer, who is confirmed for a debate dubbed Independent Women, while the producer panel includes John Lекkie, Flood and Elliot Kennedy. Aim's regular networking opportunity Big Wednesday will hold a special event on Sunday featuring 20

In The City Unsigned

A number of the A&R panelists - who select the 52 unsigned acts appearing during three nights - give their recommendations on which new talent to check out at In The City 2003. Previous acts to secure deals following showcases at ITC have included Goldfish, Muse and The Darkness. Caroline Elacey, BMG Music Publishing "I'm excited and optimistic about the quality of bands this year. I think it's going to be the best year ever. My tips are Cable Car from Warrington and Casio, who have a great song called Heavy Metal Machines which sounds like Queens Of The Stone Age." Mark Beaumont, NME "My tip is Johnny Lives, who are from New York. They sound like The Strokes meets Brooklyn Breeze. I also really like the Wild Eye Entertainment Department (W.E.E.D.) who have an amazing name and also sounded amazing from the CB." Andy Ross, Ross Music

"In terms of what I think labels will be most interested in, I think Rya Thomas and La Rocca will do very well out of it. Also there is already quite a bit of interest in South Movie Soundtrack Strategists." Rich Sutcliffe, X-Ray "My two recommendations are Future Of Junior and Deep, both personal favourites and two bands on the way up."

innovative companies, including mobile music tagging service Shiam.

Following the UK event, In The City will host its first US conference in October. The one-day event, which precedes the city's established CMJ conference, will host a keynote address by Island Def Jam Music Group president Lyor Cooney and DJ sets from James@musicweek.com

Chrysalis creates new synchronisation team

Chrysalis Music has moved to fill the gap left by the departure of its synchronisation head Trace London-Rowell and her deputy Marc Robinson to Universal, and film and TV manager Karina Masters to Stage Three Music, with the creation of a new synchronisation team.

Scott Scott, previously synchronisation manager at the indie publisher, has been elevated to senior licensing manager, while Neil Mulford has joined from ad agency Saatchi's as synchronisation manager with Nick Morgan set to arrive in October from Ri-Call.

Chrysalis managing director Alison Donald underlines the huge importance of synchronisation to the publisher. "As publishers it's absolutely how we sell ourselves and Trace London-Rowell built up an incredible team here and we do have a reputation in this area. It is crucial for us," she says.

Donald notes Scott has been promoted because of "her huge experience having worked under Trace and knowing our catalogue inside out."

"With Neil and Nick they are

the new breed. With all these technological advances I wanted to have the new generation growing up with it."

Morgan, who will be mainly responsible for film and television, is familiar with the Chrysalis catalogue having worked at Ri-Call, which finds repertoire from music companies for advertisers. Meanwhile, Neil Mulford, who will specifically handle advertising, brings a new dimension to Chrysalis having been creative assistant at Saatchi's.

"What interested me about him is he's been working for the creators at Saatchi and that's our Holy Grail," says Donald.

The new team will work with a catalogue from established repertoire by Blondie and David Gray to work by new signings Chumpkin, Fourtet and Kid Symphomy.

Chrysalis Music is currently behind a series of sync deals in TV adverts across Europe, including placing Virgin Records at Pina's eye Bellissimo in an ill-European campaign for new French perfume Amor Amor by Cacharel.

TRAVIS

Independent's Travis return on October 13 with their fourth album 12 Memories, the first since drummer Neil Primrose's serious accident in the summer of 2002, which almost marked the end of the multi-platinum group.

"If Neil hadn't recovered from his accident there wouldn't have been any point in carrying on," says frontman Fran Healy. "Luckily he made a miraculous recovery, but the whole thing set everything in perspective, and the fall out from it really affected the way we approached going ahead with a new album."

"When the band returned to begin writing together for the new album - which has been produced by October 3.

SNAP SHOT



CAST LIST: Management, Cilla Lester and Ian McAndrew. Wildlife, Publisher, SongTV, Radio & TV, The Partnership, Press, Action Brokers, Bob Moon.

MusicWorks in sync focus

MusicWorks is capitalising on the increasing use of music on the internet and in advertising by making music synchronisation one of the key themes of its second convention this autumn.

The Glasgow-based event, which takes place at the Radisson SAS Hotel from October 29 to November 1, has already lined up keynote speakers and panelists to address these issues including KozZA and Grokster chiefs Alan Morris and Wayne Ross.

The conference programme launches on October 30 with Sherman Networks executive vice president Morris delivering a keynote address entitled Power To The People: Give Buyers A Choice. Morris, Ross and a number of other panelists, including

4AD's Andy Heath, will then take part in a discussion about selling music over the internet.

The following day Yello thought, discussion groups will deliver another keynote speech, titled Selective Synchronisation - Music In Advertising, which will form the focus of a day dominated by the subject of music in ads. In addition to the producer's thoughts, discussion groups will debate subjects such as whether advertising agencies can function as music publishers, how music should be used in ads and the elements that make a great advert.

Further synchronisation issues will be addressed by audio director John Bromhall of Bromhall Productions and composers Barton Pheloung and James Han-

nigan, who will take part in a discussion about the creation and application of music in video games. By using the example of the Harry Potter series of movies, they will also compare and contrast how the development of music in the games market compares to its use in the film industry.

"So often music composed for video games has been overlooked when music is discussed by the industry," says Bromhall. "Entertainment is now interactive, bringing fresh challenges and new opportunities for composers and producers."

As well as the main programme of seminars, MusicWorks will feature unsigned showcases from signed and unsigned bands and sets from DJs such as Jon Carter.

AOL pushes broadband with UK Sessions version launch

by Ajax Scott

AOL is underlining it is serious about online music offer by launching a UK version of its successful US Sessions strand and unveiling a series of other initiatives set for rollout before the end of the year.

Sessions kicked off last week with exclusive live studio performances from Elbow and Skin, while slots recorded in London by Starsailor, Siobhan Donaghy, Nickelback and Kings Of Leon are also being lined up for imminent broadcast. Typically featuring about four songs and an interview, the Sessions are initially being made available in streamed form to AOL broadband subscribers before then being offered to AOL's narrowband audience.

The initiatives are part of a strategy of promoting the broadband service which AOL launched in April. AOL Music is one of 24 channels available exclusively to broadband subscribers, and along with games, films and sport forms a cornerstone of the US media giant's strategy to build a UK presence. The company will launch a heavyweight consumer

marketing campaign next month. Currently about 2m UK households are signed up to AOL, narrowband while the music service has 550,000 unique users.

"Music is of prime importance to AOL's strategy right now as it moves to have far more focus on content," says AOL Europe and UK executive director of music Blair Schooff.

Other music services being targeted at UK subscribers include firstlisten and firstview offering previews of new releases and videos, listening parties for fans and Broadband Rocks, which features a complete live concert. The first of these, Seal's recent Royal Opera House gig, will be available from this week.

AOL also plans to launch a UK version of its US Breakers initiative, entitled One To Watch, under which the broadcaster partners with labels to back emerging acts via initiatives such as a presence on homepage welcome screens. Artists who have benefited from this in the US include Avril Lavigne and Vanessa Carlton.

And a UK version of Radio@AOL is also set for launch

next month. This will initially offer broadband subscribers five UK-programmed radio stations - two in partnership with monthly music magazines - in addition to the 140 stations available in the US.

Schoff says that AOL plans to offer a paid music download service by the middle of next year. "We're currently talking to all the majors about licensing agreements for Europe and we're also talking to technology service providers. Our mantra is discover, experience and own music" and the 'owning' side is the one area we really have to work on at the moment," he says.

Last Week AOL Music was also confirmed as the official online partner for the Mobo Awards. Under the deal the broadcaster will make the whole TV show available to its subscribers three days before it is broadcast on terrestrial television.

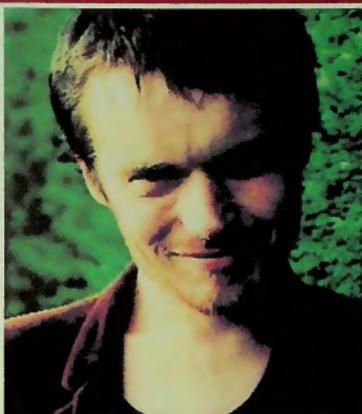
"We will be getting ourselves involved with a range of high-profile music ventures, whether festivals or award shows," says Schoff.

ajax@musicweek.com

BPI AWARDS
Electric Six - Fine
DJL (gold)
Big Brozz - Au
Flow (Sony)
platinum
The Darkness -
Permission To Land
Mist

Destiny@Atlantic
(platinum)
Good Charlotte -
The Young & The
Hopeless (Epic)
(platinum)
Red Hot Chili
Peppers - By The
Way

(Warner Bros)
(platinum)



UK and Irish artists have clinched three places as finalists on the US's **Sirius Satellite Music Prize**, with nominations for Damien Rice's *O*, The Streets' Original Fistic Mystical and Floetry's Floetic among the final 10. The other finalists, announced last Tuesday, are: Yeah Yeah Yeahs' *Fever To Tell*; Interpol's *Turn On The Bright Lights*; Cat Power's *You Are Free*; Bright Eyes' *Liver*; Black Keys' *Thickfreakness*;

Cody Chesnut's *Headphone Masterpiece*; and Sigur Ros's *Ó*. The annual award, which is in its third year and has been compared to the UK's Mercury Music Prize, culminates in a concert at LA's Wilton Theatre on October 5 where the winner is awarded a \$5,000 cash prize from Sirius Satellite Group. Damien Rice (pictured) and Floetry have been confirmed to perform on the night.



EMI confirms details of singles initiative

EMI's new singles strategy hits stores today (Monday) with two-track, £1.99 singles going on sale. **By Rich Rich Project**

The appearance of Rich's Dance With You and Skin's Faithfulness in the new format will be followed next week by £1.99 singles from Jamelia and Placebo with EMI Recorded Music commercial director, sales, Mike McMahon promising two or three such releases every week from now on.

The launch of the initiative to try to aid the rapidly-declining singles market comes after EMI Recorded Music chairman/CEO Tony Wadsworth turned on his heels for failing to follow his company's own singles policy with action of their own.

He underlined his concern at EMI's autumn presentation last Tuesday that the industry as a whole was not addressing the troubled singles market urgently enough. Quarter two BPI figures show singles shipments fell 40.6% in units 44.0% in value.

"If that isn't signalling time for a change then I don't know what it is. And yet I still think some of our competitors are waiting for us to

fall on our face with our initiative on singles," he told the event of retailers, EMI staff and others at London's Piccadilly Theatre.

"It's simple. There is a problem with the singles market - a market that we feel is valuable in the overall dynamics of the UK industry - promoting store traffic and giving kids a cheap point of entry into music buying."

Wadsworth added that research commissioned by EMI revealed consumers thought current singles prices were "too expensive and confusing" and there was a perception the gap between radio and TV play and commercial release was too wide.

The study found some wanted just two tracks, while others were willing to pay more for additional material such as videos. "There's still a healthy interest in singles, making us feel that the patient isn't dead but simply in trauma. Our aim is to try to get some logic into pricing," he said.

Wadsworth told the conference the industry needed to look at all aspects of singles sales, including content, packaging, labelling and distribution methods.

◆ The record cover is important because it broadens people's awareness - Viewpoint, p16

Both concerned parties will still need to do the number crunching and are happy to extend period of exclusivity

Merger talks at BMG and Warner still alive

Merger

by Robert Ashton

Bertelsmann picked an unfortunate time - last week - to deliver a depressed set of first-half figures as its music division and Warner Music Group opted to extend their period of exclusive negotiations over their proposed merger.

A source close to the company says that, although there was never a "hard and fast" time frame, it had previously been agreed that the first exclusivity period preventing either party from talking with third parties would lapse at the end of the summer holidays. "As long as the talks are continuing it is the intention that there should be an exclusivity period," he adds.

It is understood that difficulties remain in reaching agreement on

the valuations of both companies. Their historical numbers have been complicated by Warner's disposal of its manufacturing business, BMG's acquisition of Zomba and the fact that the music publishing side of the business is not included in the merger negotiations. "We are having to create numbers from scratch," says the source, adding that Warner would have been closely examining BMG's performance in the first half of the year, which was only announced last Wednesday.

This showed BMG's business was considerably affected by the decline in the global music market with revenues down to €1.1bn for the six months to June 30 2003 compared to €1.2bn for the same period in 2002. More disappointingly, operating EBITA was €317m in the red compared to the €45m

loss last year, despite the contribution of the Zomba business for the first time. The integration of Zomba, a broader restructuring of the music division in the first half of the year, and disappointing sales of albums by artists including Whitney Houston, TLC and Tomi Braxton prompted a one-off write-down of €35m.

A Bertelsmann spokesman blames the diminishing revenues and profits on a number of factors including the weakness of the dollar, the poor performance of the broader US music business and the slippage into the second half of five or six big records. These include albums by Dido, The Strokes, R. Kelly, Rod Stewart, Britney Spears and Westlife.

Meanwhile, the future of Universal Music Group within Vivendi Universal was brought into



R. Kelly: key release for the fourth quarter

sharp relief last week following the deal between VU and NBC, the broadcasting arm of General Electric, to create a new \$13bn turnover media group.

VU chairman and CEO Jean-Rene Fourtou says, "We have developed a plan to create an exceptional media company, which would rank among the most profitable in the US."

However, the deal marks the ends of VU's ambitions of creating a French entertainment conglomerate to rival those in Hollywood.

VU bosses continue to insist that UMG, which was removed from the bidding process earlier in the summer, is not for sale while they believe the music market is depressed. Moreover, many analysts and observers question whether there remain any serious buyers. A spokesman for VU adds, "It [UMG] is not for sale. I can say that loud and clear in two or three weeks and in six months' time. UMG is very profitable and the biggest in the world." robert@musicweek.com

SNAP SHOT

MICHELLE LAWSON

The first taster of material from Mercury-signed singer Michelle Lawson was offered last Thursday at a media showcase at London's DC Club.

Lawson's debut single I Just Wanna Say is due out on October 13 and the song - which has previously featured on the MW Playlist - is already being tipped as a big breakthrough hit.

"We wanted to sign someone who had a truly unique and amazing voice, somebody like a modern-day Aretha Franklin or Dusty Springfield," says Mercury A&R manager Chris Parles.

Lawson is among a new crop of British singers (which also includes fellow Universal signing Amy Winehouse) who are poised to make strong starts in the

coming months with soul-influenced debuts with mainstream potential.

"The only way for us to compete with the US is to avoid mimicking their sound and start concentrating on including influences from our own culture," adds Parles.

Prior to signing to Mercury, Lawson, whose debut album is due before the end of 2003, won Trevor Nelson's urban music award following a UK-wide talent search.

Producers on her album include Zero 7 and J. Walk, who created the original Feds - Payne-sampling Lawson to I Just Wanna Say. Backing also played a well-received set last Wednesday at Universal Music's autumn sales conference at London's Shaw Theatre (see p9).



CAST LIST: Management: Ian Legal; A&R: Chris Parles, Mercury; Radio: TV; Rob Pascoe, Mark Rankin, Mercury; Press: Fi Lyburn, Mercury.

Channelfly offers network support

Channelfly plc, the group which runs *The Fly* magazine, the Barfly venues and SBN radio station, is signalling its commitment to cross-promoting bands across its networks starting with BMG's Electric Soft Parade (ESP) this month.

The company, which was acquired by Stonemorrow Media Ltd following the successful completion of a recommended offer launched in April this year, is giving the band coverage across its print media, broadcast and live divisions.

ESP feature on the cover of this month's free *The Fly* magazine, which is distributed via 165 HMV stores, 197 venues and 115 independent record stores, while the band are playing a five-date tour across Channelfly's venues.

Meanwhile, ESP's single Things I've Done Before - released next Monday - is included on SBN's recommended playlist, which is suggested to the 52 stations reporting information to compile the SBN chart.

Fly Enterprises managing director Jason Bick says, "The have always been in next package but for a band such as Electric Soft Parade, who we have always sup-



Electric Soft Parade: cross-promotion

ported, we have been able to bring all those strands together."

ESP's tour kicks off tomorrow (Tuesday) with an acoustic gig at The Enterprise before taking in Barfly venues in Cardiff, York and Glasgow, ending in Liverpool on September 16.

SBN is due to record a live session with Electric Soft Parade today (Monday), to be broadcast later this month.

The Fly magazine and Barfly clubs are part of the Channelfly plc group of companies, while SBN is part of Campus Media plc, of which Channelfly is the largest minority shareholder.

"We can say to marketing people up front of release - if we like a band these are all the ways we can support them. If I was a punter I would want to know all the elements about them," adds Bick.

