

Inside: Izzi Dunn Terri Walker Stacey Orrico David Bowie Johnny Cash

# MUSIC WEEK



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## REM stride into Warner schedule

A preview of the brand new, lead-off single from REM's first retrospective for Warner Music was among the highlights at the major's autumn presentation to retail last Friday.

Bad Day, due out as a single on October 13, is one of two new

tracks on In Time – The Best Of REM, which covers all the band's Warner albums from 1988's Green on Red onwards. The album is scheduled for release on October 27.

Excerpts of two new Red Hot Chili Peppers tracks from the band's own first Warner best of also featured at the conference, where priorities highlighted also included a Cher hits package and new studio albums from Missy Elliott, Muse and Seal. The event

took in live performances from Aqualung, Blazin' Squad, girl group Clea, opera singer Tony Henry and The Darkness.

Warner UK commercial director Alan Young says, "REM and Red Hot Chili Peppers' best of are clearly key albums for us and Fleetwood Mac are touring in the UK. We've just had a number one, two and four and I'm very upbeat about the fourth quarter."

● Full conference report next week

Knott seeks to align release dates of downloads with physical singles

## Bard boss urges unity on downloads

### Retail

by Paul Williams

HMV Europe managing director Steve Knott is urging labels not to penalise traditional retailers as the industry prepares to move into the download era with a vengeance.

With the UK's first official download chart set to be launched soon – possibly as early as November – Knott pressed for the release dates of physical and download singles to be aligned as he took over as Bard chairman last week.

Knott, formally elected to replace Virgin Entertainment Group's Simon Wright in the position at last Thursday's Bard AGM, says he is concerned that High Street outlets are being unfairly hit by the growing moves to make the download version of a single available weeks before the physical version goes on sale.

He says this will increasingly become an issue as the Official Charts Company begins to record sales of legal downloads.

"If you have a download chart integrated with the physical sales charts, you really have to release downloads at the same time as the physical release, otherwise you'll end up with loads of gaps in the chart racks in all the stores," he says. "That's just a practical reality."

As Bard chairman, Knott will also be aiming to have record companies "singing from the same hymn sheet" as they attempt to solve the singles crisis. While praising EM's initiatives, he reckons overall the industry has been too

slow to react to a market that has been "going south for ages now".

He adds, "The other big thing with singles is that the window between airplay and sales has got out of control. We have to find some sensible compromise where the kids don't get bored of the tune. Now they tend to hear things six weeks before release, so when it comes out they've moved on."

However, despite a number of big issues facing retailers and record companies, he believes there is currently real cause for optimism. Emerging technologies will "ultimately complement rather than undermine existing sales", while there is also "a new wave of international and British music that is palpably breaking through," he says.

"Look at the fantastic buzz created by the festivals this year, the visit by Eminem or the record-breaking Robbie concerts at Knobworth," he says. "While price and campaigns may have been a factor, let's not forget that more CD albums were delivered in the second quarter of this year than ever before, so we must all be doing something right."

Knott will be backed in his new role by established independent retailer Paul Quirk, who was elected deputy chairman at last week's AGM. "The guy has got massive experience and I'd like to think between us and the rest of the council we'll be able to give the membership value for money when they pay their subscription fees," says Knott.

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## Retailers hail Dizze's victory

Specialist stores hail the rapper's Mercury victory as the best possible result, following a high-profile awards show p3



## Universal tops global shares

Major claims more than one-quarter of global sales for the first time, as indies also claim strong share in IFPI data p5

## Mainstream set to lift Xmas sales

With "pure pop" on the decline, albums targeting the mainstream are expected to clean up this autumn p8

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



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Digest



# MUSICWEEK

Incorporating lists, MBE, Future Hits, Great Street, Hit Music, Record Mirror and Tour Report

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Deposited and printed by Hadden Brothers, The Innes Press, Queens Road, Exeter, Devon, UK. Tel: 01392 5194

Member of Personal Publishers' Association  
ISSN: 0265-1548

**ABC**  
Average weekly circulation: 1 July 2002 to 30 June 2002: 10,555

**SUBSCRIPTION HOTLINE: 01855 438216**  
**NEVSTRADE HOTLINE: 020 7638 4666**

Subscriptions, including Free Music Week, The Industry event, January, from Music Week Information, CMP Information, Tower House, 11th Floor, Market Harborough, Leicestershire LE16 9EF. Tel: 01855 438216 Fax: 01855 438458

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

### Signed up Label to expose Lee Hooker tunes



Lee Hooker: unreleased material planned

● **Eagle Rock** is to issue a series of previously-unreleased recordings by John Lee Hooker after signing an exclusive deal with the late blues legend's estate. The first release, *Face To Face*, an album of unissued studio recordings completed under the supervision of his daughter Zakiya Hooker, will be released on October 27 and will be followed by a second volume of final recordings. Eagle also plans to release his historic 1949 Decca studio recordings, while its Eagle Vision division is planning a Hooker DVD.  
● **Ministry of Sound** is leaving its long-time distribution home of Ten after signing a deal with Universal Music. Universal will begin distributing MoS label releases and joint venture titles from September 27, although its sales operation will continue to be handled in-house and by 3m.  
● **Skint Records** is switching its distribution from 3m/Phonix to Vivali/UK ahead of the release of new albums by Dave Clarke & Freq Nasty. Vivali head Peter Thompson says the deal, which comes in effect on October 1 and covers the label's entire catalogue, is a real coup as Skint is one of the UK's leading independent labels.

### Exposure

### BBC network set for Radio 1 push

● **Radio One** will be the subject of a dedicated marketing campaign running across the BBC network from the beginning of the new TV. The month-long campaign, with TV and radio executors to be made by advertising agency Fallon, is set to champion Radio One's star across the schedule.  
● **London's Alexandra Palace** is capitalising on the closure of London Arena and the current unavailability of Wembley Stadium by hosting its first gig by a touring band in more than eight years. Universal artist Marilyn Manson will make his debut at the venue on November 26.  
● **BBC2's Later... With Jools Holland** starts its 22nd series on Friday, October 17 with guests including REM and Buddy Guy. Other