UNIVERSAL KEY ALBUM RELEASES
September 8: The Kuffler (Mercury)
September 22: Nickelback (Rockavision), Limp Bizkit (World Circuit)
October 6: S Club 8 (Polygram)
October 13: Sheryl Crow Hits (Polygram)
October 20: Amy Winehouse (Island)

Jamie Cullum (Universal Classic & Jazz), Trent Pavarotti (Mercury)
October 27: Sophie Ellis Bextor (Polygram), Sugababes (Island), Beautiful South

(Mercury)
November: Bon Jovi Hits (Mercury), Pavarotti (Decca), Enrique Iglesias (Polygram), Anissa Dorelli (Pinnacle), Gabrielle (GST), Love Actually (BST)

(Island), Ronan Keating (Polygram), Busted (Island), Nelly Furtado (Polygram)

EMI KEY ALBUM RELEASES
September 15: Human League hits (Virgin); Starburst (Mercury)
September 22: Chemical Brothers hits (Virgin), Stacie

Orico (Virgin)
September 29: Jovinka (Parlophone), Robbie Williams live (EMI)
October 20: Van Morrison (Blue)
November 2: Nore (Parlophone)
October 27: UB40

(Dop International), November 8: Blue (Linn), Peter Gabriel hits (Virgin), Richard D. James (Virgin), Atomic Kitten (Linn), Pet Shop Boys

(Parlophone)
November 17: Kylie Minogue (Parlophone), Cliff Richard (EMI), Robbie Williams new album (Parlophone)

Delegates hear CEO's renewed commitment to investing in new bands and artists

Record labels back long-term message

Conference

by Joanna Jones

Universal Music UK chairman and CEO Lucian Grainge's message of short-term needs versus long-term gains came across loud and clear at the company's autumn conference at the Shaw Theatre, London last Wednesday. The message was underpinned by a mantra of long-term artist development.

Underlining a string of artist signings in the past two years, Grainge told assembled company staff, retailers and media, "I hope that reiterates our commitment and investment in new artists and highlights how effective we have been in a short space of time as we have re-engaged the focus of the labels within the group."

Grainge reserved particular praise for Universal Classics & Jazz, the division which has signed Jamie Cullum and New Zealand soprano Hayley Westenra, and New albums from Pavarotti and Andrew Bocelli also lined up, he described it as becoming "more like Universal UK's fourth label".

The division's forthcoming The

Parkinson Collection, a collection of popular jazz classics culled from Michael Parkinson's radio shows, was introduced by the broadcaster himself, who went on to introduce Cullum, whom he launched on his television show.

Twenty-three year-old Cullum, whose Twentysomething album is due in mid-October, proved one of the highlights of a hot night of live performances, which included Amy Studt, Amy Winehouse, Chikini, Elvis Costello, Hayley Westenra, Razorlight, Ronan Keating, Marti Pellow, Snow Patrol, Sugababes and Sharian Spitem.

But if the company, which has struck deals with reality TV shows Popstars and Fame Academy – a single and album from the latter series are due before Christmas – appeared to be moving away from the quick-to-go pop formula, Grainge was quick to highlight that Universal could cover both bases.

Grainge added, "To think this time last year we had Busted, Daniel Bedingfield and Sugababes on this stage shows we have a good providence and some of the artists we have seen today will achieve the



Cullum: playing live at conference

same levels of success."

Island managing director Nick Gatfield reinforced the domestic talent message telling delegates the label was striving to become "the leading source of domestic repertoire". With singles and albums from Amy Winehouse, Busted, Gabrielle, Mark Owen, Sugababes, and a U2 live DVD on the blocks this autumn – all expected to deliver platinum-plus sales by year end – Gatfield also highlighted new signings Bell X1, Chikinki, Keane, Kid Symphomy and Span.

Alongside U2's DVD, other releases on the format were unveiled from frontline acts as well as catalogue sets including

Abba Gold, Bob Marley's Legend, Nirvana and No Doubt. Meanwhile, MTV unveiled a dazzling number of autumn titles, priming collections by acts including Lionel Richie and Rod Stewart and The Faces alongside the likes of Capital Gold Motown Classics and, targeting the six-to-10-year-old audience, Hits For Kids.

Mercury's "Re-located" presentation laid down the intent of its "re-invigorated" Fontana, Vertigo and Def Jam labels as co-managing director Greg Castelli highlighted the signing of 10 new acts following the re-enforcement of its A&R strategy.

A new album and two singles are coming before Christmas from Texas alongside ongoing plans to maximise sales of current key albums including Shania Twain's Up.

Mercury also plans a Bon Jovi unplugged greatest hits and a new Beautiful Soul set entitled Gaze, while also signing singles from newcomers Fatman Scoop, Michelle Lawson and Razorlight alongside The Rapture's album out this month.

Meanwhile, Roadrunner's

Nickelback prepare to follow Side Up with new album The Long Road, preceded by single Someday.

Polydor's presentation, punctuated by performances from Sophie Ellis Bextor and Ronan Keating, saw the company priming new album releases from both key acts in October and December respectively, an album and single from ex-S Clubber Rachel Stevens and from younger patriots – newly re-named S Club 8 – in the form of album Sunday and a single of the same name.

Key priorities centred on the power quintet of Nelly Furtado's new studio set, new material from Enrique Iglesias, Sheryl Crow's greatest hits, a new Limp Bizkit set and Sting's Sacred Love album later this month.

Key artist management director David Joseph, who also highlighted newcomers Snow Patrol and Eminem cover Obie Trice, is targeting double platinum by year-end for Amy Studt's False Smiles, with a fourth single still to come from the album.

joanna@musicweek.com

Major aims to take advantage of the expanding DVD market with high-profile releases

EMI pins hopes on biggest titles

Conference

by Paul Williams

It is no accident that EMI has lined up a string of high-profile DVD titles alongside its more important album priorities for the all-important fourth quarter.

Heavyweight music DVDs from the likes of Coldplay, John Lennon, Queen and Robbie Williams are the pride of place among the major autumn offerings, reflecting chairman/CEO Tony Woodworth's bid to capitalise fully on the rapidly-growing DVD market.

As he observed at his company's autumn presentation at London's Research Theatre last Tuesday, overall DVD sales in the year to date are up about 50% on last year, which itself managed to double 2001's numbers. However, he said he was "staggered" EMI's competitors were not "giving this format the same focus".

"Our industry still doesn't seem to have worked out how to increase the share of music DVD from only around 3% of total DVD sales," said Woodworth.

A Robbie Williams knee-wrapping package due for release on November 17 heads EMI's DVD autumn

schedule and will be preceded by a live audio album released on September 29. EMI managing director Terry Felgate told the conference the new would be a firm promotion for the artist's current studio album Ecopagology with a fourth single, Sexed Up, out on November 3.

The Williams pattern of accompanying DVD and audio releases will be matched by parallel format releases from acts including the Chemical Brothers (Singles 93-03), Human League (The Very Best Of) and Pet Shop Boys (Pop Art The Best Of). Other key DVD releases include titles by Coldplay (Live 2003), John Lennon (Lennon: The Complete Film and Queen (Greatest Video Hits 2).

On the audio side, EMI looks poised to continue as the leading provider of UK-originated music with new studio albums from Atomic Kitten, Blue, Kylie Minogue and Stacie. Universal's Company Commander catalogue sales Mike McMahon noted at the conference that EMI last year was responsible for an unrivalled 33.5% of all UK-originated album sales, a figure he said that was more than that of BMG, Sony and Warner combined.

Many of those sales came from the major's Parlophone operation



Williams: key live DVD release

whose autumn priorities this year include a new Kylie Minogue studio album. The as-yet-untitled set, due for release on November 17, will be previewed by new single Slow out two weeks earlier.

Parlophone will also finally be issuing, in conjunction with Apple, the pre-Phil Spector version of The Beatles' Let It Be album plus Van Morrison's Blue Note debut, What's Wrong With This Picture (October 20) and a second Jamelia album. There will also be further promotion on already-issued albums by Athlete, Blur, Jane's Addiction and Radiohead.

The EMI side of Capitol UK is dominated by Robbie Williams, although the importance of Starburst's second album Silence In Easy was underlined by her band performing at the conference. Iron

Maiden, yesterday (Sunday) challenging for a Top Five single entry with Rainmaker, are back in stores today (Monday) with new studio album Dance Of Death. EMI's other priorities include the debut Capitol album from Shelby Lynne (Identity Crisis, out October 13).

Meanwhile, Positiva is following up Room 55 chart-topping Make Love with the single Music 8 U (out October 27). The dance label's other big hopes rest with Paul Van Dyk, whose Vega 4 collaboration Time Of Our Lives (out October 6) will be followed on October 20 by the album Reflections.

More than 18 months after Paul Conroy entered Virgin Records, the operation is now steaming ahead with The Thrills' platinum success leading into an autumn line-up that includes a first Chemical Brothers best of (out September 23), a new Kelis album (October 23) and further promotion on albums by Black Rebel Motorcycle Club, Richard X, Turin Brakes and The Thrills themselves.

Virgin is hugely optimistic about US signing Stacie Orrico after her single Stuck last month topped the Top 10. As a result, her self-titled first album has been brought forward to September 22.

Last Christmas only Robbie Williams' Escapology outsold Blue's One Love album and the Innocent signings are set to ensure among the biggest sellers again this fourth quarter. Innocent managing director Hugh Goldsmith believes the band have a set of songs on the as-yet-untitled third album (out November 3) that will further cross them over to the wider market.

Innocent's other big act, Atomic Kitten, return with a new album on November 10, whose planned singles include a cover of Kool & The Gang's Ladies Night.

Innocent's autumn activity is completed by two development acts, Javine, whose second single is out on November 3 – and Scottish guitar band Speedway, who follow recent Top 10 single Genie In A Bottle with a second single and first album in November.

Meanwhile, EMI's catalogue management activities is billing its autumn line-up as its strongest yet with new best of including Dexys Midnight Runners, Peter Gabriel and Human League, new studio albums from Michael Ball, Sarah Brightman and UB40, and hits Black & Clifford Richards. paulw@musicweek.com

With the industry focused on the growth potential of music DVD, now is the ideal time for a conference examining the format

Event assembles key DVD experts

As industry minds have focused firmly on the fourth-quarter sales goldrush in recent weeks there has been one theme that it has been hard to avoid: music DVD.

It was certainly on the agenda when Woolworths and sister retail operation MFC gathered their suppliers together last month to present their revamp plans; among the initiatives unveiled was a commitment to displaying the top 20 music DVD chart in 660 Woolworths outlets around the country.

And the format also got significant profile at the two sales conferences hosted by Universal and EMI last week (see p7). At Universal, director of consumer Mark Crossingham outlined how much progress had been made during the

Music is the genre that has most potential, and I think that more communication can only help

Stefan Demetriou, EMI

past 12 months in increasing the profile of music DVD at retail. Meanwhile, EMI UK chairman Tony Wadsworth expressed amazement that his competitors weren't giving the format the same focus as his company.

With all this activity going on, it is perfect timing for *Music Week* to launch the first two-day conference in the UK devoted to music DVD at the British Museum on October 7-8. During the past three years the DVD Europe event has largely focused on the technical aspects of a new format. This year, however, the event - organised with sister magazine *One To One* - will firmly focus on its music applications.

"Last year, the music part of the conference was the most talked-about, so I'm pleased that



DVD top sellers (clockwise): Led Zeppelin (Jimmy Page, pictured), Queen

this year it's all about music, and especially all the different viewpoints that are going to be represented. Music is the genre that has most potential, and I think more communication can only help," says Stefan Demetriou, DVD and new formats manager at EMI.

The event, sponsored by Macrovision, GA Amaray, Red Tag and Pozzoli, has been created to offer a comprehensive overview for newcomers to the format, as well as new insights for those already active in music DVD via a combination of speaker presentations, panel discussions and click-and-tell demonstrations of some of the biggest releases around. Among the highlights here will be a detailed run-through of the story behind the biggest-selling music DVD

Day 1

8.30 Registration

9.30 Keynote

10.00 - 11.00 **Session 1:**
Market Overview

11.00 - 11.30 Morning Coffee

11.30 - 12.30 **Session 2:**
Multichannel Music - who cares? The 5.1 debate: do we need it? Who needs the extra sound quality of 'super-fl' DVD music beyond Dolby Digital?

12.30 - 2.00 Lunch

Sponsored by Pioneer

2.00 - 3.00 **Session 3:**
Balancing the Budget

What are the range of costs in producing different types of music DVDs? A panel of producers and authoring experts will examine what bang you can get for your buck when reupgrading old catalogue, creating 5.1 for new releases or future-proofing new stereo CD releases.

3.00 - 3.30 Afternoon Tea

3.30 - 4.45 **Session 4:**
Creating Content that Counts

The mind's the limit: a panel of artists, producers and content owners will discuss their personal experiences of creating some of the best music DVDs so far released.

4.45 - 5.30 **Session 5:**
Case Study

The creators behind a high profile back catalogue-based project will walk the audience through how they created a compelling viewer experience.

18.00 Party

The DVD Europe party sponsored by Macrovision will begin at 6.00pm.

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Old guard top chart but pop sales gather pace

If the Top 20 of the year-to-date music DVD chart looks a little bit like a roll-call of the old guard, there are enough young blades lurking a short way below to illustrate the fact that a shift is taking place in the DVD market.

Garth Gates, Blu, Will Young and S Club already dominate the VHS chart, but their share of the DVD format is building.

Universal's recent S Club Greatest Hits, for instance, has recorded the majority of its sales on DVD, which tells an important story about the ever-widening catchment area of DVD itself.

But for the immediate future, catalogue is king in the world of DVD, and even as Led Zeppelin, Queen and The Beatles sweep all before them once again, the true strength of the DVD market is in the names and releases which are absent from this year's chart.

Of the artists in last week's albums chart Top 10, nine of them – The Darkness, Eva Cassidy, BRMC, Bustled, Sean Paul, Daniel Bedingfield, Mary J Blige, Kings Of Leon and Delia Goodrem – have nothing available on DVD. Mind you, the 10th, Robbie

Top 20 music DVDs 2003 to date

Artist Title	Label Catalogue No (Distributor)
1 LED ZEPPELIN Led Zeppelin	Warner Music Vision 349070182 (TMO)
2 QUEEN Live At Wembley Stadium	Parlophone 49294719 (BMG)
3 BEATLES The Beatles Anthology – Box Set	Apple 49296199 (EMI)
4 PAUL MCCARTNEY Back In The U.S. – Concert Film	Capitol 47799109 (EMI)
5 VARIOUS The Last Waltz	MGM 17337100 (DeLuxe)
6 IRON MAIDEN Visions Of The Beast	EMI 49040239 (EMI)
7 ROBBIE WILLIAMS The Robbie Williams Show	EMI 49020299 (EMI)
8 GARETH GATES FEAT. THE KUMARS Spirit In The Sky	S 82876503499 (BMG)
9 QUEEN Greatest Video Hits – 1	Parlophone 49294149 (EMI)
10 LED ZEPPELIN The Song Remains The Same	Warner Home Video 49023349 (TMO)
11 DAVID BOWIE Best Of Bowie	EMI 49020299 (EMI)
12 ZWAN Mary Star Of The Sea	Reprise 9362844252 (TMO)
13 U2 Rattle And Hum	Paramount Home Ent 9361822 (DeLuxe)
14 U2 The Best Of – 1990-2000	Island 835109 (Universal)
15 50 CENT The New Breed	Polydor 4906780 (Universal)
16 AREA The Definitive Collection	Polydor 0446159 (Universal)
17 ROBBIE WILLIAMS Live At The Albert	Chrysalis 49066599 (BMG)
18 SNOOP DOGG Invasi0n Style 2	Reprise 49020299 (EMI)
19 GARETH GATES Live	Warner Music Vision 5064648122 (TMO)
20 KYLIE Minogue Kylie Fever 2002	Parlophone 49018109 (EMI)

SOURCE: THE CATALOGUE ON SQUARE COMPACTS. DOWNS OVERS 1500 SALES 11000000 WEEKS

Williams, has seven official DVDs to his name, including the top-selling UK music DVD so far. – Some of the greatest acts of the rock & roll era – Pink Floyd,

Bob Dylan and the Rolling Stones among them – are barely represented on DVD at all. It is fair to say that the format's best years lie ahead.



Led Zeppelin DVD: landmark release

worldwide to date – Led Zeppelin – by its producer, Dick Carruthers of M Productions.

Key panels on Day One will examine the content creation process for different sorts of titles from the viewpoint of leading creatives. Among those confirmed to attend are figures from the creative community as well as independent and major-label content owners. Day Two will kick off with a crystal ball keynote, followed by a panel on selling and marketing music DVDs featuring leading retailers and label specialists, while other sessions will tackle chart rules and how to exploit creative packaging.

For further information contact: James Smith, tel: 020 7921 8308, e-mail: jsmith@empinformatio.com.

Day 2

8.30 Registration

9.30 – 10.00 Crystal Ball Keynote

10.00 – 11.00 Session 1:
From the Shop Floor

11.00 – 11.30 Morning Coffee

11.30 – 12.30 Session 2:
Breaking the rules

12.30 – 1.00 Session 3:
Copy Protection

1.00 – 2.00 Lunch

2.00 – 3.30 Session 3:
How Creative is your Packaging?

3.30 – 4.00 Afternoon Tea

4.00 – 4.45 Session 5:
Case Study 2

4.45 – 5.00 Conference sum up & Close

DVD Europe 2003

Music DVD is the hot product this Christmas – but how do we ensure that it remains so next Christmas, not to mention five years down the line. A futuristic view of music on disc.

Leading retailers and marketers will discuss how marketing, promotion and in-store positioning can maximise music DVD sales.

Are the current chart rules sufficient to stimulate and police the music DVD market? Is it time for a radical overhaul?

Copy protection: what tools are in place to protect content and what does it all cost?

Sponsored by Pioneer

A panel discussion exploring how packaging can add value, distinguish DVDs from audio releases and make DVD an irresistible consumer proposition.

The artist, producer and engineer behind a high profile newly originated project will walk the audience through how they created a compelling viewer experience.

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:THE ISSUES

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

:THE PARTICIPANTS

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

:THE CONVENTION

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

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

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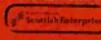
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"Added-value content" is the buzz word for reissues and compilations, as labels seek to offer irresistible packages for the busy fourth quarter. Adam Webb looks at what is on offer

Things that make you go mmm...

The big catalogue releases are already lining up for quarter four. Led by best ofs from REM, The Chemical Brothers, Suede, Beth Orton and Elvis (the latter a follow-up to last year's *Elvis 30 #1 Hits*, entitled *Elvis 2nd To None*), Christmas is hardly looking short on quality purchases.

And, beneath these frontline titles, anticipation is mirrored by a mouth-watering selection of reissues, compilations and expanded editions.

Indeed, from full price to budget, if one factor is prevalent this year it is the consistent care and attention being lavished on catalogue product.

We've had to up the ante on everything: quality of artist, packaging and also planning.

Phil Savill, Sony

Bonus material, extensive sleeve notes, innovative packaging and the roll-out of DVD and SACD formats are all now the norm rather than the exception. In terms of both content and presentation, catalogue is consistently putting new releases in the shade.

"Catalogue reissues once meant 'chuck 'em out the door'," says Erik James, who, as head of catalogue at Warner Special Markets, is looking forward to imminent expanded reissues from the likes of Fleetwood Mac, Television and Echo & The Bunnymen. "It doesn't mean that anymore."

What it means now is that you're reissuing things that are seen to be classics, that have perhaps been overlooked and therefore need to be treated with respect."

Such concern for value is obvious with just a quick glance across the schedules, from the imminent release of 15 Bob Dylan SACDs (Columbia/Legacy); the five-CD thematic *Five Easy Pieces* Scott Walker box (UMS/Mercury); the three-CD-plus-DVD *Walking Heads* anthology *More Than Meets The Eye* (EMI); the expanded reissues of the entire Eurythmics back catalogue (BMG); the expanded edition of Fleetwood Mac's *Rumours* (Rhino/WSM); or the commemorative 30-year anniversary box *Wigan Casino Soul Club* (Sanctuary) complete with pop-up miniature of the venue. Innovation, value and quality are ubiquitous.

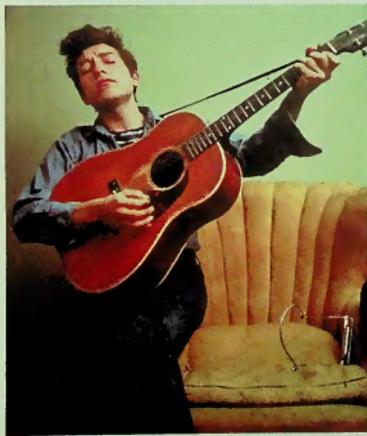
"We've realised that we've had to up the ante on everything, really: quality of artist, packaging and planning," says Sony head of catalogue Phil Savill. On September 22 Savill will oversee the company's entry into the deluxe market with vastly extended editions of The Byrds' *Sweetheart Of The Rodeo* and Jeff Buckley's *Live At Sin-E*. Replicating the critically-lauded formula of Universal's *Deluxe Editions*, the Byrds' pioneering country rock album will feature a second disc of unreleased material, including tracks from the international *Submarine Band*. Buckley's four-track debut will be extended by more than two hours to include covers of Dylan, Led Zeppelin and Nina Simone. And in a different musical vein, Universal releases a *Deluxe Edition* of Erik B & Rakim's *Paid In Full* on October 13.

Even at budget level, value-added content has become vital, says Danny Keepe, sales and marketing Director at Demon Music Group. In addition to two-CD sets of Gary Numan and The Stranglers on their Music Club imprint, MCI will release a 20-track compilation from Space on September 22, including tracks from an unreleased third album, at a £9.65 dealer price. "What we're trying to do as often as possible now is to offer value-added product at a budget price point," he says. "We're now producing a lot more two-disc albums. Price is king at this price point, but if the quality of your repertoire and your price is similar between you and your competition you've got to have that USP; that point of difference that means the customer is going to take your title."

Nor are the majors oblivious to the need to retool their products for a sharper commercial edge. For its forthcoming *Deluxe Sound + Vision* series Universal Music International has even broken with music industry tradition and actually asked fans what they might like to buy, using focus groups in the UK, France and Germany. The results, on the shelves from October 20, are super-charged versions of previous releases such as ABBA *Gold*, Bob Marley's *Legend*, Jimi Hendrix's *Blue Wild Angel - Live At The Isle Of Wight*, plus new collections such as Mötley Crüe's *Loud As Fuck* and INXS' *The Years*, each of which consists of two CDs and a DVD of promo/live material, retailing at around £25.

"Rather than making assumptions about product development based on previous successes, our research has given us an excellent understanding of what does and doesn't appeal to music fans," says Julian Huntly, UMI VP, catalogue marketing. The sets have been designed specifically with the Christmas gift market in mind, he adds, and will be withdrawn from sale immediately after Christmas, by which time UMI hopes to have racked up 1m sales across Europe.

Such initiatives highlight the importance of both value-for-money and presentation. "Packaging is hugely important," says EMI product manager Nigel Reeve, who has an expanded four-CD David Bowie *Sound + Vision* box due in



Dylan: 15 albums due for re-release on SACD for lovers of 5.1 surround sound



Best ofs: Human League (top) and Dexy's Midnight Runners





Presley: Elvis 2nd To None best of aiming to repeat the success of last year's Elvis 30 #1 Hits collection

November. "We could have put out what was previously available, but we felt we ought to offer more than that and so we've gone for more music and also the packaging will be more elaborate than it was before. In the same way, the Duran Duran DVD [Greatest - due on October 27] is very simple packaging, but very elaborate at the same time - it uses a lot of textures and spot printing and things like that."

Sonically enhanced product is another feature of the pre-Christmas schedules. Following the success of Universal/Decca's Rolling Stones catalogue campaign of 2002 come the 15 Dylan SACDs (all through Columbia/Legacy) on September 15. These include six in 5.1 multi-channel - Another Side Of Bob Dylan, Bringing It All Back Home, Blonde On Blonde, Blood On The Tracks, Slow Train Coming and Love and Theft - and as such represent the label's first foray into the hybrid market.

"Whether the public are picking up on the SACD element, I'm not too sure yet," says Phil Savill. "But when you hear the Dylan discs, because they're hybrid and they're compatible with most CD players, the sound quality is just superb. It does take that remastering to a different level for one of our longest-serving artists with one of our richest catalogues that people have been crying out to be remastered since the early days of CD."

The Bootleg Series Vol. 6: Live 1964, The Philharmonic Hall Concert will also be eagerly anticipated - consisting of a double CD package, it records Dylan's penultimate concert before going electric.

Other SACD releases include T-Rex's Electric Warrior (Universal, September 29) remixed by Tony Visconti; a 30th anniversary edition of Elton John's Goodbye Yellow Brick Road (Mercury); Sam Cooke's At The Copa, Ain't That Good News, Keep Movin' On and Tribute To The Lady (Universal/ABKCO, October 13); Talk Talk's Spirit Of Eden and Colour Of Spring (EMI, September 29); David Bowie's Scary Monsters and Let's Dance, plus a hybrid version of Ziggy Stardust (EMI, September 29); and Simple Minds' New Gold Dream and Once Upon A Time (Virgin, October 13).

Significant CD-DVD sets include the afore-

We could have put out what was previously available, but we felt we offer more than that.

Nigel Reeve, EMI

mentioned Talking Heads anthology with an extended version of Storytelling Giant (EMI); Teenage Kicks: The Best Of The Undertones (Sanctuary, September 1) which also previews Vinny Cunningham's acclaimed documentary of the band, to be released on DVD early in 2004; and a digipack series from Sony/Columbia, which pairs various artist albums with a companion DVD.

Also worthy of specific mention are the Director's Series of DVDs from EMI on October 27. These focus on work of cult video directors Spike Jonze, Chris Cunningham and Michel Gondry. The Jonze package alone includes a 52-page booklet complete with the director's artwork, rare early shots, a making-of the Pharcyde's Drop and audio-commentary from The Beastie Boys.

Certainly there is a significant proportion of catalogue tapping into the current thirst for intelligent, detailed musical revision. Magazines such as *Mojo* and *Uncut* have, if not reinvented the way we reassess musical history, then at least reinvigorated it - a fact borne out by recent ABC figures in excess of 100,000 per month. Whether it be a Peter Guralnick essay on Sam Cooke SACD, an Angus Batey liner note on BMG's Run DMC reissues, forthcoming Ace album Phil's Spectre (featuring artists influenced by, or essential to, the Wall Of Sound), Demon's Elvis Costello singles boxsets, Universal's October reissues of original UK whimsical psych-merchants Nirvana, or Television's Marquee Moon complete with original the *Mojo* Demographic" head on.

For Erik James, the growth of quality monthly music titles has directly impacted the catalogue market. "We still talk about our *Mojo* reader," he says, "but don't forget that *Uncut* is now recording almost the same ABC as *Mojo*, and although there's some overlap, to a large degree it's a different audience. Then you've got *Word* coming up on the outside and they're clocking up 30,000 sales. If you actually add these together that's probably something like 150,000 people per month reading about music. When they read about it, I want them to read Sylvie Simmons or Paul Lester saying this



New products on the racks: Beth Orton (top), REM

is a beautifully done package, not only sonically, but from every point of view. That you are getting maximum value for your money."

Sony has taken this reciprocal relationship to its logical conclusion by launching a series of introductory compilations titled "Mojo Presents..." Kicking off with The Byrds, Leonard Cohen and Mott The Hoople, this reinvention of a traditional format will see all tracklistings, artwork, sleeve notes and discographies provided by *Mojo* writers. In November, Sony will also be heavily promoting a 20-track compilation based on the contents of Nick Hornby's 31 Songs. Released the same day as the paperback, A Selection Of Music From 31 Songs will be available both as a standard and shrinkwrapped with the book.

BMG's repackage of the entire Eurythmics catalogue, from 1981's In The Garden to 1999's Peace, is indicative of the other area of catalogue receiving significant attention. With the NYC punk-funk scene and Richard X pushing the Eighties back into vogue, critics are seemingly casting a revisionist eye over the era. But this is no mere nostalgia trip. The Eurythmics releases, for instance, are as meticulous and aesthetically pleasing as anything released in quarter four - combining extra and unreleased material, with Phil Savelidge's sleeve notes and fanzine excerpts in deluxe digipacks.

Virgin's The Best Of The Human League (September 15) also taps into this reappraisal of the era with the inclusion of a whole side of remixes from the likes of Majik J, Riton and Fluke in its two-CD set. The album will be accompanied by a DVD and include details of how to download official ringtones.

Other significant releases from the era include Let's Make This Precious: The Best Of Dexty's Midnight Runners (EMI, September 22) and a Simple Minds box set (Virgin, the) - both coinciding with comeback tours. With big reissue campaigns for Japan/David Sylvian and Culture Club, and a Cure box set in the offing, it looks like *Mojo* fans will not be the only ones enjoying a Happy Christmas this year. The *Smash Hits* readers of 20 years ago also have cause to celebrate. Maybe 2003 will bestow upon 1983 the critical respect that its current influence undoubtedly deserves.

ADE



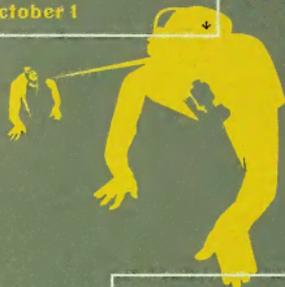
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Bartoli revives Salieri's music

by Andrew Stewart
Before Peter Shaffer's *Amadeus* hit the West End and Broadway almost 25 years ago, the name of Antonio Salieri was scarcely known beyond a coterie of academics and those record collectors devoted to the rare and obscure. Milos Forman's film of the play blackened Salieri's name further, stripping away any trace of sympathy for the character of the man who allegedly sent Mozart to an early grave.

Cecilia Bartoli is determined to rehabilitate Salieri, his posthumous reputation and, above all, his music. The Italian diva, recently honoured at the Classical Brit Awards for her outstanding contribution to music, puts the operatic works of the Vienna-based composer back in the spotlight with her latest disc. The Salieri Album rolls out on the Decca label on September 29, backed by an extensive marketing and PR campaign.

"Everybody knows Salieri after the *Amadeus* film," says Bartoli. "Or at least they think they know him. But unfortunately they don't know his music. There's no justifi-



Bartoli: 'Salieri's music deserves to be performed and promoted with conviction'

cation for that, other than historical reasons that are no longer relevant to us today."

Given the 600,000 worldwide sales for Bartoli's *Vivaldi Album* and a healthy response to its successor, the *Gluck Album*, does the singer expect to attract a mass-market audience to Salieri's work? "I think that people who took the risk to buy my recording of *Vivaldi* opera arias will trust that this Salieri disc is for them," she says. "The *Vivaldi Album* was one of the most successful pure classical recordings of the last five years, and reached people who would never normally buy a baroque opera recording. In that sense, it was a real crossover album. I hope we can do the same with Salieri."

Bartoli recalls her performance at the Classical Brits with joy, clearly recognising the value of delivering a florid *Vivaldi* aria on terrestrial commercial TV. "It's not true that crossover has pushed out pure classical music," she says. "But we need more classical artists who are able to reach a large audience and more opportunities like the Classical Brits to do it."

The Salieri Album is a key release in Universal's autumn schedule, underlining Bartoli's commitment to the artist. "I believe that Salieri's music is full of emotion, which is the mark of a great composer," she says. "This deserves to be performed and promoted with total conviction."

AndrewStewart1@compuserve.com

Sibelius

Symphonies Nos. 6 & 7; Tapiola. CBSO/Oramo (Erato 092749)44.2).

Sibelius hit the nail squarely on the head when he noted that while other composers

served up the richest musical cocktails, his Sixth Symphony supplied "the purest spring water". The metaphor is not lost on Sakari Oramo and his City of Birmingham Symphony Orchestra, who have reached the final instalment in their complete survey of the Finnish composer's symphonies on Erato. Noble playing, intense musicianship and beautiful sound combine here to forge outstanding interpretations of late Sibelius.

A Scariatti

La Griselda, Rösschmann, Zazzo, Fink etc. Akademie für Alte Musik Berlin/Jacobs (Harmonia Mundi HMC 901805.07 (3CD)).



Harmonia Mundi, with exemplary and typical commitment, captures the virtuosity of Alessandro Scariatti's three-act opera *La Griselda*, neglected since its first

performance in 1721. Thrilling results are achieved here thanks to conductor René Jacobs' grasp of the score's dramatic pacing and the work of a cast that obviously loves this music. The world premiere recording is also released in SACD format, HM's first super-audio venture, with conventional and hybrid product advertised in *Gramophone* and *BBC Music Magazine*.

Bernstein

Chichester Psalms; On The Waterfront; On The Town. Eournemouth SO & Chorus/Alsop (Naxos 8.559177).



Bernstein protégé Marina Alsop, in her first recording with the BSO since becoming its principal conductor in

September 2004, proves that she is in tune with her mentor's temperamental emotional world. She avoids self-indulgent speeds for the more reflective passages in the Suite from *On The Waterfront*, likewise in *The Chichester Psalms*, balancing the composer's natural displays of sentimentality with his more visceral music as a result. This release is promoted as Naxos's September disc of the month,

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underpinned by specialist classical press ads, distinctive packaging and a front-cover feature in October's *Gramophone*.

Roussel

Bacchus et Ariane; Aeneas. Orchestra & Chorus of ORTF France/Marlinon (Erato 3564 60576-2).



Warner-owned French classical label Erato marks its 50th anniversary year with the release of 10 discs drawn from the company's magnificent catalogue. This Roussel album, first issued in 1969, is as fine as anything in the mid-price series, which also includes works by Messiaen, Lully, Lalo and Dutilleul.