guests confirmed for the six-week series include Beyoncé, Jane's Addiction and Annie Lennox.  
● **IPCS AME** is shrinking in size from this Wednesday, in a new reorg of the weekly music title. p5  
● **Terri Walker** is one of many acts playing the second annual **City Showcase** next week. p5  
● **Music Zone** has generated more than 500 enquiries from potential licencees for its new Music Bug concept since its launch two months ago. The portable sales module, which takes up less than 6m sq. can house more than 2,000 titles and is being targeted to be sited in locations such as railway stations and airports.  
● **Sony Europe** is backing the push on digital radio by announcing plans to bring high-quality portable receivers to the market early next year.  
● **Dido** is preparing in-store appearances on both sides of the Atlantic to push her new album. p7  
● **Channel 4** last Saturday began a run of at least 24 shows of Emap's **Smash Hits** chat, previously screened on Channel 5. The 30-minute show is going out from 12.30pm as part of the station's T4 strand and features a 20 second compiled by MRJB.  
● **Jingles and majors** share the hours at **Grammytown** unveils its first new-look awards shortlist today (Monday). It comprises Vivaldi La Stravaganza Rachel Podger (Chamber); Schumann Strung Quartets Zehetmair Qt (ECM); Hummel Masses Hickox (Chandos); Clifford Curzon live recordings (Decca); Britten The Turn of the Screw Harding (Virgin Classics); Chopin Etudes Perahia (Sony Classical). The awards take place at the Barbican on October 12.  
● **Production company Flawless Media** has linked with **Smirnoff** for a new six-part music TV series, *Joy Of Dicks*, starting on ITV1 and ITV2 on October 30. DJ Rion Siro, Tom Middleton, Mr C and Sister Slim will act as mentors in the series for

aspiring DJs recommended by independent record stores. The winner will DJ internationally at Smirnoff Experience gigs and receive a one-year management contract.

### People Stewart honours Dickins with PA



Dickins (l), Stewart: performance

● **Rod Stewart** will be confirmed to perform at the October 21st Music Industry Trusts' dinner in honour of long-time friend **Bob Dickins**. The one-time chairman of Warner UK, Dickins was involved in a number of Stewart's biggest successes, including his cover of *Downtown*. Train, Stewart describes Dickins as, "a genuine friend and one of the few people in the industry you can rely on for an honest opinion, even when it's the last thing you want to hear." Tickets for next month's event at London's Grosvenor House Hotel are available from the BPI's Kelly Coxall on 020 8751 4000.  
● **Paul Curran's** extended role in charge of BMG Music Publishing, Zomba Music and the combined BMG/Zomba Production Music UK division has been formalised. He takes on the newly-created title of group managing director. As a result, Zomba UK publishing managing director Steven Howard will report to Curran, as will BMG/Zomba Production Music

MD Steve Cole, although BMG and Zomba will continue to operate independently.  
● **The Corals' managers** are set to be named managers of the year at MMP's Roll of Honour. p4  
● **In The City and Factory Records** founder **Tony Wilson** is returning one night of Amnesty International's forthcoming DJ Saved My Life event at the ICA, which will witness appearances by The Music, Hundred Reasons and The Thrills. The October 14 to 18 event is a series of five separate nights at the ICA, each night curated by different music industry figures or performers.

### Bottom Line

### EMI issues bond to combat debts

● **In a move** to extend the "maturity of its debt", EMI issued a \$243m guaranteed convertible bond last Thursday. A spokesperson for the group explains that the issue, which was oversubscribed, was part of the ongoing strategy being pursued by EMI's chief officer Roger Faxon to help tackle EMI's approximate £860m of debt, which he managed to reduce by £200m in the last financial year.  
● **Universal Music UK** has unveiled a new international structure. p5  
● **Randm**, the company launched by former EMI Records managing directors Roy Eldridge and Mike Andrews, is celebrating its first year of operation with the creation of three additional companies alongside the record label. A new management operation, Son Management, headed by Eldridge's son Sam, is taking on the south London band LUL. The second new venture is a publishing company, Randm Music, which will be administered by Fairwood Music Publishing. Eldridge and Andrews have also formed a production arm, Randm Productions.  
● **The BPI** says it will continue its educational strategy in the battle against illegal music file-sharing. p4  
● **Boosey & Hawkes** has received two offers in one week p7  
● **BBC Worldwide's** music business, behind Top of the Pops and hits for Bob the Builder and Dominic Miller's Shaves album, is being restructured with records and music publishing becoming part of a new global internet and music unit, while the classical music TV sales business and radio international business will now be found within BBC Worldwide's international TV division.  
● **Woolworths Group** announces growth in sales. p5  
● **IFPI figures** confirm that **Universal** has moved further ahead of its rivals as the world's biggest music major. p5  
● **Scottish rock retailer Fopp** is one of five companies shortlisted for the National Business Awards, taking place at London's Grosvenor House on November 11. The "Business Oscars" will be staged at London's Grosvenor House on November 11.



David Bowie might just have made history in Hammersmith again last Monday night when he performed his forthcoming album *Reality*, plus some hits, for an estimated five audience of 50,000 fans stationed in cinemas around the world. The event, which reached 86 cinemas in 26 countries, represented the first live TV broadcast to date. It was

produced at the Riverside Studios by Blaze Television, with sound by veteran Bowie producer Tony Visconti and Sanctuary Mobiles. Blaze head of music Phil Housley says, "There will be more events like this as Bowie, who are not going to be able to do all the promo the record company would like them to do."

After clinching the Mercury, Rascal's album is poised to cross over as stores gear up for the rush to buy copies

## Retailers to cash-in on Mercury winner

by Paul Williams

The Mercury Music Prize judges gifted retail with one of the most helpful results possible, ignoring established names such as Coldplay and The Darkness and giving this year's award instead to relative unknown Dizzee Rascal last Tuesday.

With the 19-year-old's XL debut *Boy In Da Corner* only just out in the distribution blocks, stores immediately highlighted the potential sales lift on the back of his win last Tuesday. By yesterday (Sunday), the album was heading to its highest chart position yet after huge publicity, including coverage on TV and features in both *The Mirror* and *The Sun*.

One specialist retailer says, "It couldn't have been a better result. This is a record which we can sell more of - it will certainly benefit us more than the supermarkets."

"This is great for us," adds Virgin Retail's dance and urban category manager Paul Milner. "After *Ms Dynamite* last year it's great that British black music is being recognised again. It's a hybrid of garage and hip hop, but is totally British."

HMV's head of rock and pop and dance and urban Rob Campkin believes Rascal's win is a good one for both his chain and the specialists in general. "I'm really pleased it's won," he says. "We already sold a lot of it anyway. We supported it from the off, but I think it's going to cross over by the way *The Streets* did last year. Although it didn't win the Mercury, it still had a big uplift in sales."

Beggars Group commercial director John Holborow was besieged by "tens of thousands" of



Dizzee Rascal's gift for retailers

new orders for the album, the morning after Rascal's win, as the company quickly had to decide how to make the most of its success. But it's hardly uncharted territory for Beggars: three years ago it was in the same position when another XL release, *Badly Drawn Boy's Hour Of Bewilderbeast*, walked off with the £200,000 prize and catapulted Dizzee Rascal into the limelight.

"What's great about it is that the interest is across retail," says Holborow. "The specialists have already sold volumes but the bigger retailers are also coming in and that's what we need for Dizzee."

"The album's potential to cross over was being demonstrated last week by Woolworths, whose head of commercial Jim Batchelor reports sales doubling from the previous week. He adds, "People may not see it as a Woolworths album, but we've more shops in central London than anybody else."

A previously-issued Rascal single, *I Love You*, which is now at

radio, will be back in stores on October 13. Holborow says another or single is planned before Christmas. He adds, "Because of the Mercury, we'll be pushing the album into the broadsheets and possibly onto TV."

While Beggars aims to make the most of the "media frenzy" surrounding Rascal, Holborow notes the company is not altering from its original course for the album. It turned silver a week ago and was approaching 50,000 over-the-counter sales by the end of business last Saturday.

XL Recordings managing director Richard Russell notes there have been a number of high-profile releases this year that have charted high then disappeared, but he says this album has stayed around because the word of mouth on it has been "phenomenal".

"The Mercury win is great and will definitely ease the LP's path, but it will achieve whatever it achieves because of its quality," adds Russell, who reckons internationally Dizzee Rascal has the potential to sell "everywhere".

Alongside an uplift for Rascal, retail was also expecting sales of other shortlisted albums to rise over the weekend thanks to a Friday night highlights programme screened by BBC2. Among the acts who performed on the night were Parlophone's *Atletico*, Topic-signed Eliza Carthy, East West's *The Darkness* and Virgin's *The Thrills*.

Virgin's Milner says the prize is a useful vehicle for generating interest in albums. "It celebrates the diversity of British talent, and gets people to listen to albums they might not hear," he says. [paw1@musicweek.com](http://paw1@musicweek.com)

### What's great about it is that the interest is across retail

John Holborow, Beggars



Cash: Adored by criminals, presidents and kings, the legend died in Nashville

## American music legend Cash dies

Johnny Cash, a giant of American music who in recent years had produced a string of albums which matched his best work, died in hospital in Nashville last Friday morning, aged 71.

His death, from complications arising from diabetes, comes four months after that of his wife and collaborator, June Carter Cash, and follows a long period of illness. Since 1997, Cash had been fighting a condition which was first thought to be Parkinson's disease, but which was more recently identified as autonomic neuropathy, a nervous disorder with similar symptoms.

A string of British icons led the tributes, among them Mick Jagger and Elvis Costello, who covered Cash's breakthrough single *Cry*, *Cry*.

"I am saddened and very sorry for all of Johnny's family," said Costello. "He was a great, great man. He made me feel very

welcome in his home and I will never forget that."

Nick Stewart, whose *Captain America* show on Virgin Radio elected *The Man Comes Around* as the best album of last year, pictures Cash as part of a *Mount Rushmore* of American music legends, alongside Frank Sinatra, Bob Dylan and Bruce Springsteen.

"Johnny Cash embodied much that is great about America, about American songwriting and the adulation of prisoners, criminals, presidents and kings," Cash's UK profile had seldom been higher than since the mid-Nineties, as he mined a late season of inspiration with producer Rick Rubin, culminating in last year's *American IV: The Man Comes Around*. Just last month, the honoree video for Hurt was runner-up in the best video category at the MTV VMAs.

### THE MUSIC WEEK PLAYLIST



**BASEMENT JAXX FEAT DIZZEE RASCAL**  
*New Lucky Star*  
(XL)  
Brixton's finest swerve to the left with brutal results that have already found favour at RL (single, Oct 20)



**NATIONAL FOREST**  
*First played at MTV*  
With shades of Yo La Tengo and Boards of Canada, this innovative music was created by 20-year-old Daniel Cowley (album, Oct 20)



**CARINA ROUND**  
*The Disconnection*  
(Disconnected Records)  
With a voice at times reminiscent of PJ Harvey and Billie Holiday plus some strong songs, Round is a talent to watch (album, Oct 13)



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



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





Top team: The Coral's management duo Alan Wills (left) and Simon Moran

Award-winning manager hates his job – but does make one exception

## Coral's team up for honour

by Robert Ashton

For a man who, alongside Simon Moran, is to be hailed manager of the year this Wednesday, Delta-sound boss Alan Wills offers a surprising take on the artist manager's art. The truth is, he hates it.

"You're wiping sweat so often," he says. "Everyone gets their fingers in a twist and you have to sort it out."

Fortunately, when it comes to The Coral he is willing to make an exception. But, then he claims the band is worth it – and they do not need their arses wiped. "The Coral have all the ideas, our job is simply to encourage them," he says.

Wills, along with SJM Concerts MD Simon Moran, has emerged as one of the UK's brightest management teams – set to be recognised at the MMP Roll Of Honour dinner this Wednesday – through their work nurturing the highly-rated Liverpool group.

Sony Music chairman and CEO Rob Stringer – who struck a joint venture licensing deal with Delta-sound in December 2001 – is among those who are happy to pay tribute to the pair. "Alan has nurtured and developed The Coral brilliantly over a number of years and Simon has added his broad understanding of the whole music business, so between them they have most things covered."

Wills learned about management from his father, who was in charge of the UK's nuclear early warning system. "He told me it's not about doing everything yourself, but about building teams, finding the best people and letting them get on with it," says Wills. This attitude was what led him to search for a manager to look after The Coral after signing the band to his Delta-sound label in 2000.

The Coral's producer Ian Brodie suggested Moran, who had been promoting The Coral gigs, while also managing The Beautiful South and John Squire, and was putting Joe Strummer's house in order until his death earlier this year.

Moran came on board last

November, joining Wills and the label boss's girlfriend Anna Heaton in a unique management company, Skeleton Key. The company is wholly-owned by The Coral, which gives the band control over their advisors and a measure of protection. Delta-sound's label co-ordinator Nikki Harris also helps out on the management side.

In addition to helping Wills with the strategic direction of the group, Moran, who first met his management partner in the early Nineties when Wills was a drummer with the Island-signed band Top, is also able to contribute on the promotions and the numbers side.

Like Wills, this means letting The Coral supply the creativity. This they do in spades and, although it might not always be commercially advantageous, the management are happy to run with it if it adds to the overall package.