Borodin

String Quartets Nos. 1 & 2. The Lindsay's (ASV DCA 1143).



Although not obvious territory for the Lindsay's, Borodin's chamber music has been part of the Sheffield-based quartet's repertoire for many years. The group's latest ASV release proves that they have much to say about the Russian composer's richly

romantic string quartets and a manner of saying it that finds the light and shade in music that can easily sound facile.

R Strauss

Ein Heldenleben; Die Frau ohne Schatten-Fantasia. Vienna Philharmonie/Thielenann. (Deutsche Grammophon 474 192-2).



Buyers unable to give much precious retail space to classics should put this Strauss disc on the shortlist of winning releases. There is great empathy between young German conductor Christian Thielemann and the Vienna Phil in this repertoire, with their full-blooded live performance of *Ein Heldenleben* falling robustly into the frame as ideal in-store listening material.

Dowland

Lachrymae. Stone, Norwegian Baroque Orchestra/Lislevand (Linn CKD 194).



For all his gifts as a lutenist and composer, John Dowland was a recklessly outspoken, defiantly "difficult" man who fell out with influential figures at the



court of Elizabeth I before landing a job as lutenist to Christian IV of Denmark in 1598. Linn's survey of Dowland's seriously melancholic *Lachrymae* interleaves his six songs of "Tears and Weeping with the seven *Passionate Ravens*, with Randi Sten's voice and the Norwegian Baroque Orchestra alternately reinforcing the sorrow at the heart of these works.

Meyerbeer

Margherita d'Anjou. Massis, Ford, Barcellona, Miles, Previali; LPO/Parry (Opera Rara ORC25).



Early 19th-century grand opera doesn't come much grander than this, the fourth of Meyerbeer's six Italian operas, neither does the attention to

ALBUM OF THE FORTNIGHT

Pärt - Triodion

Sacred Vocal Works. Polyphony/Layton (Hyperion CDA6737)

With six world premiere recordings to its credit, this disc would immediately attract attention even if the performances were not of the exceptional quality they are here. Harmonic simplicity and the clear delivery of words are Pärt's concerns in these works, united to haunting effect in the album's solemn title track, *Triodion*. Stephen Layton and Polyphony clearly captured the Estonian composer's heart at London's Temple Church this January. Classic FM and Radio Three's CD Review have already got behind this album, which is promoted as Hyperion's record of the month.

presentational details lavished by Opera Rara on its latest Peter Moores Foundation-sponsored release. Thanks to top-drawer performances from Annick Massis in the title role, Daniella Barcellona and particularly Bruce Ford, the sheer virtuosity and energy of Meyerbeer's work are revealed in glorious technicolour. This is heavenly manna for the specialist opera collector.

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Release date: 22nd September 2003



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The major's wholesale price-cutting in the US raises important issues over the value of music

Universal's price move is a watershed

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For industry critics, last week's news that Universal is slashing its US CD prices was final proof of what they have long claimed: namely that CDs have always been a rip-off.

They are wrong. But that doesn't mean last week's announcement doesn't mark any less of a watershed.

Since the Eighties, the record industry has argued that music has an intrinsic value above and beyond the simple investment in making it, and it is certainly unrelated to the per unit manufacturing costs.

Universal's move does not automatically mean that music does not have any less value. But it does recognise the fact that in the current environment the goalposts have been irrevocably moved. Factors like CD-burning, peer-to-peer networks, legitimate 99 cent downloads and heavy discounting at retail have all changed public perceptions. And music is simply more universal than ever before. You do not have to go into a record store to find it – it's on your phone, your hand-held device, your laptop, your radio, TV, let alone your stereo.

The key shift is the public recognition that a way forward for the business is to persuade as many

people as possible to buy as much music as possible – for less. This may be a matter of basic economics, indeed it has been one of the foundations on which Klaus Heymann has built his Naxos empire (along with cheap recording costs). Yet it is a step no major has so far been brave (and big) enough to make.

And its real significance is that it brings the record industry a step closer to the day when companies can consider abandoning their physical albums-based business models altogether, offering their catalogues more cheaply in whatever form consumers want across every distribution platform available.

Universal's move is very US-specific because of the nature of the business over there. In fact, in Europe, companies have quietly been moving in a similar direction for a few years. Frontline prices have fallen in real terms, and overall companies have been more flexible on price campaigning.

But that does not mean there is not scope to learn from what happens in the US and, depending on the outcome, apply some of the principles here. Quite how the supermarkets would respond is another issue. Either way, expect more action to come.

The value and impact of sleeve design has been lost

VIEWPOINT PETER SAVILLE



The record cover is important because it broadens people's awareness. Pop music is people's first cultural love affair and sleeve design can democratise by the fact that my work is in the album collections of millions of people.

I opened up some people to the bigger world. However, I think politics now plays too big a role. There was a degree of challenge and rebellion in the way we used design in the Seventies and Eighties. We rebelled through style. I questioned how the record looked and was able to challenge pre-concep-

market. However, the downside is that business has seen and employed the seductive power of design and now, if it looks good, then that should probably be a warning to us. We have lost trust in design in the same way that we have lost trust in advertising and that upsets me. It is the same old shit, but made or designed differently. So the values of design have been devalued. This applies to the music business in that the codes of rebellion are now a look, not an attitude. There's so much posturing and it's like a pantomime.

The way the industry has dealt with that is to drill down to the next layer so, whereas I used to watch Top Of The Pops as a 15-year-old, it is now only relevant to five-year-olds. However, if you can make a 10% improvement in your chosen industry then that is a real achievement. If Malcolm Garrett and I at all the record sleeves you would see we have improved them by at least 10% in our careers.

Peter Saville designed some of the most iconic record sleeves of the past three decades, including releases by New Order, Joy Division, Sade and Pulp. He is in Conversation at The City on Sunday, September 14 at 4.30pm. His exhibition at the Design Museum ends the same day.

We have lost trust in the design [of sleeves]. It is the same old shit.

tions of package, treating the audience as collectors, not punters.

So there was a coffee table rebellion going on and that better way of doing things continued through the Eighties. People found they could benefit, they had to give a bit first to gain, but if it looked good then it probably was good.

But zoom forwards to 1995 onwards, and the battle is no longer necessary. The message of design has been embraced by the

Will Universal revive sales by cutting dealer prices?

The big question

Universal Music Group in the US has announced plans to slash wholesale prices of CDs. Do you think this strategy will help revive sales in the States and would a similar strategy work in the UK?

Simon Wright, Virgin Entertainment Group CEO

"I welcome the sentiment behind Universal Music Group's move in the US, but I fear it may not achieve what they hope. We have to be careful that what is being taken with one hand is not being taken with the other. There is a saying that there is a difference between price and value and we should not have everything coming down to the lowest common denominator."

Elliott Reuben, Welsh Music Foundation CEO

"It's a start. Part of the reason file-sharing has become so prominent is that the average price of CDs is too high. If someone wants to take a punt on a new artist, what do you expect them to do? Pay around £15 for a CD or find it free on the web? I hope this encourages people to pick up on new material again – albums need reviving more than anything else, since they breed longer-term interest in artists."

Richard Griffiths, Modest Management

"It's long overdue and I think it's going to really be great. Look at the pricing on DVD – that's a competitive product which offers a much better package at a better price. I think the same will have to happen with dealer prices here as well for the same reasons. My main concern as a manager is that by shifting advertising money away from retail co-ops and onto TV in the US, it's going to have an impact on artists because the label will say we won't do ads unless we can recoup 50% of the cost."

Jon Webster, Clancy Webster Partnership

"Americans have one solution to everything, which is to cut the price – it's ingrained in their psyche. It's the way they tried to revive the single and that didn't work. We already have that strategy here in that the prices of chart CDs have fallen significantly here over the past couple of years. The difficulty with taking it any further is that supermarkets are always going to work with no margin."

Tony Wilson, In The City founder

"I don't think it is the answer. iTunes and the digital download single are the answer to replace the seven-inch single. People don't mind paying for music if they can get it in a legal way in the format they want."

Club Charts 13.09.03

The Upfront Club Top 40

Rank	Artist	Track	Label
1	LOUISE PATRICK'S KISS	Patrol	Patrol
2	FROU FROU IT'S GOOD TO BE IN LOVE	Hitman/Dat	Patrol
3	PAUL VAN DINK FEAT. VEGA 4 TIME OF OUR LIVES	Hitman/Dat	Patrol
4	SOULEZDZ/KENNY THOMAS YOU CAN'T HIDE MY LOVE (MIXES)	Hitman/Dat	Patrol
5	TIM DELUXE SSS TALK MORE ACTION	Hitman/Dat	Patrol
6	EMMA WARREN WANTS U BACK	Hitman/Dat	Patrol
7	CHICANE LOCKING DOWN	Hitman/Dat	Patrol
8	JUNKIE XL FEAT. PETER D'EMPIRESS YOU MAKE ME WANNA	Hitman/Dat	Patrol
9	MARY J. BLIGE LOVE @ FIRST SIGHT	Hitman/Dat	Patrol
10	TERRI WALKER DRAWING BOARD	Hitman/Dat	Patrol
11	PAUL OAKENFORD HYPNOTISED	Hitman/Dat	Patrol
12	TRUST & FLETCH GOOD GOOD LOVING	Hitman/Dat	Patrol
13	HARRY'S ATRO HIT CHOKI LADY	Hitman/Dat	Patrol
14	IAV VAN DAHL I CAN'T LET YOU GO	Hitman/Dat	Patrol
15	TOMMY VEE FEAT. D'EMPIRESS YOU MAKE ME WANNA	Hitman/Dat	Patrol
16	DAVID GUETTA JUST A LITTLE MORE LOVE	Hitman/Dat	Patrol
17	INNER CITY BIG FINE	Hitman/Dat	Patrol
18	PROPHET OF SOULING TIDE OF DREAMS	Hitman/Dat	Patrol
19	DAVE GRANAN I NEED YOU	Hitman/Dat	Patrol
20	SOLD'N'FREE I LIKE LOVE	Hitman/Dat	Patrol

Rank	Artist	Track	Label
21	RODORIO SO DAMN BEAUTIFUL	Hitman/Dat	Patrol
22	RACHEL STEVENS SWEET DREAMS WY LA EX	Hitman/Dat	Patrol
23	LOU PROLET I SUMMER JAM	Hitman/Dat	Patrol
24	ANNIE LENNON A THOUSAND BEAUTIFUL THINGS	Hitman/Dat	Patrol
25	MILK & SUGAR LET THE SUNSHINE IN	Hitman/Dat	Patrol
26	I SCUB 8 SUNDOWN	Hitman/Dat	Patrol
27	PURE ORANGE FEEL ALIVE	Hitman/Dat	Patrol
28	IAV VAN DAHL I RUFFIC	Hitman/Dat	Patrol
29	LEWEL INTUITION	Hitman/Dat	Patrol
30	ASHVA SINGH	Hitman/Dat	Patrol
31	MAMA BAZZI SHOW ME LOVE	Hitman/Dat	Patrol
32	MISS PEPPERMINT WE COME TO TOMORROW	Hitman/Dat	Patrol
33	LEE-CABRERA/ALEX CARIANA SHAKE IT...	Hitman/Dat	Patrol
34	JUNIOR JACK E-SANDBA	Hitman/Dat	Patrol
35	KATRAXX MYSTERY LAND	Hitman/Dat	Patrol
36	LOVEBUG WHO'S THE DADDY	Hitman/Dat	Patrol
37	EUROPA XL FEAT. NATALIE JAMES ROOMS ON FIRE	Hitman/Dat	Patrol
38	ILAZZ STEPPING OUT	Hitman/Dat	Patrol
39	JURGEN VALES WILDERNESS	Hitman/Dat	Patrol
40	MORADJ FEAT. RAZ CONWAY STARS	Hitman/Dat	Patrol

TOP 20 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	SUACE COMBOS COZY TALK	Soundline	Patrol
2	DAVID GUETTA JUST A LITTLE MORE LOVE	War	Patrol
3	NELLY P. MOND AMBRYET DE SAKA VA TALLEFANDER	Budis	Patrol
4	SYSTEM 8 LIVE LOVE U COOL	Goodfellow	Patrol

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"Sweet The Remixes"

Charts embrace Louise

by Alan Jones
Eight weeks ago, Madonna's Hollywood simultaneously ascended to the top of the Upfront and Commercial Pop charts. On commercial release, it peaked at number two on the OCC chart. The first record to do the double since then is Pandora's Kiss by Louise, which arrives at the top of both charts this week.

The artist's first single for the new positive label, it also marks her return to recording after a 13-year hiatus, following her departure from BMG. A rock/pop song in its original incarnation, Pandora's Kiss adapts well to the dancefloor, with both commercial success and the more credible Goldtrix mix, which was promoted to DJs with the artist credit, Goldtrix vs. Lil' Lou. Even if it does not reach the number two success of Hollywood, it looks set fair to extend Louise's post-Eternal run of Top 20 hits to 12.

The Upfront Chart is busier than at any time since May, with 11 new entries flooding into the Top 40. Leading the onslaught is Mary J. Blige's Love @ First Sight. Already a big urban hit, it crosses over to the Upfront arena thanks to a new mix by Krizzwink. The former leader of Maroonix has been fairly quiet in recent times apart from his excellent Chronix single, but is suddenly, for again, having also hired Terri Walker's Drawing Board, which improves 21:50, and providing the lead mix for Orion Lady by Harry's Atro Hit, who debuts at 13. On the Commercial Pop chart, Europa XL's Rooms On Fire was a fairly close runner-up to Louise, finishing just 8% adrift but the weeks highest new entry comes from Liberty X, whose Jumpin' debuts at 4. That equates the debut position posted by Blondie's Good Boys a fortnight ago, which was itself the top debut for nine weeks.

Not changing in the top three of the Urban Chart, with Sean Paul's Like Glue leading by a short head from Mary J. Blige's Love @ First Sight and Mya's My Love Is Like... But there are two big movers, with Janellias's Supertan leaping 24-8, while Baccata Rhymes' Light Your Ass On Fire improves 10-4. Rhymes' track has a good pedigree, coming from the same Neptunes album (The Neptunes Present Clones), that was prone to froth, a recent seven-week chart-topper for Pnauell Williams and Jay-Z, which is itself at 6 this week.



Terri Walker number 20 at urban

Louise: Impressive comeback

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	LOUISE PANDORA'S KISS	Patrol	Patrol
2	EUROPA XL FEAT. NATALIE JAMES ROOMS ON FIRE	Patrol	Patrol
3	ROBERT GOULDON I'M GONNA BE YOUR MAN	Patrol	Patrol



Produced in co-operation with the BPI and based on a sample of more than 4,000 record outlets
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As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 13.09.03

SINGLES

		Artist
1	6	BLACK EYED PEAS WHERE IS THE LOVE?
2	4	DIDO WHITE FLAG
3	1	ELTON JOHN ARE YOU READY FOR LOVE?
4	0	BIG BROVAZ BABY BOY
5	2	BLU CANTRELL FEAT. SEAN PAUL BREATHE
6	0	IRON MAIDEN WILDEST DREAMS
7	4	ULTRABEAT PRETTY GREEN EYES
8	3	SEAN PAUL LIKE GLUE
9	0	STARSAILOR SILENCE IS EASY
10	6	KELLY CLARKSON MISS INDEPENDENT
11	7	LEMAR DANCE (WITH U)
12	5	ABS FEAT. NODESHA MISS PERFECT
13	0	THE WHITE STRIPES I JUST DON'T KNOW WHAT...
14	0	THE ROLLING STONES SYMPATHY FOR THE DEVIL
15	9	LUMIDEE NEVER LEAVE YOU (UH OOOH UH OOOH)
16	8	GIRLS ALoud LIFE GOT COLD
17	12	JAIMESON COMPLETE
18	16	STACIE ORRICO STUCK
19	0	THE COOPER TEMPLE CLAUSE PROMISES
20	15	MARK OWEN FOUR MINUTE WARNING
21	0	PHARRELL WILLIAMS FEAT. JAN-Z FRONTIN'

ALBUMS

		Artist
1	1	THE DARKNESS PERMISSION TO LAND
2	5	SEAN PAUL DUTTY ROCK
3	2	EVA CASSIDY AMERICAN TUNE
4	0	JAMES TAYLOR YOU'VE GOT A FRIEND...
5	4	BUSTED BUSTED
6	0	ELTON JOHN THE GREATEST HITS 1970-2002
7	6	DANIEL BEDINGFIELD GOTTA GET THRU THIS
8	10	DELTA GOODREM INNOCENT EYES
9	11	CHRISTINA AGUILERA STRIPPED
10	13	BEYONCE DANGEROUSLY IN LOVE
11	18	NORAH JONES COME AWAY WITH ME
12	7	ROBBIE WILLIAMS ESCAPOLOGY
13	3	BLACK REBEL MOTORCYCLE CLUB TAKE THEM ON...
14	16	EVANESCENCE FALLEN
15	12	THE THRILLS SO MUCH FOR THE CITY
16	9	KINGS OF LEON YOUTH AND YOUNG MANHOOD
17	8	MARY J BLIGE LOVE & LIFE
18	19	JUSTIN TIMBERLAKE JUSTIFIED
19	21	GEORGE BENSON THE VERY BEST OF...
20	15	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK
21	20	BLU CANTRELL BITTERSWEET

1 HOUR OF FAME



WITH INTERVIEWS AND PERFORMANCES FROM THE BROADCASTERS' CHOICE AWARDS, THE 1 HOUR OF FAME IS A UNIQUE COMBINATION OF THE BEST LIVE AND RECORDING ARTISTS, INCLUDING CHINA, MILES, COMPASSION, AND STUNTS, ALL BEING AT THE FRONT OF A LIVE STUDIO AUDIENCE.