So when Moran did the figures on the band's idea to hold their June 21 Midsummer's Night Dream at a 6,000-capacity tent, specially constructed for a one-off gig, he also discovered it would lose about £30,000. They still resolved to go ahead, financing the loss with three warm-up gigs and a little help from Sony. Moran says it is not just about money and that "it's important to throw in the odd curveball to keep interest".

Similarly, the pair are happy about the frequency of albums – two in one year so far – not conforming to the standard of one album followed by 18 months of touring to promote it. "My philosophy is to get stuff out if the creativity is there," adds Moran. "Any way, when people come back knackered after a long tour they might have lost what they had."

In the meantime, Wills says they are still learning from the band. "With their people 20 years younger than you are, you've got to be aware that they view the world differently," he says. "The more I manage the band the less I know I understand them – but I think I trust them."

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Awareness is the key, not court action – at this stage

## BPI plans campaign in the war on piracy

### Piracy

by Joanna Jones

The BPI is planning to launch a massive awareness campaign in the battle against online music piracy, executive chairman Peter Jamieson has confirmed.

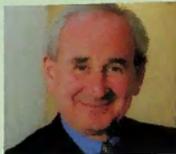
While refusing to rule out the prospect of following the example of US association the RIAA in taking legal action against individuals file-sharing copyrighted material, Jamieson put the emphasis squarely on education last week.

Jamieson – who was due to address the issue in an In The City keynote yesterday (Sunday) – says the UK strategy must be to encourage legitimate download services, as it also awaits the imminent publication of the Copyright Directive by the Government, due at the end of this month.

"We hope by awareness campaigns and the increase of legitimate services, the public will want to do the right thing, but we must retain the right to say to people who are accessing music files illegally that it is copyright theft and they cannot do it," says Jamieson.

Jamieson says the BPI will launch a public awareness campaign in the new year, following an earlier initiative to send information leaflets to educational establishments. "The pursuit of individuals may be a last resort, but it is premature to speculate," he adds.

The RIAA announced last Monday it had opened up a new



### We will support the national organisations in any way we can

Jay Berman, IFFPI

front in its war against piracy by issuing 261 lawsuits against "major offenders" who had downloaded 1,000 copyrighted music files or more from peer-to-peer networks.

The RIAA also announced an amnesty to P2P users who voluntarily identify themselves and pledge, via a declaration, to delete illegally-obtained music files from their hard drives and to stop distributing files over the internet on sites such as Kazaa, Gnutella, Grokster, Imesh and BitTorrent.

"For those who want to wipe the slate clean and to avoid potential lawsuits, this is the way to go," says RIAA chairman and CEO Mitch Bainwol.

"Nobody likes playing the heavy and having to resort to litigation," says RIAA president Cary Sherman. "But when your product is being regularly stolen you have to take appropriate action."

The move, expected since June, follows the targeting of US file-sharers with instant messages since May, warning them that they are not anonymous when they are online.

The US trade group highlighted a case where it reached an out-of-court settlement of \$2,000 with the mother of a 12-year-old girl who was among the individuals sued in the first wave.

IFFPI chairman and CEO Jay Berman says his organisation will back actions decided by the national organisation – in the UK's case the BPI – and voices support for the RIAA's latest legal move.

Berman says, "We will support the national organisations in any way we can."

In a statement, the organisation described the RIAA's latest action as "totally justified" but reiterated its present priority is to raise public awareness and help with the development of legitimate online music services.

"Uploading copyrighted music is illegal and for a good reason, and legal action against uploaders will not be ruled out in the future," the statement continues.

But it adds there are currently no plans to launch US-style legal actions internationally or in Europe.

IP lawyer Michael Evans of Faegre Benson Hobson Audley highlights if the lawsuits in the US are unsuccessful, the law on the area could be "an even bigger mess".

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### IZZI DUNN



Young London songwriter Izzi Dunn is preparing for the release of her debut album next month following backing from Arts Council England and National Lottery-funded scheme, The Fast-track scheme. Overtones, helps young urban artists in the UK. Dunn's label Firewire approached

### SNAP SHOT

Overtones after the label started recording her first album needing someone to mix it. Overtones happily obliged. She plays the Jazz Café on October 3 ahead of the release of her single The Big Picture, on October 6. Her debut album of the same name is released on Firewire through FireWire

CASH LIST: Label: FireWire Recordings Ltd. Management: Meanwhile Productions. Press: Dave Wood/Kizzi Allyne-Stewart. Dave Wood Ltd. Marketing: Dean Roberts. The Watch-Men Agency. Radio: Shura. Wikidrop: The Play Centre



2003'S GLOBAL TOP-SELLERS  
 1 The Eminem Show (Universal)  
 19 *Confessions* (J)  
 2 Laundry Service (Shakira) (Sony) 19

3 A New Day Has Come (Celine Dion) (Sony) 12  
 4s Exile (Eminem) (Universal)  
 4s By The Way Red Hot Chili Peppers (Warner) 10

6 *MtSuzanne* (Pink) (BMG) 7  
 6 *Escapology* (Robbie Williams) (EMI) 7  
 8 *Frank of Nature* (Anastacia) (Sony) 5  
 9 *Let Go* (Avril Lavigne) (BMG) 4

9 *Hijas Del Torote* (Las Ketchup) (Sony) 4  
 9 *The Best Of 1990-2000 U2* (Universal) 4

List shows albums which appeared in most Top 10 national sales charts in 2002. Source: IFPI, The Recording Industry In Numbers 2003

# Universal boosted by a top year in North America Major clinches one in four global sales

## Sales

by Paul Williams

Universal's status as the world's biggest music group was further underlined in 2002 as it claimed more than a quarter of global sales for the first time.

Newly-unveiled IFPI statistics reveal that the major increased its share of global sales over the previous year from 23.7% to 25.9%, on the back of a sharp rise in North America where it controlled nearly one-third of all business.

Behind Universal, the IFPI's The Recording Industry In Numbers 2003 shows the chasing pack remained in exactly the same order as the year before, although both runner-up Sony (14.1%) and third-placed EMI (12.0%) suffered global declines as Warner (11.9%) and BMG (11.1%) narrowed the gap on the top three.

"Universal has gained particularly in the US, which is obviously the biggest market by far, and only EMI of the majors dropped off a little bit in the US," says the IFPI's director of market research Keith Jopling. "There also seems to have been a transfer there from the indie sector to the majors to a certain extent."

That transfer, which saw the indie lose nearly one-third of their North American market share in 2002, was largely attributable to BMG's acquisition of Zomba. The purchase helped to send the indie's global share down

## Global market shares

BMG	2000	2001	2002
EMI	13.5%	12.1%	12.0%
Sony	14.4%	14.6%	14.1%
Universal	23.7%	23.7%	25.9%
Warner	12.1%	11.9%	11.9%
Others	28.6%	28.6%	25.0%

Source: IFPI, THE RECORDING INDUSTRY IN NUMBERS 2003

from 28.6% to 25.0%, while it was a key factor in BMG's own share improving three percentage points to 11.1%. BMG also benefited from multi-million-selling albums by acts including Christina Aguilera, Pink and Avril Lavigne.

But the movements in market share were accompanied by yet further declines in worldwide music sales, with CD sales dropping year-on-year by 5.5% to 2.26bn units. This was partially compensated for by a steep 57.8% rise in DVD music sales, but the market here is still relatively modest at 62.8m units last year.

With the UK able to buck the general downward trend, it managed to lift its percentage share of global music sales in both units and value terms. In 2002, it controlled 8.2% of units sold (7.7% in 2001) and 9.0% of value (8.3%). While the UK population continues to buy more units per head than any other nation, averaging 4.2 units each and an unrivalled \$49.1 in spending.

Despite sales rising, the UK, in line with other leading markets, has been hit by its biggest-selling

album titles failing to match the levels of their equivalents from previous years.

Jopling notes that three or four years ago the year's Top 10 albums in the leading markets made up around 8% of total sales; last year that had fallen to about 5%. This may partially be explained by the increasing number of titles available, says Jopling, who adds that in key territories such as the UK, France and Germany more albums were released in 2002 than in the previous year.

Universal-signed Eminem's The Eminem Show and Sony act Shakira's Laundry Service both appeared in an unrivalled 10 markets' Top 100, while other leading albums worldwide last year included titles by Sony's Celine Dion, BMG's Exile, Presley, Warner's Red Hot Chili Peppers and EMI-signed Robbie Williams.

Rock was the dominant format in both the US and UK with shares of 29% and 31% respectively, but the genre similarities between the two markets differed heavily beyond that. Pop commanded only 9% of sales State-side, behind rap, R&B/urban and country and just ahead of religious music, but 30% in the UK. The US also remains dominated by domestic artists, which made up 91% of sales, even though Jopling observes that the trend in the last decade of rising domestic repertoire sales worldwide now appears to have peaked.

pa.wj@musiceweek.com



Mercury-dominated Terri Walker (pictured) is to open the evening programme for City Showcase's second annual week of free music, alongside Wayne Williams, at London's Mean Fiddler next Monday. Staged by City Showcase Ltd, the event takes place alongside London Fashion Week between September 22 and 26 and is supported by Mayor of London Ken Livingstone. New and emerging artists play at a series of daytime gigs at stores around

London while the evening programme incorporates eight gigs at three venues in the capital. A gig at the Borderline, also on September 22, features Alias, Newtown and Razorlight while the following night at the Mean Fiddler, Serafini, The Koreans and Gittarati play a gig being broadcast on 1fm. Another showcase, at the Borderline on September 23, will feature acts including Karen David, Zoe Johnston, Adam Malterson and Amy Winehouse.

## Universal streamlines international operation

Universal Music UK has swept away its previously separate international departments for Island, Mercury and Polydor and merged them into one operation.

The new combined team is being housed in Island's Chiswick offices, but the three labels will individually continue to have a dedicated international marketing director and staff working specifically on each.

Universal international vice-president Bernadette Coyle, who is heading the new structure, says the change reflects the group's ongoing initiative to "streamline and improve our international activities". "Our international activities are a massively important part of our business and we have an ongoing process of looking at how we can do things even better," she says.

Greg Sambrook, previously Polydor's head of international, has been promoted to international marketing director for the label after a run of success with artists including Daniel Bedingfield, The Bee Gees and Ronan Keating. Mercury international director Sean Thomas will continue to oversee Mercury's international activities

and Island international director Steve Matthews the same for Island's.

Polydor international marketing manager Alex Myers continues in his role, while an announcement is promised shortly on the appointment of marketing managers for Island and Mercury.

Mercury UK's international marketing manager Mark Friend is given the newly-created position within the centralised team of head of international promotions. Polydor international promotions manager Debby Shaw becomes senior promotions manager across all labels and both Mercury international co-ordinator Emily Crowther and Polydor international co-ordinator become promotions managers. Polydor's international co-ordinator David Hazle will now work with all three international directors.

Universal chairman Lucian Grainge believes the changes will help his company to exploit opportunities internationally with its releases going into Christmas. He highlights among priorities new albums from Busta, Sophie Ellis Bextor, Ronan Keating, Sugababes and Texas, plus debut albums from The Rapture and Snow Patrol.

## New-look NME hits shelves

NME is relaunched this Wednesday with a raft of wholesale design changes, which will see the indie shrinking in size again and becoming "more like a magazine" in a bid to grab more sales.

The redesign will include the introduction of a hand directory, reorganised news pages, an expanded letters page brought forward to the end of that section, a more "in-depth" features section, new features, a seven-day planner called The Agenda and colour-coded signposts to NME's online content.

A revamped live section highlights more regional gigs and 30% more listings. The reviews section, featuring twice the number of albums, is led by a one-page album review, with singles reviewed by one person and the addition of an

official download of the week.

The latest changes, accompanied by a 20p price increase to £1.80, come after recent ABC figures show NME reclaiming the crown as the UK's top-selling music magazine from *Empag's Kerrang!* with 72,633 weekly readers for the first half of 2003.

Editor Conor McNicholas, says, "I had to re-think it totally, which was an amazing thing to do with a 50-year-old title, asking what do we do for our readers - we allowed access to rock stars, we tell them what it's worth spending their money on with albums and gigs."

"Research showed that readers getting into NME at 15 or 16 years old felt all music was new music. We have to accept that music didn't start in 2000, the influences

are obvious and our readers are talking about them," says McNicholas.

He adds that the new-look magazine will also embrace older music. "This is not about people who've been reading NME for 30 years. It is about the kids reading it now," he adds.

Last year the magazine marked its 50th anniversary by shrinking its format, alongside it to be racked in-store along with other music publications for the first time, and to give indie cover in favour of a glossy one.

The re-launch issue will carry The Strokes on the cover accompanied by a cover-mounted CD, while a TV ad, a national fly-posting campaign and tours will support the redesign.