BROADCASTING LIVE WEEDHIPS FROM 4.30PM

5	HANDJOB	UNUSUAL SEXUAL	Lead
4	LITEROY X	UNUSUAL SEXUAL	60
3	SECRET DANCE	SECRET SOCIAL MUSIC	60
2	BEAT IT	BEAT IT	60
1	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
10	BEAT IT	BEAT IT	60

PRE-RELEASE AIRPLAY TOP 20

1	JUSTIN TIMBERLAKE	MY LOVE	Lead
2	MONIE MONIE <td>SHAKE A TAIL</td> <td>60</td>	SHAKE A TAIL	60
3	DIRTY	DIRTY	60
4	UD PRODUCTIONS <td>SUMMER</td> <td>60</td>	SUMMER	60
5	BEAT IT	BEAT IT	60
6	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
7	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
8	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
9	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
10	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
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12	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
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18	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
19	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
20	EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60

These charts are also available online at musicweek.com



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EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
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EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
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EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60
EMO & BEYONCÉ WILLIAMS VS. C&C REBORN	EMO/BEAT	60

Thank you all for your continued support!

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COOL CUTS CHART

1	HENRY COSTER	ROCK IN THE BOY	ROCK
2	MARCO VENTURA	ROCK IN THE BOY	ROCK
3	DAVID DRETTA	LET IT RAIN	ROCK
4	CLAY C	SOAK UP THE LOVE	ROCK
5	THE BEATLES	LET IT BE	ROCK
6	THE BEATLES	LET IT BE	ROCK
7	MARY J. BLIGE	SOAK UP THE LOVE	ROCK
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18	THE BEATLES	LET IT BE	ROCK
19	THE BEATLES	LET IT BE	ROCK
20	THE BEATLES	LET IT BE	ROCK

URBAN TOP 30

1	SEAN PAUL	THE GUN	REGGAE
2	MARCO VENTURA	LET IT RAIN	ROCK
3	DAVID DRETTA	LET IT RAIN	ROCK
4	CLAY C	SOAK UP THE LOVE	ROCK
5	THE BEATLES	LET IT BE	ROCK
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18	THE BEATLES	LET IT BE	ROCK
19	THE BEATLES	LET IT BE	ROCK
20	THE BEATLES	LET IT BE	ROCK

Chart	Rank	Artist	Title	Genre
COOL CUTS CHART	1	HENRY COSTER	ROCK IN THE BOY	ROCK
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	3	DAVID DRETTA	LET IT RAIN	ROCK
	4	CLAY C	SOAK UP THE LOVE	ROCK
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	20	THE BEATLES	LET IT BE	ROCK



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BPI executive chairman Peter Jamieson is leading the agenda on the pan-industry Singles Project, which is aiming to save the format.

Quickfire

How important is it to make a decision now on the singles market?

It's vital. While the albums market has remained relatively robust in the UK compared with other territories, the singles market is our shop window and it's suffering. As we move into the new world of downloads, the industry is entering a period of profound transition, possibly the biggest change that is ever going to occur to the industry in our lifetimes. In this new world, the UK's strong heritage of a commercial singles market provides a great bridge into track-based sales. Some labels in the past looked enviously at the US where it's all about airplay and they don't have the "rotter" of a singles market. I think people in the US may soon start looking enviously at us and wish they hadn't thrown the single away.

Are these proposed changes going to be in time to save the single?
The process, which has been going on for some time, has been stimulating things already. Companies are moving forward with their own ideas, many of which come out of the process. I am proud of the fact that our consultative process has been so wide-ranging. All this has taken a little longer and maybe it could have started earlier. But over the past few years the real

sales figures were masked by the success of the Pop 100 and other singles. There was an underlying decline that wasn't evident enough. As soon as I got into this job I realised it was very important. We have got into it as quickly as we could.

Is there any particular proposal which is a hobbyhorse of yours?
We really have got to kick-start the legitimate download business, and a download chart will do that job for us. We've already had calls from labels wanting to know when the first download chart will be published, because they all want to be number one in it. As soon as the chart is out there, I think you're going to see a big increase in the availability of repertoire. There's a lot out there



already – more than the press gives us credit for – but this isn't about a huge stimulus. But this isn't just about labels. It's about retailers, too, and I think you're going to see a lot of retailers moving into the download space as the chart gives it legitimacy and a public profile. It is worth remembering that retailers are being hurt as much as anyone else by illegitimate downloads.

What would you say to retailers who have suggested that they may stop stocking singles soon unless there is an improvement in the market in quarter four?

I would ask them to bear with us. We are involved in a process of change and I would ask them not to take any significant decisions on de-stocking until we have done what we have done. They could end up regretting it. The culmination of the Singles Project over the coming month will coincide with your first

meeting as executive chairman of the BPI – how has the first year been for you?
It has been great. I am enjoying it more and more. It is a privilege to have this job at a point of such significant change for the industry.

The BPI is committed to help make a difference and this project is a good example of that difference.
A decision will be taken on plans for the single by the Chart Supervisory Committee on September 23.

ance that this is not just lazy marketing which yields no real benefit and may in fact be counterproductive, spreading the view that the music has no value.

We intend to look at this, and other industry issues and successes during the Reasons To Be Cheerful discussion at the In The City Conference in Manchester on Sunday September 14, York Street, London

Creamfields had a good year too

From Cathy Bell, marketing manager, Creamfields
I have just read your very positive and upbeat piece regarding the August Bank Holiday weekend. Doubt, been a record-breaking summer for the live UK music industry.

However, this piece fails to mention that Creamfields' participation of the August Bank Holiday party of the August Bank Holiday weekend has consistently attracted more than 35,000 people to Liverpool every August Bank Holiday since 1999.

Does *Music Week* not consider people who like dance-based music as music fans? Will you not take

Creamfields seriously until we replace headline acts such as Massive Attack, Faithless, Underworld, Basement Jaxx, Groove Armada (to name just a few of the acts that have headlined Creamfields over the past five years) with The Rolling Stones, or until these bands put down their electronic instruments and pick up guitars, throw on some Spandex and start doing covers of The Darkness?

Live music fits into many genres that are not just rock-based. The BPI is about time reposed of the festival season reflected this. *The Clockwork, Latimer Road, London*

Download chart is not a good idea

From Lerryngby, Music Box, Plymouth

I write following last week's front-page story about the singles market. Surely a UK download chart will convey to the general public the message that "It's OK to download music for free". People have associated the word "download" with "free" since the beginning of internet use. A download chart may encourage and justify the use of file-sharing.

By email!
nwletters@musicweek.com

DOOLEY'S DIARY



Those conference blips uncovered

Remember where you heard it: Universal UK's fresh out the box sales director Brian Rose turned in a pretty seamless performance at the autumn conference with his eagerness only causing one tiny blip when starting to wrap up Polydor's presentation before the key priorities rolled. Rose recovered nicely quipping, "I thought Polydor's schedule was looking a little bit tight. Run VT... Meanwhile, Luciano Grainger got misty-eyed when

comparing the diversity of his roster with his old record collection containing the Sex Pistols, Queen and Abba. Michael Parkinson's dulcet tones enhanced the presentation. This is something I have always wanted to say – I'm here to present my new album," he beamed. Overhead in the corridors later, one executive barked "Fuck Fane Academy" "Herrn... As ever, catalogue boys Peter Duckerworth and Steve Davis snared the biggest laughs at EMI's presentation bash on London's Peacock Theatre last Tuesday. A sample quote on the forthcoming Blind Boys Of Alabama album "Blind Boys is an album to keep this on the eye, though we won't be using that line in the advertising." Even colleague Dave Guld did not escape the pair's observations as Duckerworth noted that he had brought a "whole new level of pessimism to the

business"... PJ was entertaining the troops on London's South Bank last Monday night, but it wasn't the BPI chairman staying there in the aisles this time. Instead Miss Polly Jane Harvey drew a mixed crowd of distinctly arty as well as muso types to the Tate Modern. The show, which had earlier sold out in two hours, was a resounding success by all accounts and Dooley recalls to the aid of Nicholas Sorota to make the rock 'n' art cliché a regular date. They may be a new version of The Beatles' Let It Be album on the way – but don't expect the firm of the same name to reach these Shit Christmases... Outgoing BMR director general Frances Lowe ended its style fest, Thursday with a Groucho Club bash, which drew 190 guests including Andrew Yeates, Alison Weinman, Chris Smith MP and David Arnold. DJ Leticia re-launches her club night Mixmore, which has moved from its home of five years AKA to Neighbourhood with its first night this Thursday. Meanwhile, her label of the same name launches its first full release with Fat Phaze's Mateo in October. All change at BBC

Worldwide's music ops – full details next week... Good news for those who are still pretending they caught Jay Division at Manchester's Russell Club. Factory's legendary designer Peter Saville is producing a limited edition of FACI – the first poster and advert from the Seventies label releasing from the band's forthcoming appearance... A big tip to THE, which 18 months after its tie-up with V1 managed to achieve three sales chart number ones last week with Elixir's single and The Darkness album (both through Vivald) and Eagle Vision's Pink Floyd DVD... An congratulations to Nigel Bush and Pam Shyne for their most important collaboration yet, with the birth of their son Oliver Joseph last Monday, weighing in at 9lbs. Nigel says he'll be collaborating with Bill Puley and Jim Godfrey from Wise Buddah in 2012.



He might have been getting busy with two singles a week ago in the top three, but Sean Paul still found time to pop in and see his old pals at EMI Music Publishing. The visit to Charing Cross Road was certainly worth his while on hand to greet him were chairman/CEO Peter Reichardt (pictured, right) and the man who signed him, executive VP and head of UK and European A&R Guy Moot (left),

with a new platinum disc. The honouar was in recognition of his album, *Dutty Rock*, hitting the 300,000 sales mark in the UK. Moot describes Paul, due for yet another hit shortly with his Beyoncé collaboration *Baby Boy*, as "an ambassador for dancehall music worldwide". He adds, "He's certainly worthy enough for the urban crowd and he's also true to his Jamaican roots."

Classified

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Booking deadline: Thursday 12am for publications the following Monday (page proofing) (Cancellation deadline: 10am Wednesday prior to publication for news booking, 17 days prior to publication)

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If you feel you could be instrumental in our continued success, please call Jo Pearson on 020 8208 8100 or send your CV by 24th Sept to: Classic Sound Limited, 5 Falcon Park, Reardon Lane, London NW10 1RZ.



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Agents PA. Switched on PA with experience within booking agents or Business Affairs to support hectic agent at top agency. Fast, accurate typing, eye for detail and proficient applicant essential. £23k.

Management Assistant, Unique opportunity for a bright 2nd jobber to assist a manager. Extra-terrestrial, hardworking, happy to roll up sleeves and muck in. Duties will include phones, faxing, filing, photocopying, MS Word, Excel. £15k.

Promotions Executive, Radio. Creative, ideas led sales executive to create sell and implement promotional on-air campaigns for top radio station. Proven experience within radio presenting to big brands and agencies. £18k - £19k p/w.

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Week 36

TV & radio airplay p22 Cued up p26 New releases p28 Singles & albums p30

KEY RELEASES

ALBUMS

THIS WEEK
Kelly Clarkson Thankful (S; Iron Maiden Dance Of Death (EMI); The Rapture Echoes (Vertigo); Spiritualized Amazing Grace (Sanctuary)

SEPTEMBER 15
David Bowie Reality (Columbia); DMX Grand Champ (Def Jam/Mercury); Seal Seal (WEA); Starsailor Silence Is Easy (EMI)

SEPTEMBER 22
Gareth Gates 1bc (S); Limp Bizkit Results May Vary (Interscope/Polydor); Muse Absolution (Music/Rainforest); Nickelback The Long Road (Roadrunner)

SEPTEMBER 29
Dido Life For Rent (Cheeky/Arista); Janelle Monáe Thank You (Parlophone); Outkast Speakerboxxx: The Love Below (Arista); Rachel Stevens Funky Dory (V/Polydor)

OCTOBER 6
Blondie The Curse Of Blondie (Columbia); John Cale Homespun (EMI); Aretha Franklin Do Down Happy (Arista); Elvis Presley 2nd To None (RCA)

SINGLES

THIS WEEK
Christina Aguilera Carl Hoid U Down (Arista); Dutch feat. Crystal Waters My Time (Illustrious/Equi); Gareth Gates Sunshine (S); Seal Get It Together (WEA)

SEPTEMBER 15
Louise Pardoll Kiss (Positive); Rachel Stevens Sweet Dreams My LA Ex (V/Polydor); Justin Timberlake Sonorita Like; Westlife Hey Whatever (S)

SEPTEMBER 22
The Darkness I Believe... (Must Destroy/Atlantic); Elvis Presley Rubberneck (RCA); Outkast Ghetto Music (LaFace/Arista); Amy Studt Under The Thumb (Polydor)

SEPTEMBER 29
Blondie Good Boys (Sony); The Coral Secret Kiss (DeFazzon); Eva Cassidy You Take My Breath Away (Blis Street/Hot); S Club 8 Sundown (Polydor); Travis Re-Offender (Independent)

OCTOBER 6
Ashanti Rain On Me (Murder Inc/Def Jam); Beyonce Baby Boy (Columbia); The Streets 1251 (Rough Trade)

The Market

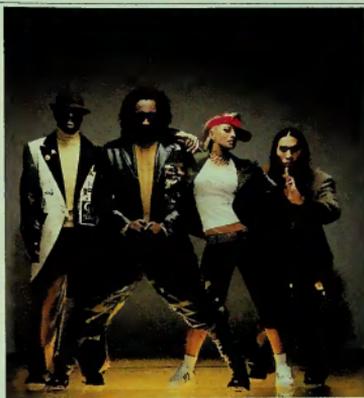
Black Eyes Peas recipe for success

Alan Jones
With Abs' Abstract Theory the only album of new material to dent the Top 50 of the album chart this week, album sales are, not surprisingly, in decline week-on-week, but the singles sector is more than compensates for this by surging to one of its best weeks of the year.

According to OCC data, some 672,876 singles were sold last week, the highest tally since week 13 of the year - 23 weeks ago - when a 2003 high of 802,098 sales was recorded. The only other weeks this year in which more singles were sold were weeks 11 and 12.

Dido's new single White Flag made a major contribution to the expansion, selling 73,584 copies - more than any number one since week 13 - but it isn't number one because Black Eyed Peas' Where Is The Love sold even better, attracting 94,930 punters. The last single to sell more copies than either of these discs in a week was Room 5's Make Luv, which opened its account in week 13 (last week of March at retail) with 111,392 sales.

The singles market's sudden recovery - it was up more than 22% last week, compounding a 13% improvement the week before - came despite the fact the school holiday ended and before EMI's bold new pricing initiative is introduced. As well as Black Eyed



Will.i.am leads Black Eyed Peas to the highest first week sales of a single since Room 5 in week 13

Peas and Dido, new hits from Big Brovaz, Iron Maiden and Starsailor made Top 10 debuts. The latter group took five Top 40 hits of their debut album but the title track and introductory single Easy, from their second, Silence Is Easy, is their highest-charting yet, debuting at number nine. It also marks the first Top 10 hit produced by the legendary Phil Spector - who has, of course, been in the news for all the wrong reasons this year - since 1980, when the Ramones' Baby I Love You hit #8.

On the artist album chart, The Darkness continue at the top, registering a creditable 10% increase week-on-week as the

market dips by 5%. One album despite the fact it failed again to produce its first Top 40 single last week - is Norah Jones' Come Away With Me. The album darts 18-11 on a 4% increase in sales. It has climbed five weeks in a row, and ends its latest surge to a combination of TV advertising, airplay for the single Don't Know Why/I'll Be Your Baby Tonight and a newly-released CD/SACD hybrid. The album has sold a lofty 1,677,000 since release but the single sold barely 1,000 copies last week to 55,512 #47, a lower position than the #59 slot it commanded when first issued in May 2002.

MARKET INDICATORS

SINGLES	ALBUMS
Sales versus last week: +22.0%	Sales versus last week: -4.8%
Year to date versus last year: +36.2%	Year to date versus last year: +11.2%
Market shares	Market shares
RCA Arista 24.7%	East West 11.9%
Polydor 19.4%	RCA Arista 12.8%
Sony Music 11.3%	Sony 11.5%
Southern Fried 7.0%	Polydor 7.9%
EMI 6.8%	Parlophone 6.6%

COMPILATIONS

Sales versus last week: -28%

Year to date versus last year: +0.9%

Market shares	Market shares
Universal TV 36.6%	EMI Verity 16.1%
EMI Verity 10.2%	RCA Arista 10.2%
Polydor 9.1%	EMI 6.9%
Majesty Of Sound 6.6%	Virgin 5.6%

THE BIG NUMBER: 16,256

7-inch singles sold last week, the highest tally this year, a massive 300% up on sales just three weeks ago.

MARKET SHARES

RCA Arista 24.2%	Origin of singles sales (Top 75): UK: 65.2%
Sony Music 11.3%	US: 33.8% Other: 1.0%
Polydor 10.0%	Origin of albums sales (Top 75): UK: 64.4%
EMI 6.9%	US: 33.0% Other: 2.6%
Virgin 5.6%	

UK SHARE

Origin of singles sales (Top 75): UK: 65.2%
US: 33.8% Other: 1.0%
Origin of albums sales (Top 75): UK: 64.4%
US: 33.0% Other: 2.6%

FAST CHART

SINGLES

NUMBER ONE
BLACK EYED PEAS WHERE IS THE LOVE Interscope

After one #2 fronting 'N Sync and three #2 hits in his own right, Timberlake fronts a #1 - but gets no credit!

ARTIST ALBUMS

NUMBER ONE
THE DARKNESS PERMISSION TO LAND Must Destroy

Second week at the apex for the group in a disparate top three also featuring Sean Paul and Eva Cassidy. Album moves 35-26 YTD with 266,000 sales.

HIGHEST NEW ENTRY
JAMES TAYLOR YOU'VE GOT A FRIEND - BEST OF Warner Bros.

Matching his highest ever chart placing, Taylor's last new studio album, October Road, reached #39 a year ago, and sold 36,000 copies.

NEW ENTRY
OCEAN COLOUR SCENE ANTHOLOGY Island

Number one six years ago this month for the first and only time with Marillion. Already, OCS have sold for a #75 debut for its retrospective.

COMPILATIONS

NUMBER ONE
KISS PRESENTS R&B COLLABORATIONS
Debuts at #7 and #9 for Kissroyal; Urban Classics and Swing Classics swell the number of urban comps in the Top 10 to four.

RADIO AIRPLAY

NUMBER ONE
ELTON JOHN ARE YOU READY FOR LOVE Southern Fried
Elton's last #1 airplay hit Candy In The Wind '97 regained its top six. Are You Ready clocks up week two.

SCOTTISH SINGLES

NUMBER ONE
BLACK EYED PEAS WHERE IS THE LOVE Interscope
After four weeks on their own, the Scots concur with the rest of the UK for the second week in a row. BEPs' margin of victory over Dido was 22.7%.

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Daily news - reported as it happens

Team Behind The Hits - who's working those big releases

TV Airplay Chart

Pos	Weeks	Artist	Title	Label	Prog
1	10	DIDO	WHITE FLAG	COLUMBIA	338
2	156	EVANESCENCE FEAT. SEAN PAUL	BABY BOY	COLUMBIA	334
3	7	ELTON JOHN	ARE YOU READY FOR LOVE?	SOLARWIND RECORDS	301
4	1	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	ARISTA	274
5	3	LEMAR	DANCE (WITH U)	SONY	270
6	2	CHRISTINA AGUILERA FEAT. LIL' KIM	CAN'T HOLD US DOWN	RECA	242
7	17	RACHEL STEVENS	SWEET DREAMS MY LA EX	IMPACTOR	235
8	13	SEAN PAUL	LIKE GLUE	VERTELANTIC	225
9	17	LINKIN PARK	NUMB	WEA	213
10	5	WESTLIFE	HEY WHATEVER	S	208
11	13	LUMIDEE	NEVER LEAVE YOU (UH-OOOH)	IMPACTOR	200
12	6	GARETH GATES	SUNSHINE	SONY	179
13	23	BLACK EYED PEAS	WHERE IS THE LOVE?	IMPACTOR	178
14	7	ULTRABEAT	PRETTY GREEN EYES	ALL AROUND THE WORLD	176
15	28	EVANESCENCE	GOING UNDER	WIND UP	174
16	16	BIG BROVAZ	BABY BOY	EPIC	170
17	12	JUSTIN TIMBERLAKE	SENIORITA	JIVE	165
18	29	NICKELBACK	SOMEDAY	ROCKAWAY	163
18	16	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	ATLANTIC/EAST WEST	163
20	4	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL	159
21	14	EVANESCENCE	GOING UNDER	COLUMBIA	152
22	6	GOOD CHARLOTTE	THE ANTHEM	EPIC	146
23	20	STACIE ORRICO	STUCK	VERIGN AMERICA	143
24	34	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO...	JL	143
25	26	KELLY CLARKSON	MISS INDEPENDENT	S	140
26	19	MUSE	TIME IS RUNNING OUT	WINDUP/REARSE	137
27	28	PHARRELL WILLIAMS FEAT. JAY-Z	FRONTIN	ARISTA	134
28	18	ABS FEAT. NODESHA	MISS PERFECT	BMG	133
29	27	KINGS OF LEON	MOLLY'S CHAMBERS	MONUMENTAL	124
29	37	SPEEDWAY GENIE	IN A BOTTLE	SONY	124
31	86	ELVIS	RUBBER NECKIN'	BMG	111
32	41	DELTA GOODREM	INNOCENT EYES	COLUMBIA	109
33	70	MARY J. BLIGE	FEAT. METHOD MAN LOVE @ 1ST SIGHT	BLAND	107
34	36	EVANESCENCE	BRING ME TO LIFE	WINDUP/EPIC	101
35	25	THE THRILLS	SANTA CRUZ (YOU'RE NOT THAT FAR)	VERIGN	100
36	43	EVANESCENCE	GROWING ON ME	WINDUP/EPIC	96
37	73	HUMAN LEAGUE	DON'T YOU WANT ME	VERIGN	96
38	31	GIRLS ALoud	LIFE GOT COLD	IMPACTOR	92
38	38	METALLICA	FRANTIC	VERTIGO/REARSE	92
40	35	STEREOPHONICS	MAYBE TOMORROW	S	89



B. Sean Paul
Sean Paul is the new king of music TV. Paul has no fewer than three videos in the Top 10, moving 11-8 with his latest solo hit Like Glue, kipping 1-4 with Blu Cantrell and Breathe and making a massive 156-2 leap with fellow hot property Beyoncé. Baby Boy would actually have been number one had KISS TV data been available but a technical problem means that the station is temporarily absent from the lowest analysed by Music Control in compiling data.



12. Gareth Gates
TV airplay changes much faster than radio airplay, and a week after topping the Smash Hit chart, Busted tumbled all the way to #20 on the station's most-played list. New #1 is Sunshine by Gareth Gates, which was aired 115 times on the station. That's well over half Gates' overall tally of 179 aires for the video, which unexpectedly tumbles 9-12 on the chart.

Sean Paul makes it three in the TV Top 10 including a number one with Beyoncé, while Gareth rules at Smash Hits.

MTV MOST PLAYED

Pos	Artist	Title	Label	
1	8	LINKIN PARK	NUMB	WEA
2	7	BLACK EYED PEAS	WHERE IS THE LOVE?	IMPACTOR
3	1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA
3	2	GOOD CHARLOTTE	THE ANTHEM	EPIC
5	0	TRAVIS	RE-OFFENDER	IMPACTOR
6	16	EVANESCENCE	GOING UNDER	IMPACTOR
7	2	KELLY CLARKSON	MISS INDEPENDENT	S
7	14	DIDO	WHITE FLAG	COLUMBIA
9	4	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	ARISTA
9	4	LEMAR	DANCE (WITH U)	SONY

THE BOX MOST PLAYED

Pos	Artist	Title	Label	
1	1	LUMIDEE	NEVER LEAVE YOU (UH-OOOH)	SAB BOWEN/LAUREN
2	5	DIDO	WHITE FLAG	COLUMBIA
3	28	RACHEL STEVENS	SWEET DREAMS MY LA EX	IMPACTOR
4	2	ELTON JOHN	ARE YOU READY FOR LOVE?	SOLARWIND RECORDS
4	30	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	COLUMBIA
6	4	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	ARISTA
6	4	LEMAR	DANCE (WITH U)	SONY
6	6	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL
8	8	WESTLIFE	HEY WHATEVER	S
10	7	ULTRABEAT	PRETTY GREEN EYES	ALL AROUND THE WORLD

MTV2 MOST PLAYED

Pos	Artist	Title	Label	
1	2	THE COOPER TEMPLE	CLAUDE PROMISES, PROMISES	SONY
1	2	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO...	JL
4	4	QUEENS OF THE STONE AGE	FIRST IT GAVE ME THEN IT TOOK AWAY FROM ME	REPRISE
4	6	PLACED	SPECIAL REUNITING	ELIUS/IMPACTOR
4	1	MUSE	TIME IS RUNNING OUT	WINDUP/REARSE
6	8	THE THRILLS	SANTA CRUZ (YOU'RE NOT THAT FAR)	VERIGN
7	9	AUDIOSLAVE	SHOW ME HOW TO LIVE	EPIC
8	6	YEAR YOUNG MAPS	REUNION	VERIGN
8	9	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	ATLANTIC/EAST WEST
10	5	KINGS OF LEON	MOLLY'S CHAMBERS	MONUMENTAL

KERRANG!

Pos	Artist	Title	Label	
1	2	NICKELBACK	SOMEDAY	ROCKAWAY
2	1	LIMP BIZKIT	EAT YOU ALIVE	IMPACTOR/REARSE
3	18	FOO FIGHTERS	ALL MY LIFE	RECA
3	12	MURDERBOLLS	WHITE WEDDING	REAR/REARSE
5	2	LINKIN PARK	NUMB	WEA
6	7	NORIN	DID MY TIME	EPIC
7	18	AUDIOSLAVE	SHOW ME HOW TO LIVE	EPIC
8	6	HIM	THE SACRAMENT	RECA
9	9	IRON MAIDEN	WILDEST DREAMS	EPIC
10	47	LINKIN PARK	POINTS OF AUTHORITY	WEA

SMASH HITS MOST PLAYED

Pos	Artist	Title	Label	
1	2	SUNSHINE	GARETH GATES	S
2	36	WHITE FLAG	DIDO	COLUMBIA
3	3	BREATHE	BLU CANTRELL FEAT. SEAN PAUL	ARISTA
4	49	BABY BOY	BEYONCÉ FEAT. SEAN PAUL	COLUMBIA
5	13	ARE YOU READY FOR LOVE?	ELTON JOHN	SOLARWIND RECORDS
5	14	SWEET DREAMS MY LA EX	RACHEL STEVENS	IMPACTOR
7	12	DANCE (WITH U)	LEMAR	SONY
8	6	HEY WHATEVER	WESTLIFE	S
9	4	CAN'T HOLD US DOWN	CHRISTINA AGUILERA/LIL' KIM	RECA
10	10	STUCK	STACIE ORRICO	VERIGN AMERICA

THE BOX NUMBER ONE
Lumidee
Never Leave You...
HIGHEST CLIMBER
Jemima
Superstar
HIGHEST NEW ENTRY
Black Eyed Peas
Where Is The Love?

MTV NUMBER ONE
Linkin Park
Numb
HIGHEST CLIMBER
Buffy the Slayer
I Can Make Me...
HIGHEST NEW ENTRY
Teavis
Re-offender

KERRANG! NUMBER ONE
Nickelback
Someday
HIGHEST CLIMBER
Linkin Park
Points of Authority
HIGHEST NEW ENTRY
Prodigy
Pretzel

MTV2 NUMBER ONE
Cooper Temple
Claude Promises, Promises
HIGHEST CLIMBER
Promises
HIGHEST NEW ENTRY
Valent Doherty
Transfusion

MTV RISE NUMBER ONE
Queens of the Stone Age
First It Gave Me...
HIGHEST CLIMBER
Lil' Glue
HIGHEST NEW ENTRY
Or Dra
Feel Snop Doog

KISS TV NUMBER ONE
Justin Timberlake
Rock Your Body
HIGHEST CLIMBER
Morgue
HIGHEST NEW ENTRY
Korkee
Show Me A Sign

SMASH HITS NUMBER ONE
Gareth Gates
Sunshine
HIGHEST CLIMBER
Beyoncé feat. Sean Paul
Baby Boy

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Play Chart

WEEK	LAST WEEK	WEEKS IN CHART	PEAK POSITION	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	WEEKS IN CHART	PEAK POSITION	ARTIST TITLE
26	34	7	0	JAMELIA SUPERSTAR	PARLOPHONE	723	70	2280	16
27	18	30	1	JAVINE REAL THINGS	INNOVATION	1336	-22	2318	-25
28	7	34	1	LEE-CABRERA FEAT. ALEX CARTANA SHAKE IT...	BRITMUSIC	479	30	2272	19
29	31	4	9	STARSAILOR SILENCE IS EASY	EMI	250	24	2653	3
30	19	13	0	WAYNE WONDER NO LETTING GO	WEAHEAD MUSIC	1091	-15	2473	-36
31	76	3	36	GIRLS ALOUD LIFE GOT COLD	PIGSOFT	1499	4	2471	-21
32	10	7	0	KONTAKT SHOW ME A SIGN	NULLE/PROX	430	77	2464	15
33	33	8	0	NORAH JONES DON'T KNOW WHY	BRITMUSIC	941	6	2464	1
34	11	23	0	JUSTIN TIMBERLAKE ROCK YOUR BODY	JIVE	815	4	2455	-6
35	17	7	22	BUSTED SLEEPING WITH THE LIGHT ON	INDUSTRIAL	1345	-18	2446	-59
36	37	30	26	DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	PIGSOFT	1340	-8	2444	-22
37	10	30	1	JAVINE NEVINS/UKMY/HOLLY JAMES I'M IN...	FREDERICKS/MCA	134	-9	2352	-38
38	10	1	0	TRAVIS RE OFFENDER	INDUSTRIAL	240	41	2346	67
39	41	28	0	ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUV	FOGHT	638	11	2359	4
40	54	1	0	NELLY, P. DIDDY & MURPHY LEE SHAKE YA TAILFEATHER	BLAND	314	2	2335	28
41	14	4	20	MARK OWEN FOUR MINUTE WARNING	ISLAND	729	-3	2078	3
42	29	12	43	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA	1020	-31	1956	-39
43	47	2	0	STING SEND YOUR LOVE	AGADUWAVE	329	35	1964	2
44	53	1	0	DUTCH FEAT. CRYSTAL WATERS MY TIME	BLUES/TIME	375	12	1955	15
45	18	14	0	MIS-TEEQ CAN'T GET IT BACK	TELSTAR	718	-31	1830	-18
46	42	2	0	ELVIS RUBBER NECKIN'	ELVIS	782	-1	1807	-13
47	58	1	0	NICKELBACK SOMEDAY	ROCKAWAY	462	0	1803	23
48	36	20	57	R KELLY IGNITION	JIVE	510	-22	1723	-7
49	35	17	0	EVANESCENCE BRING ME TO LIFE	YOUNG AND REAL	700	-32	1718	-32
50	45	18	0	BUSTA RHYMES AND MARIAH CAREY I KNOW WHAT...	...	537	-8	1662	-21

■ Moved From Easy ■ Biggest increase in audience ■ Audience increase ■ Biggest increase in airplay ■ Audience increase of 50% or more ■ Biggest Debut



1. Elton John *Janis's Dance* (Virgin) US added two extra Am listeners last week but is now more than 10m behind Elton Janis's *Are You Ready For Love*, which picked up an extra 472,000 and more than 5m listeners last week. It moves to the top of the Radio One playlist,



with 31 spins, and is #3 on Radio Two, where it was aired 21 times. The only station that normally supports the artist but is having problems with his latest is Virgin, where 70s disco is not ordinarily tolerated. Even so, the single was aired four times there, and is RB2.

10. Rachel Stevens With Cathy Dennis providing the ammunition, Rachel Stevens'



aim is true, as Sweet Dreams catapults into the Top 10. In contrast to the much tougher Tune Rachel had getting airplay from Radio One with *S Club*, her debut solo single is now launched at the station, with 22 spins last week, making it the 10th most-



played song.

25. The Darkness Last Darkness single *Growing On Me* peaked at a double #112 on an airplay, eight weeks after reaching #11 on the sales chart - but they have a bona fide hit with *I Believe In A Thing Called Love*, which carries 15-25 on this week's



airplay list, more than doubling plays from 223 to 450, while increasing its audience by nearly 10.