# Music initiatives help Woolworths' revival

## Sales

by Robert Ashton

New music-related initiatives adopted by Woolworths and housekeeping at specialist MVC boosted sales in the group's entertainment division by 1.5% to £29.1m in the first half of the year. The improvement in entertainment helped Woolworths reduce losses before tax, goodwill and amortisation and exceptional items by 12.1% to £34.9m (£39.7m) on the back of improved sales of £1.07bn (£1.05bn) for the 26 weeks ended August 2.

Although Woolworths/MVC head of commercial Jim Batchelor concedes that most of that growth was gained through increased sales of games and DVD, he says that measures taken at the begin-

## Interim results

	26 weeks to Aug 2 2002	26 weeks to Aug 3 2001	Change
Pre-tax profit	-£36.6m	-£46.2m	+21.2%
Sales	£1.07bn	£1.05bn	+1.7%

SOURCE: WOOLWORTHS GROUP

ning of the year to improve the music offer have begun to filter through in the figures and prepared the retailer in the run-up to Christmas.

Part of these new initiatives include more "aggressive campaigns", including the offer of the week introduced in February, which promotes one album extensively for seven days. Albums by artists including Beyoncé and Busted have been featured, typically priced between £8.99 and £9.99.

Also, Batchelor says the recent

"buy one, get one half price" campaign has helped customers leave stores with more than one CD rather than simply going for sub-£10 pricing. "We have been more consistent with the campaigns approach," he says.

Similarly, Batchelor says a more contemporary store environment, the relaunch of its loyalty card offer, a review of the range to tie it closer to the local market and single pricing will ensure MVC is "set up" for the fourth quarter.

Meanwhile, the Woolworths chain is introducing a Top 20 music DVD chart on September 29 across all stores. "What this will do is put music DVD on the map on a lot of High Streets where currently they can't purchase it or it's an after-thought," says Batchelor.

Sister operation MVC already runs such a chart.

# DVD pioneers line up at Music Week event

Ground-breaking artist and sonic engineer Mike Oldfield is one of a number of high-profile figures set to take the stage at *Music Week's* DVD Europe '03 conference next month.

Oldfield, who has consistently championed new ways of recording since the release of his *Tubular Bells* album 30 years ago, will join a number of DVD pioneers at the event, which takes place from October 7-8 at the British Museum in London. Robbie Williams' co-manager Tim Clark, whose company IE Music has blazed a trail in the field of music DVD, will appear on the *Creating Compelling Content* session.

Meanwhile, M Productions' Dick Carruthers will tell the story behind the *Led Zepplin* DVD, which he co-produced and which is the biggest-selling music DVD to date.

Taking the stage alongside other artists and producers will be executives drawn from every stage in the process of creating,

selling and marketing music on DVD. Among the content owners will be senior international figures from Universal, EMI and Warner Music, as well as key indie representatives from companies including Independent, while representing the authoring process will be leading experts from Abbey Road, The Pavement and Metropolis.

Created by *Music Week* and sister title *One to One* and sponsored by Macrovision, AGI Amaray, Red Tag and Pozzoli, DVD Europe '03 will discuss the creative and commercial opportunities offered by a format which is shaping up to be one of the hottest entertainment items at retail this Christmas. Sessions will focus on subjects including the costs and technical and creative challenges involved in different types of releases, as well as marketing and retail issues.

For further details call James Smith, tel: 020 7921 8306, e-mail: [jsmith@cmpinformation.com](mailto:jsmith@cmpinformation.com).

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**BPI AWARDS**

**ALLIANCE**  
 Damon Rice - *O*  
 Cliff Floor (silver)  
 Iron Maiden -  
 Dime of Death  
 (EMI) (silver)  
 Dazzy Rascal - *Home*  
 In Da Corner/Vital

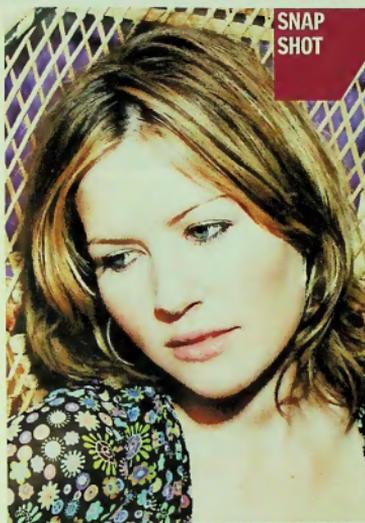
(XL) (silver)  
 Jini's Addiction -  
 Stray (Parlophone)  
 (silver)  
 Vainco - *The Very*  
 Best of Fantastic  
 80s (Sony) (silver)  
 Dixie Chicks - *Home*  
 (Columbia) (gold)

Eva Cassidy -  
 American Tune (Bis  
 Street/HR) (gold)  
 Simple Minds -  
 Best Of (Virgin)  
 (gold)  
 Black Rebel  
 Motorcycle Club -  
 Take Them On, Oh

Your Own (Virgin)  
 (gold)  
 Sings Dogs - *Paid*  
 The Cost To Be This  
 Boss (Parlophone)  
 (gold)  
 Romy Music - *Best*  
 Of (Virgin) (gold)  
 Gomez - *Liquid Skin*

(Virgin) (platinum)  
 Aiyah - *Aiyah*  
 (Virgin) (platinum)  
 Lene Marlin -  
 Playing My Game  
 (Virgin) (platinum)  
 Engina - *The Cross*  
 of Changes (Virgin)  
 (two times

platinum)  
 Phil Collins - *Hit*  
 (Virgin) (four times  
 platinum)  
 Goldplay - *A Rush*  
 Of Blood To The  
 Head (Parlophone)  
 (six times platinum)

**SNAP SHOT****DIDO**

**BMG's** Dido is taking a transatlantic approach to the launch of her *Life For Rent* album, with retail **PICs** in the US and **UK** within the same 24 hours.

The follow-up to her 12m-selling debut album *No Angel* is released on September 29 in the UK, with Dido playing an acoustic set at the Virgin Megastore in London's Oxford Street. This is followed by a signing session and press conference. Then a private jet will take her and 160 guests to New York.

The star's second set will be played at Virgin.

**CAST LIST:** International Dave Shack, BMG UK, Marketing, Lou Hart, BMG UK, Adam Lowenberg, Anita Uta US, Press Co-ordinator, Anna Kevine, BMG UK, Project: Barbara Charone, MFC.

**Megatron's** Lipson Square store, again followed by a press conference and signing.

Dido will start on in the States for a week of promotion, including appearances on the David Letterman show, Saturday Night Live and the Good Morning show.