38. Travis Not out for another three weeks but had 18 plays on radio One last week, and now moves up a gear onto the station's A list. Radio One



support provided nearly 600 plays to *Never Gonna Leave Your Side*, which is the highest of the week's new entries, ranked by audience figures and last but not least

"IRON MAIDEN ARE JUST ABOUT THE COOLEST THING ON THE PLANET"

***** KERRANG! ALBUM REVIEW

THE NEW STUDIO ALBUM DANCE OF DEATH OUT THIS WEEK!

INDEPENDENT LOCAL RADIO

WEEK	ARTIST TITLE	LAST WEEK	WEEKS IN CHART	PEAK POSITION
1	4 ELTON JOHN ARE YOU READY FOR LOVE? (SOUTHERN PINE)	295	26	5130
2	1 BEYONCE CRAZY IN LOVE (COLUMBIA)	215	24	4271
3	2 LEMAR DANCE WITH UH (JIVE)	213	26	4194
4	9 BLACK EYED PEAS WHERE IS THE LOVE? (POLYDOR)	191	27	4102
5	7 BLU CANTRELL FEAT. SEAN PAUL BREATHE (ARISTA)	181	29	5175
6	6 DIDO WILLIAMS FLAG (DECCA)	202	23	4201
7	8 ROBBIE BRUCE SOMETHING BEAUTIFUL (CAPSULE)	202	19	4096
8	5 STEREOHOMES MAYBE TOMORROW (V2)	203	14	4213
9	8 ULTRAVAST PRETTY GREEN EYES ALL AROUND THE WORLD	198	13	3039
10	12 KELLY CLARKSON MISS INDEPENDENT	67	10	3756
11	13 GARETH GATES SUNSHINE 5	187	10	2889
12	15 GIRLS ALOUD LIFE GOT COLD	115	10	2326
13	19 CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN (RCA)	113	12	3021
14	11 BUSTED SLEEPING WITH THE LIGHT ON (INDUSTRIAL)	107	10	2445
15	14 DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE (PIGSOFT)	103	12	1914
16	10 JAVINE REAL THINGS (INNOVATION)	104	12	2076
17	12 WESTLIFE HEY WHATEVER 5	104	12	2078
18	20 JAMISON COMPLETE 5 (JIVE)	110	12	2119
19	16 JAVINE NEVINS/UKMY/HOLLY JAMES I'M IN HEAVEN (FREDERICKS/MCA)	111	12	2043
20	6 RACHEL STEVENS SWEET DREAMS MY LA EX (PIGSOFT)	105	11	2187
21	13 JUSTIN TIMBERLAKE SENDITA (JIVE)	104	11	2270
22	25 BIG BROTHER BABY BOY (JIVE)	107	11	1915
23	18 WAYNE WONDER NO LETTING GO (WEAHEAD)	107	11	1964
24	17 PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME (COLUMBIA)	108	11	1723
25	28 NORAH JONES DON'T KNOW WHY (PARLOPHONE)	105	11	2845
26	30 SHIA FATEEWA THANK YOU BABY! (WEAHEAD)	87	8	1362
27	6 ABBY CADAMBE NODENIA MISS PERFECT (JIVE)	6	8	1234
28	6 JUSTIN TIMBERLAKE ROCK YOUR BODY (JIVE)	101	11	2144
29	6 ELVIS RUBBER NECKIN' (ELVIS)	77	7	853
30	23 RICHARD X FEAT. KELIS FINEST DREAMS (JIVE)	71	7	1077

TOP 20 PRE-RELEASE

WEEK	ARTIST TITLE	LAST WEEK	WEEKS IN CHART	PEAK POSITION
1	CHRISTINA AGUILERA/LIL' KIM CAN'T HOLD US DOWN (RCA)	1	1	5560
2	RACHEL STEVENS SWEET DREAMS MY LA EX (PIGSOFT)	2	1	4971
3	GARETH GATES SUNSHINE 5	3	1	4597
4	JUSTIN TIMBERLAKE SENDITA (JIVE)	4	1	42
5	WESTLIFE HEY WHATEVER 5	5	1	3747
6	SEA! GET IT TOGETHER Warner Bros	6	1	2841
7	THE DARKNESS I BELIEVE IN A THING... (Atlantic/East West)	7	1	2819
8	JAMELIA SUPERSTAR Parlophone	8	1	2740
9	KONTAKT SHOW ME A SIGN Nulle/Prox	9	1	2464
10	TRAVIS RE OFFENDER Independent	10	1	2346
11	NELLY, P. DIDDY & MURPHY LEE SHAKE YA TAILFEATHER Bland	11	1	2135
12	STING SEND YOUR LOVE A&P/Polydor	12	1	1964
13	DUTCH FEAT. CRYSTAL WATERS MY TIME (Bluesrock)	13	1	1807
14	ELVIS RUBBER NECKIN' BMG	14	1	1809
15	NICKELBACK SOMEDAY Roadrunner	15	1	1593
16	JUDEN VRIES WILDERESS (Derec)	16	1	1451
17	MUSE TIME IS RUNNING OUT (Mercury/East West)	17	1	1436
18	EVANESCENCE BRING ME TO LIFE (Y&R)	18	1	1420
19	ATLATELY YOU GOT THE STYLE Parlophone	19	1	1420
20	MARY & BLOE LOVE U (3ST SIGHT) Island	20	1	1391

Music Control UK compiled from data gathered from 100 UK radio stations. Last week's Top 20 Pre-Release is available on the Music Control website. www.musiccontrol.co.uk

ALSO OUT
THIS WEEK
SINGLES
The Deftones:
Hexagram (WEA)
Loudville We Don't
Have Much Time
(Sanctuary)
Radioactive Marc

Feel Ex (Rotters
Club) (Ch)
LP Project Vs
Sunbub:
Summerjam
(Worster) (E)
ALBUMS
Limp Bizkit:
Results May Vary

(Intersep/)
Playboy)
LFO: Scatish (Warp)
Mintbox: The Civil
War (Mute)
K'Nasty: R In R&B
(Globe)

Records released 22.09.03



SINGLE OF THE WEEK

The Darkness I Believe In A Thing Called Love

Must Destroy/Atlantic DARK0CD
With its life-affirming lyrics, sense of humour, falsetto peaks and the perfect air guitar solo, this classic track - which first appeared as their debut single in 2002 - shows that there is more to these Brit rockers than a tight leotard. With the album at number one, a Radio One A-listing and public support swelling on the back of a summer of festival gigs, it seems that this single is destined to hit number one, and rightly so.



The Mavericks The Mavericks (Sanctuary SAMCD0192)

Returning with a new album on Sanctuary, this album sees the Florida cowboys looking for the elusive follow-up to *Dance The Night Away*. The opening track, *I Wanna Know*, comes close but doesn't quite make it, even though the production and playing are of the highest quality.

Nickelback The Long Road (Roadrunner RR84002)

Following the triple-platinum selling *Silver Side Up* was always going to be a hard task, but this new collection of rockers and ballads is a worthy third album from the Canadian four-piece. First single *Someday Is How You Remind Me* part two, but is nevertheless a fine song.

Sting
Sacred Love (A&M 9860619)
Sting's 10th album, his first for four years, sees him serving up more of the same jazz-tinged off-kilter soft-rock that will enthrall his huge army of fans. Available as a hybrid multi-channel Super Audio CD, the best cuts are *Whenever I Say Your Name* (featuring Mary J Blige) and the first single *Send Your Love*.

T. Rauschenberg
Black Block (Novamute
NOMUJ6002)
This debut album is stuffed full of electro madness, effective hooks and naïve charm. Miss Kittin storms in for a demotored vocal but this is far from sleek, idealised electro-bash vision - more a punk album for the electronic age.

Ty
Upwards (Big Dada BDD0057)
UK rapper Ty goes into his second album campaign with a heavy burden of expectation, and he does not disappoint. Lyrically he is light years ahead of most of his peers, and the production is a technicolour fusion of electronic and organic elements.

UNKLE
Never, Never, Land (Mo'Wax/Island
MNU00102)
UNKLE's second opus suffers from the same problems its

ALBUM OF THE WEEK

Muse Absolution

Taste Media/East West 5040685872
This sterling third album from the prog-rockers is sure to cement their place as one of the biggest bands in Britain. It is a totally over-the-top set of new tunes that includes the stupid but brilliant *Apocalypse Now*, the overblown pop of the new single *Time Is Running Out* (released this week and A-listed at Radio One) and the heavy grandiose former download-only single *Stockholm Syndrome*. The band embark on a major UK arena tour in November.

predecessor *Pyrence Fiction*: a misguided sense of self-importance coupled with a roll-call of celebrity guests that includes the array of overdubs and effects - the songs fail to live up to. There are a couple of strong songs, notably the affecting *Inside*, but sadly the set struggles under its own lofty pretensions.

Various
Chill (Big Chill FACT010)
Following the successful *Eastnor* festival, Big Chill co-founder Pete Laurence selects his favourite laidback tunes. Tracks from *Frangle State*, *AGK* and *Leggo* would be a jazzy airt to the set.

Various
Solid Steel: The Herbaliser (Ninja Tune ZENC033)
The third in the *Solid Steel* series maintains the high standards set by DJ Food and Hecatecat. This big-hop mix has a wide-reaching scope that includes *Cherriesnoss*, *Dee-lite*, *Quantic Soul Orchestra* and *Timezone*, resulting in another seamless and funky mix which is a cut above the norm.

The Webb Brothers
The Webb Brothers (679
Recordings 679A02B0D)
Opening an album with a *Flaming Lips*-esque romp through prog rock is not necessarily the best way to hook a listener, particularly when it suddenly gives way to twee electro-pop. Detours into trip-hop, Eighties goth-rock and Latin psychedelia are all well and good, but *The Webb Brothers* sound a little uncomfortable with the idea.

Zinc
Faster (P 9365488)
Drum & bass veteran Zinc has turned all progressive by releasing a concept album, but inevitably the results are as far from *Yes or Gong* as could be imagined. Starting with moody trip hop at 50bpm, it heads upstream via breakbeat to drum & bass (175bpm). The results are surprisingly coherent, with standouts including *Mo'N Rage* featuring vocals from Amy.

This week's reviewers: Dougal Blyth, Phil Bredhe, Joanne Burck, David Keightley, Owen Lawrence, James Roberts, Nicola Sclaf, Nick Thera, Simon Ward and Adam Woods.

Singles

Athlete You Got The Style (Parlophone CDATH006)

With their album *Veilions* and *Animals* shortlisted for the Mercury Music Prize, this re-release of Athlete's first single makes perfect sense - especially as the band is embarking on a new UK tour. Charming and catchy, it is A-listed at Radio Two and B-listed at Radio One.

Clea Download It (D957/Warner Music 82564609612)

Female quartet Clea's debut single is a sweeping and sultry piece of contemporary pop that stands up well against today's teen-targeted product. The Popstars - *The Rivals* finalists are in the middle of a mini-tour supporting Blue.

Elvis Rubberneckin' (Remix) (BMG 82876-54263-2)

Paul Oakenfold follows in the footsteps of *Junkie XL* by reworking an obscure track from the Elvis archive. Through his Fatboy Slim stylings add little to the supremely funky original, the release will help raise the profile of the Elvis *2nd To None* album (released on October 6), the follow-up to Elvis 30 #1 Hits.

Feeder Find The Colour (Echo RADD0145)

Feeder's platinum-selling album *Comfort In Sound*, from which this melodic track is taken, has stood up enough interest for the band to announce an arena tour of the UK in December. The B-listed Echo *Find The Colour* appears to be aimed at a more mainstream market.

Foo Fighters Have It All (BMG/Roswell CD82876563707)

B-listed at Radio One, this is the last single to be lifted from the Foo Fighters' fourth album *One By One*. Even though Dave Grohl and co are more accomplished than most at writing rock songs, this hard-hitting track hits the

radar at average rather than good-wrenchingly brilliant.

Har Mar Superstar Brothers & Sisters (B Unique BUN067CDS)

Har Mar borrows from Motown for this perky party tune, which looks set to be adopted by trendsetters who prefer lashings of irony with their pop. It will be added to the reissues of his album *You Can Rem Me* for an assault on the Christmas market.

Melanie C Yeh Yeh Yeh (Virgin VSCD1858)

A strong performance for this single is vital for the erstwhile Spice Girl. A spunky rocker, *Yeh Yeh Yeh* is a strong enough offering, which, two years ago, would have fared handsomely, but the pendulum may have started to swing in the wrong direction for Miss C this time around.

Outkast Ghetto Musick (Arista 82876554742)

Featuring a Miami bass groove interjected by a slow, soulful *Patti LaBelle* sample, this hilariously off-the-wall offering is unique to say the least. *Ch-Listed* at Radio Two, this taster for the album will be available for pre-order only and deleted on the day of release.

Seelenluft Manila (Backyard 5050678231010)

This quirky club hit, which surfaced on import more than a year and a half ago, finally gets a UK release. It includes new Zongamina and Cicada remixes, which fall short of the excellent *Headman*/Ewan Pearson mixes.

Jürgen Vries Wilderness (Direct'n XPCD2846)

Jürgen Vries - Darren Tate to his mum - launches another massive trance missile at the charts, spearheaded by diva vocals from Shena. Backed by an *A-listing* at Radio One and specialist plays from the station's Judge Jules and Dave Pearce, this looks certain to hit its chart target.

Yeah Yeah Yeahs Maps (Dress Up/Polydor 9811413)

Maps (Dress Up/Polydor 9811413)
This third single and highlight

from *YYS's* debut album *Fever* to *Tul* finds Karen O in reflective mood. Maps reveals deeper, more emotional songwriting, which will stand the new Yorkers in good stead should they go further down this road for their second album.

Albums

Chemical Brothers Singles 93-03 (Freestyle/Dust/ Virgin DUSTCD06)

The first Chemical Brothers compilation does what it says on the tin - and includes two new tracks, one of which, *The Golden Path*, features 'The Flaming Lips' Wayne Coyne. It is an excellent set which includes two chart-toppers and four Top 10 hits.

Elvis Costello North (Deutsche Grammophon 943782)

Anyone who has annoyed as many people as Elvis Costello has done since he first veered off the expected path - arguably with *Almost Blue* - is going to be pretty restless about those breakbacks by now, which explains why he would follow up the renaissance of *When I Was Cruel* with an album of cocktail jazz. Artistic ambition is a priceless commodity these days, but still North is likely to be of more interest to Diana Krall fans than Elvis Costello ones.

Fannypack So Stylish (Tommy Boy TB15672)

A booty-shaking mélange of street-smart pop, Miami bass, sassy beats and a dollop of female attitude, *Fannypack* are a breath of fresh air for the Tommy Boy label. The irresistible *So Stylish* will ensure *Fannypack* will worm their way into the mainstream from the style press downwards.

Jamella Thank You (Parlophone 5337772)

Thank You (Parlophone 5337772)
With second single *Superstar* scoring across the board at radio, *Jamella* is on a roll. That track is included on this impressive second album, which pumps hard all the way through and sees the 22-year-old starting writing credits on most of the songs.

Singles Chart

As used by Top of the Pops and Radio One

Chart compiled from actual sales data by the Official Charts Company. The Official Charts Company is not affiliated with any record label or artist.



Iron Maiden
Victory from the first single set Sunday in Saturday afternoon in more than 4000 UK copies.

Iron Maiden
Victory from the first single set Sunday in Saturday afternoon in more than 4000 UK copies.

White Stripes
With more than 489,000 copies sold since it debuted at #1 in April, the White Stripes' Elephant album is the new's 11th - biggest seller. It spawned its second straight Top 20 hit this week, as the band's cover of a 1976 classic.



Rolling Stones
By-passed as a single in 1968, Sympathy for the Devil served as the flipside of a 1976 rerelease of Honky Tonk. Women but now takes another stab at itself. In new mixes by the Neptunes and Fergie, Stone 8 makes its debut chart week, entering at #14.

The Official Charts Company

INDEPENDENT SINGLES

Pos	Artist	Label
1	ELTON JOHN ARE YOU READY FOR LOVE?	Sony Music
2	THE WHITE STRIPES JUST DONT KNOW WHAT TO DO WITH MYSELF	XL
3	JAMISON COMPLETE	Sony Music
4	FREELAND WE WANT YOUR SOUL	Normal
5	SPINAZZ SUE KISSED ME (IT FELT LIKE A HIT)	Sony Music
6	DIZZEE RASCAL FIX UP LOOK SHARP	XL
7	4 STRINGS LET IT RAIN	Mercury
8	THE LIBERTINES DONT LOOK BACK INTO THE SUN	Virgin
9	FUN LOVLY CRIMINALS TOO HOT	Sony Music
10	OCEAN COLOUR SCENE MAKE THE DEAL	Sony Music
11	TIGA HOT IN HERSE	Sony Music
12	BOWLING FOR SOUP PUNK ROCK 101	Sony Music
13	JASON NEVINS PRESENTS UKNY/HOLLY JAMES I'M IN HEAVEN	East 21st
14	STEREOPHONICS MAYBE TOMORROW	Capitol
15	FAST FOOD ROCKERS FAST FOOD SONG	Mercury
16	TIM BURGESS I BELIEVE IN THE SPIRIT	XL
17	RONI SIZE SOUND ADVICE/FORGET ME KNOTS	XL
18	INZITE EVEREST/SPELBOUND	Mercury
19	NOX AFFAIRY PWS GROOVIN'	XL
20	OCEANS REMEMBER WHERE YOU ARE	Mercury

DANCE SINGLES

Pos	Artist	Label
1	THE ROLLING STONES SYMPATHY FOR THE DEVIL	Mercury
2	FREELAND WE WANT YOUR SOUL	Mercury
3	ELTON JOHN ARE YOU READY FOR LOVE?	Sony Music
4	D KAY & EPSILON FEAT. STAMINA MC BARCELONA	Mercury
5	THE FREE ASSOCIATION SUGARMAN	XL
6	LEE CARBERA FEAT. ALEX CARTANA SHAKE IT (MOVE A LITTLE CLOSER)	Mercury
7	TIGA HOT IN HERSE	Sony Music
8	UNKLE EYE FOR AN EYE	Mercury
9	ROY AYES/KENNY CHAMBLER GOOD VIBRATIONS	Mercury
10	GRONE ARSABA RIFF I FEEL GOOD	Mercury
11	RONI SIZE SOUND ADVICE/FORGET ME KNOTS	Mercury
12	ALBACANT PRETTY GREEN EYES	Mercury
13	ARMAR HANDS UP	Mercury
14	4 STRINGS LET IT RAIN	Mercury
15	AMEN BE PIRSSION	Mercury
16	LOU FREAK	Mercury
17	DK & AM FARLEY ACCELERATE	Mercury
18	HIP THERAPIST BODY LANGUAGE	Mercury
19	BENNY BENASSI PRESENTS THE BIZ SATISFACTION	Mercury
20	APHESIA APCALDOL	Mercury

R&B SINGLES

Pos	Artist	Label
1	BLACK EYED PEAS WHERE IS THE LOVE?	A&M
2	BLACQUEBERRY RABY BOY	XL
3	BLU CANTRELL FEAT. SEAN PAUL BREATHE	A&M
4	SEAN PAUL LIKE UGLY	XL
5	LEMAR DANCE (WITH U)	Sony
6	MONICA NEVER LEAVE YOU (OH OH OH OH OH)	XL
7	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	A&M
8	DIZZEE RASCAL FIX UP LOOK SHARP	XL
9	R KELLY FEAT. BIG TIGGER SHAKE	XL
10	FABOLOUS CAN'T LET YOU GO	XL
11	R KELLY IGNITION	XL
12	MONICA SO LET ME	XL
13	SO LET ME IN DA CLUB	XL
14	JAYVINE REAL THINGS	XL
15	SNOP DOGG BEAUTIFUL	XL
16	CHAD DAVID SPANISH	XL
17	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	XL
18	EMINEM BUSINESS	XL
19	SO FET FEAT. NATE DOGG 21 QUESTIONS	XL
20	JOE BUDDEN PUMP IT UP	XL

Pos	Artist	Label
39	DIZZEE RASCAL FIX UP LOOK SHARP	XL
40	STEREOPHONICS MAYBE TOMORROW	Capitol
41	MEL BLATT DO ME WRONG	XL
42	R KELLY FEAT. BIG TIGGER SHAKE	XL
43	RICHARD X FEAT. KELIS FINEST DREAMS	XL
44	BENNY BENASSI PRESENTS THE BIZ SATISFACTION	Mercury
45	DARE CHIHUAHUA	Mercury
46	FAST FOOD ROCKERS FAST FOOD SONG	Mercury
47	THE LIBERTINES DONT LOOK BACK INTO THE SUN	Virgin
48	JET ARE YOU GONNA BE MY GIRL?	Mercury
49	4 STRINGS LET IT RAIN	Mercury
50	SNAP VS MOTIVO THE POWER (OF BHANGRA)	Mercury
51	ALFIE STUNTMAN	Mercury
52	THE RAPTURE HOUSE OF JEALOUS LOVERS	Mercury
53	THE FREE ASSOCIATION SUGARMAN	XL
54	UNKLE EYE FOR AN EYE	Mercury
55	RADIOHEAD GO TO SLEEP	Mercury
56	JASON NEVINS PRESENTS UKNY/HOLLY JAMES I'M IN HEAVEN	East 21st
57	R KELLY IGNITION	XL
58	FABOLOUS CAN'T LET YOU GO	XL
59	JAYVINE REAL THINGS	XL
60	AMEN: UK PASSION	Mercury
61	FUN LOVLY CRIMINALS TOO HOT	Sony Music
62	THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR)	Mercury
63	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	Mercury
64	VIOLENT DELICIOUS TRANSMISSION	Mercury
65	EMINEM BUSINESS	XL
66	DEEPEEP BLUE DEEPEEP BLUE	Mercury
67	NORAH JONES DONT KNOW WHY/ILL BE YOUR BABY TONIGHT	Mercury
68	BILLY TALENT TRY HONESTY	Mercury
69	OCEAN COLOUR SCENE MAKE THE DEAL	Mercury
70	SONIQUE ALIVE	Mercury
71	KORN DID MY TIME	Mercury
72	SIMPLE KID THE AVERAGE MAN	Mercury
73	BLACK REBEL MOTORCYCLE CLUB STOP	Mercury
74	TIGA HOT IN HERSE	Sony Music
75	CHRISTINA AGUILERA FIGHTER	Mercury

Pos	Artist	Label
1	ELTON JOHN ARE YOU READY FOR LOVE?	Sony Music
2	THE WHITE STRIPES JUST DONT KNOW WHAT TO DO WITH MYSELF	XL
3	JAMISON COMPLETE	Sony Music
4	FREELAND WE WANT YOUR SOUL	Normal
5	SPINAZZ SUE KISSED ME (IT FELT LIKE A HIT)	Sony Music
6	DIZZEE RASCAL FIX UP LOOK SHARP	XL
7	4 STRINGS LET IT RAIN	Mercury
8	THE LIBERTINES DONT LOOK BACK INTO THE SUN	Virgin
9	FUN LOVLY CRIMINALS TOO HOT	Sony Music
10	OCEAN COLOUR SCENE MAKE THE DEAL	Sony Music
11	TIGA HOT IN HERSE	Sony Music
12	BOWLING FOR SOUP PUNK ROCK 101	Sony Music
13	JASON NEVINS PRESENTS UKNY/HOLLY JAMES I'M IN HEAVEN	East 21st
14	STEREOPHONICS MAYBE TOMORROW	Capitol
15	FAST FOOD ROCKERS FAST FOOD SONG	Mercury
16	TIM BURGESS I BELIEVE IN THE SPIRIT	XL
17	RONI SIZE SOUND ADVICE/FORGET ME KNOTS	XL
18	INZITE EVEREST/SPELBOUND	Mercury
19	NOX AFFAIRY PWS GROOVIN'	XL
20	OCEANS REMEMBER WHERE YOU ARE	Mercury

GET MUSIC WEEK ON THE GO

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

The Darkness prove their staying power with a second week at number one as James Taylor puts in his best performance in years as the sole Top 20 entry.

TOP 20 MUSIC DVD

WEEK	ARTIST TITLE	Label/Chart Week
1	2 QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (1)
2	1 PINK FLOYD THE WINDING OF THE DARK SIDE OF THE MOON	Capitol/Warner (1)
3	4 LED ZEPPELIN SONGS REMAINS THE SAME	Warner Brothers (1)
4	4 LED ZEPPELIN (LED ZEPPELIN)	Warner Bros./Capitol (1)
5	6 THE MUSIC LIVE AT THE BLANK CANVAS	MCA/Verve (4)
6	10 VARIOUS ROADBLOCK 2003	Real Gone Music (1)
7	11 THE ROLLING STONES BRIDGES TO BABYLON	Warner Home Video (1)
8	7 ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI (1)
9	5 CHER THE FAREWELL TOUR	BMG Video (1)
10	8 IRON MAIDEN VISIONS OF THE BEAST	Capitol (1)
11	10 DESTINY'S CHILD MUSIC: WORLD MUSIC PICTURES DESTINY'S CHILD	Columbia (1)
12	6 PRINCE LIVE AT THE ALDWIN LAS VEGAS	Universal (1)
13	10 BOB MARLEY LEGACY	Capitol (1)
14	9 ABBA GOLD	Polygram (1)
15	15 RADIOHEAD TV TELEVISION COMMERCIALS	Parlophone (1)
16	6 PAUL McCARTNEY PAUL IS LIVE	Parlophone (1)
17	20 DAVID BOWIE BEST OF BOWIE	EMI (1)
18	12 ROBBIE WILLIAMS LIVE AT THE ALBERT	Orbit (1)
19	14 THE CLASH RIDE SOUV	Atlantic (1)
20	17 ELTON JOHN GREATEST HITS LIVE	Universal (1)

TOP 10 DANCE ALBUMS

WEEK	ARTIST TITLE	Label/Chart Week
1	3 ROYKSOPP MELODY AM	Walt Disney (1)
2	2 VARIOUS THE ANNUAL SUMMER 2003	Motown/Sony (1)
3	7 MICHAEL JACKSON BAD	Epic (1)
4	10 VARIOUS 2 MANY DJS - AS HEARD ON RADIO SOULWAX	PRG (1)
5	6 DANIEL BEDINGFIELD GOTTA GET THRU THIS	Mercury (1)
6	5 KRAFTWERK TOUR DE FRANCE SOUNDTRACKS	Nonesuch (1)
7	1 RICHARD X RICHARD X PRESENTS HIS X-FACTOR VOL. 1	Virgin (1)
8	4 ROSHEND KOPPELL	Motown/Sony (1)
9	3 THE STREETS ORIGINAL PIRATE MATERIAL	London/World Circuit (1)
10	9 UNKLE SYSTEM FICTION	Motown (1)

THE YEAR SO FAR: TOP 20 COMPILATIONS

WEEK	ARTIST TITLE	Label/Chart Week
1	1 VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 54	EMI/Warner (1)
2	2 VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 55	EMI/Warner (1)
3	3 VARIOUS ARTISTS POWER BALLADS	EMI (1)
4	4 ORIGINAL SOUNDTRACK 8 MILE	Interscope/Polygram (1)
5	5 VARIOUS ARTISTS CLEVELAND III	ARTV (1)
6	6 VARIOUS ARTISTS BACK TO THE OLD SKOOL CLUB CLASSICS	Motown (1)
7	7 VARIOUS ARTISTS THE VERY BEST OF COLD FEET	Virgin (1)
8	8 VARIOUS ARTISTS CLEVELAND X-TRMIE	ARTV (1)
9	9 VARIOUS ARTISTS THE VERY BEST OF PURE R&B - SUMMER 2003	Capitol (1)
10	10 VARIOUS ARTISTS HITS 55	BMG/A&M (1)
11	11 VARIOUS ARTISTS ALL TIME CLASSIC TEARJERKERS	BMG (1)
12	12 VARIOUS ARTISTS PURE UNCLE BEN ESSENTIALS	Sony TV (1)
13	13 ORIGINAL SOUNDTRACK CHICAGO	Epic (1)
14	15 VARIOUS ARTISTS LOVE - ETERNAL LOVE SONGS	UMG (1)
15	14 VARIOUS ARTISTS THE VERY BEST OF MTV UNPLUGGED 2	UMG (1)
16	16 VARIOUS ARTISTS REGGAE LOVE SONGS	Sony (1)
17	17 VARIOUS ARTISTS CLUBBERS GUIDE TO SUMMER 2003	Motown (1)
18	18 VARIOUS ARTISTS LIVE U	EMI (1)
19	20 VARIOUS ARTISTS HITS 56	BMG/A&M (1)
20	19 VARIOUS ARTISTS THE QUIET STORM	UMG (1)

THE MUSIC WEEK ONLINE YOU

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The Official UK

TOP 75
LAST WEEK
WEEKS ON CHART
PREVIOUS ISSUE
LAST WEEK

WEEK	ARTIST TITLE	Label/Chart Week
1	1 THE DARKNESS PERMISSION TO LAND	Real Gone Music (1)
2	5 SEAN PAUL DUTTY ROCK	Atlantic (1)
3	2 EVA CASSIDY AMERICAN TUNE	Real Gone Music (1)
4	4 JAMES TAYLOR YOU'VE GOT A FRIEND - THE BEST OF	Capitol/Warner (1)
5	40 BUSTED BUSTED	Universal (1)
6	28 ELTON JOHN THE GREATEST HITS 1970-2002	Warner (1)
7	6 DANIEL BEDINGFIELD GOTTA GET THRU THIS	Mercury (1)
8	10 DELTA GOODREM INNOCENT EYES	Epic (1)
9	45 CHRISTINA AGUILERA STRIPPED	Capitol (1)
10	13 BEYONCÉ DANGEROUSLY IN LOVE	RCA (1)
11	18 7 NORAH JONES COME AWAY WITH ME	Parlophone (1)
12	7 41 ROBBIE WILLIAMS ESCAPOLOGY	EMI (1)
13	2 BLACK REBEL MOTORCYCLE CLUB TAKE THEM ON YOUR OWN	Virgin (1)
14	19 EVANESCENCE FALLEN	Epic (1)
15	10 THE THRILLS SO MUCH FOR THE CITY	Mercury (1)
16	9 KINGS OF LEON YOUTH AND YOUNG MANHOOD	Mercury (1)
17	2 MARY J BLIGE LOVE & LIFE	Capitol/Warner (1)
18	44 JUSTIN TIMBERLAKE JUSTIFIED	Capitol (1)
19	21 GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	World Circuit (1)
20	15 STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Virgin (1)
21	20 6 BLU CRAWFORD BITTERSWEET	Atlantic (1)
22	37 27 BIG BROVAX NU FLOW	Mercury (1)
23	6 THE CORAL MAGIC AND MEDICINE	Parlophone (1)
24	41 SHANIA TWAIN UP!	Mercury (1)
25	26 THE ROLLING STONES FORTY LICKS	Virgin (1)
26	28 54 COLDPLAY A RUSH OF BLOOD TO THE HEAD	Polygram (1)
27	26 34 GOOD CHARLOTTE THE YOUNG AND THE HOPELESS	Epic (1)
28	15 3 ATHLETE VEHICLES & ANIMALS	Polygram (1)
29	NEW ABS ABSTRACT THEORY	Mercury (1)
30	17 11 GIRLS ALoud SOUND OF THE UNDERGROUND	Mercury (1)
31	25 23 THE WHITE STRIPES ELEPHANT	Mercury (1)
32	29 20 50 CENT GET RICH OR DIE TRYIN'	Mercury (1)
33	24 4 KOHSEEN KOPPELL	Mercury (1)
34	42 24 LINKIN PARK METEORA	Mercury (1)
35	NEW UNDETONES TEENAGE KICKS - THE BEST OF	Mercury (1)
36	61 41 RED HOT CHILI PEPPERS BY THE WAY	Mercury (1)
37	27 4 THE CHEEKY GIRLS PARTYTIME	Mercury (1)
38	24 3 ELBOW CAST OF THOUSANDS	Mercury (1)



1. The Darkness
With their recent festival triumphs still resonating, The Darkness enjoy a second entry week to top the album chart with sales of Permission To Land increasing 11.3% week-on-week to 48,600 and besting runner-up Sean Paul's Dutty Rock tally by a margin of 53.9%.



2. Sean Paul
With its third Top 10 single Like Glue continuing to enjoy success both at retail and on the radio, Sean Paul's album Dutty Rock climbs to a new peak of #2 on its 19th week in the chart. The album previously peaked at #4 three weeks ago, and sold more than 31,500 copies last week to propel its total sales past the 250,000 mark.



4. James Taylor
Explores his pragmatic biggest album chart placing - earned by Mid Slide Skin And The Blue Horizon - James Taylor's new 'best of' compilation You've Got A Friend is the week's highest new entry, debuting at #4 after selling more than 12,000 copies. The album includes Fire And Rain as well as You've Got A Friend and the previously unreleased Bitter Sweet.

39	21	21	21	21	21
40	22	22	22	22	22
41	23	23	23	23	23
42	24	24	24	24	24
43	25	25	25	25	25
44	26	26	26	26	26
45	27	27	27	27	27
46	28	28	28	28	28
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67	49	49	49	49	49
68	50	50	50	50	50
69	51	51	51	51	51
70	52	52	52	52	52
71	53	53	53	53	53
72	54	54	54	54	54
73	55	55	55	55	55
74	56	56	56	56	56
75	57	57	57	57	57



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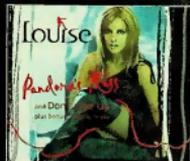
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