Dido's lead-off single *White Flag* was the number one airplay single in Germany and across Europe last week as she prepared for a three-day promo trip to France, followed by visits to Italy to perform at Festivalbar and Spain for TV show *Musica 51*.

# Two potential buyers make bids for Boosey

by Robert Ashton

After waiting two years for a buyer to emerge, Boosey & Hawkes last week found itself the subject of two competing bids for its publishing interests.

The first bid, from new, Boosey management-backed vehicle Regent Street Music, came last Tuesday offering 195p and valuing the publishing group at £40.1m. If successful, the private company, created specifically by private equity funds Stirling Square and European Acquisition Capital to spearhead the bid, would be headed by Boosey publishing chief John Minch.

Minch maintains the Regent offer would "create an exciting opportunity for management and staff to build upon the significant opportunities".

Boosey chief executive Richard Holland was also "delighted" to have finally found a buyer. But, before the Boosey boss and his board could fully digest the full terms of the Regent offer, private

equity group HgCapital - which since July 2001 had been working with recently-appointed Sony/ATV chairman David Hockman on a bid for Boosey - issued an indicative offer promising shareholders of the publishing group "an offer above the 195p" made by Regent.

Hg's media investment director Nick Martin refuses to elaborate on the figure he has in mind and promises to turn the indicative offer into a firm one in three weeks' time if he can gain the co-operation of the Boosey board. Sources believe the Hg offer would be around the 200-205p mark. Martin says that in the two years Hockman has worked with Hg, he has provided a "detailed strategic business plan for Boosey" and has also identified key publishing executives to work with Minch.

A spokesman for Boosey says the Hg announcement is "an interesting development" and promises the board will look at the offer carefully.



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## The mainstream



## SOMETHING FOR THE LADS

For many 25- to 35-year-old males, the latest album by The Strokes or Starsailor in 2002 or Coldplay in 2001 represented a badge of credibility, the sign that they were still in touch with the "street" - despite their penchant for Gap clothes and comfortable shoes. Ten years after they could last claim to be truly enthusiastic, passionate music fans, they now go to the occasional gig - able from their lads' Twenties or Bob The Builder concert - buy half a dozen albums a year, or more, along with fistfuls of cheap DVDs, and perhaps encourage their girlfriends or wives that £150 for a Stones ticket is money well spent. This year's Christmas market offers many opportunities for such a demographic including new titles from David Bowie, Travis, Beautiful South and Starsailor as well as already-released albums by acts such as The White Stripes, Alabama, The Darkness, and The White Stripes and reissues by best-ofs by The Beatles, Sade, Red Hot Chili Peppers and R.E.M.

STARSAILOR (EMI) 15/9; DAVID BOWIE (ISO/Columbia) 15/9; CHEMICAL BROTHERS (Virgin) 22/9; TRAVIS (Independent) 13/10; SUEDE (Epic) 20/10; THE STROKES (Rough Trade) 20/10; UNDERWORLD (ISO) 22/9; RED HOT CHILI PEPPERS (Warner Bros) the DARKNESS (Must Destroy) Out now; THE CORAL (Decca) Out now; THE THIRTEENS (Virgin) Out now; KINGS OF LEON (Giant) Out now; ATHLETE (Parlophone) Out now.

## THE 'DIDO DEMOGRAPHIC'

The "Dido demographic" has come to represent a section of the population largely made up of between 25 and 35, who might only buy a couple of albums a year, but do so in a rapidly-changing music, probably from their local supermarket. Word of mouth or the Internet. Their decisions will be led by magazines ranging from *Marie Claire* and *Glamour* to *Heat*, although they will also listen to comfortably familiar music radio. Aside from retrospective greatest hits packages, eighties compilations and packages such as the successful *All Woman* compilation brands, the music they will be exposed by a string of stereo outlets this Christmas. The year's best-selling, by a healthy margin, is the new Dido album, although other titles include latest albums by Texas, Gabrielle, perhaps even Jamie Cullum or Sting, at the slightly older end of the age-range. Blue, Robbie Williams and Justin Timberlake will ensure that "beatfeka" is well represented too.

STING (Polygram) 22/9; R. KELLY (R. Kelly) 22/9; DIDO Life For Rent (Cherry/Arista) 29/9; RACHEL STEVENS Party Don't (Polygram) 29/9; ROBBIE WILLIAMS (EMI) 29/9; TRAVIS (Independent) 13/10; SHERYL CROW (Polygram) 13/10; TLC (LaFace/Arista) 20/10; JAMIE CULLUM (Universal) 20/10; TEXAS (Mercury) 20/10; SOPHIE ELIS BECTOR (Polygram) 27/10; BEAUTIFUL SOUTH (Mercury) 27/10; BLUE (Hocineq) 3/11; KYLIE MINOGUE (Parlophone) 24/11; GABRIELLE (Go) 3/12; ALICIA KEYS (Arista) 17/11; RONAN KEATING (Polygram) 17/11; NELY FURTADO (Polygram) 24/11; WILL YOUNG (BMG) 1/12; ENRIQUE IGLESIAS (Polygram) the BEYONCÉ (Columbia) Out now; DELTA GOODREM (Epic) Out now.

## AUNTIE POP

Intimidated by "trendy" specialist music shops, the aunts, mums and granies are among the toughest of all demographics to reach. They do most of their shopping in Woolies, Poundstretches or a supermarket, and consume little media which directs them towards music - aside perhaps from the occasional newspaper supplement or TV shows such as *ParKinson* and daytime TV. They like the oldies, even new material by the likes of Cliff Richard, but can also be seduced by the occasional, fresh-faced boy next door, whether he be Jamie Cullum or Will Young. Crossover classical is also a potential winner, as Russell Watson, the St. Luke Church and others have demonstrated through previous Christmases.

AMICI (BMG) 15/9; STING (Polygram) 22/9; CILLA BLACK (EMI) 22/9; SARAH BRIGHTMAN (EMI) 29/9; ELVIS (RCA) 2/10; BARBRA STREISAND (Sony) 15/10; JAMIE CULLUM (Universal) 20/10; MICHAEL BALL (EMI) 27/10; CLIFF RICHARD (EMI) 17/11; PAVAROTTI (Decca) Nov; ANDRÉ BOCCINI (Philips) Nov; SIMON & GARFUNKEL (Columbia) Nov; WILL YOUNG (BMG) 1/12; THE BEATLES (Apple) the.

With no clear front-runner in the autumn sales battle, labels are targeting various markets. *By Martin Talbot*

# And I want for Xmas is a hit...

To an embattled record industry, the importance of the fourth quarter in providing some much-needed profit is perhaps greater than it has ever been.

Just 14 weeks after Iron Maiden and The Darkness lead a rock-dominated chart this week, Christmas will be upon us. And, with a swathe of new albums - including 60 or more from "key acts" - due for release this autumn, a long, hard-fought battle lies ahead for the albums looking to claim a place in the Christmas Top 20.

The importance of the right set-up is more important than ever, a year after a Christmas when the festive period's biggest winners were already established by the end of November. Of the 40 biggest-selling albums in the last week of November last year, all but seven were still Top 40 in Christmas week; indeed, some 22 of those Top 40 albums were within five places of their November chart position by Christmas week.

This so-called "lock-in factor" has been evident for some years, sparked off when the leading retailers finalised their in-store promotional plans. EMI Recorded Music commercial director, sales, Mike McMahon says, "Most retailers will close off their in-store charts in the first or second week of December. But I don't think any companies release anything in December; everyone has their records out by then."

Several key titles have already begun a more long-term game, with acts such as Justin Timberlake, Beyoncé and The Darkness going into this Christmas period as strong sellers.

Sony Music sales VP Nicola Tur, reflecting on a summer of Sony success through albums by Beyoncé, Evanescence and Delta Goodrem, says, "In the summer, when there wasn't much out there, we had big successes in July, which give us enough time for us to get out another two singles before Christmas and keep the profile up."

Retailers, who have long voiced concern at the growing trend by labels to hold back the very biggest music titles for the Christmas market, certainly advocate the longer-term approach.

HMV head of rock and pop Rob Campkin says, "We are happier when an album is released earli-

er in the year and two or three singles are released off it before it is released. But that is not to say that the large number of albums going into Christmas off the back of one single won't perform well. With the profile of some of the artists bringing out new albums this Christmas, they are almost guaranteed healthy sales."

Mainstream bankers such as Dido, the Chili Peppers and Robbie are perfect for the Christmas market, which is prime for targeting certain demographic groups, as underlined by an examination of Christmas week album charts over the past five years, which shows teen- and grown-up targeted mainstream pop dominating the market. Indeed, last year - aside from releases by artists such as Robbie and Madonna, who truly transcend demographics - teen-targeted albums accounted for eight of the 20 biggest sellers in Christmas week, compared to seven targeted at over-25s. Of the rest, only two could be categorised as urban and another two as rock, albeit with a clearly mainstream bias (they are Avril Lavigne, Coldplay, Jennifer Lopez and Daniel Bedingfield).

Innocent managing director Hugh Goldsmith, who has scored consistent festive success with acts such as Blue and Atomic Kitten in the past two years, believes "pure pop" is under pressure going into this Christmas. "There will be not nearly as many pure pop tracks in the end-of-year charts as there have been. You can do it, but you have to make great records."

Instead, the market will feature more urban and rock influences - reflecting the year to date - he says, emphasising the importance of mainstream audience. "Christmas is when the mainstream come out, it is when the demographic of album purchaser changes."

Polydor managing director David Joseph agrees. "My sense is that we are looking at a year with more new releases and fewer pop acts that are actually selling," he says. "And there are more of those broader artists, which makes it much more competitive. Everyone is competing for the Parkin-ton-type audience."

Such competition certainly raises the stakes. "In terms of getting on TV and radio, you just have

## How music fans overlap

- Mainstream
- Urban cred
- Pre-teen pop
- Adolescent pop
- Rocking out



Pippen-holed are: Gareth Gates (1), Enrique Iglesias (2), Dido (3), Beyoncé (4), R Kelly (5), Usher (6), Alicia Keys (7), Pink (8), Blue (9), Robbie Williams (10), Kylie Minogue (11), Blink 182 (12), Muse (13), The Darkness (14), The Strokes (15), David Bowie (16), The Thrills (17), Will Young (18).

## Adolescent pop



This mid- to late-teens group is a key audience. It is an audience which likes a little bit of spice in their pop, a bit of attitude (thanks to Pink), even a little bit of funk (that's off to Christina Aguilera, Britney and Kylie), some tougher urban grooves (think Blue, Beyoncé and Sugababes) perhaps even a few guitar riffs thrown in (step forward Busted). Acting as, for many consumers, a staging post on their way to a more developed grown-up music palate, it is also a demographic which every pre-teen pop star enthusiastically courts. There is certainly no shortage of takers this Christmas. Besides new, more developed sounds from pop superstars such as Britney and Westlife, Busted are back with their second album of feisty guitar pop, while the likes of Liberty X, Sugababes and Kylie are looking to cement their positions in the pop firmament.

STACIE ORRICO (Virgin) 22/9; RACHEL STEVENS (Polydor) 29/9; ROBBIE WILLIAMS (EMI) 29/9; JAMELIA (Parlophone) 29/9; SUGABABES (Universal) 27/10; BLINK 182 (MCA) 27/10; BLUE (Innocent) 3/11; LIBERTY X (V2) 3/11; PINK (Arista) 10/11; KYLIE MINOGUE (Parlophone) 24/11; BLAZIN' SQUAD (East West) 17/11; ALICIA KEYS (J/Jarista) 17/11; BRITNEY SPEARS (Jive) 17/11; RONAN KEATING (Polydor) 17/11; USHER (Arista) 17/11; BUSTED (Universal) 24/11; WILL YOUNG (BMG) 1/12; SEAN PAUL (Atlantic) Out now; BLU CANTRELL (Arista) Out now.

to be better than everyone else," he says. "You are coming into heavier traffic. And the costs of promotion, advertising and retail increase."

While such competition may make it perilous to launch new debut albums, it is not a recipe for certain failure – good news, perhaps, for the likes of Rachel Stevens, Lemar and Javine. "It is not a bad time to launch certain acts, because you can get a headstart in the new year," says Joseph.

Indeed, this year's 10 biggest-selling albums so far include last autumn's slow-starting debuts by Island's Busted and Jive's Justin Timberlake. Island Records Group marketing director Jason Jey insists that immediate take-off wasn't their immediate target for Busted last autumn, but building modest profile ahead of a fully-fledged assault in 2003.

"We were fully aware that the follow-up singles to Busted's What I Go To School For would really drive the album," he says. "It was a good decision to release it then, instead of starting from cold in the new year."

There is no doubting the intensity of competition ahead this year. As one major-label marketer insists, "There are so many records being released, there simply has to be some casualties."

What is clear is that there appear to be no clear-cut winners or losers in this year's Christmas race. So far there is certainly no hot favourite to succeed Robbie Williams, who, in the past two years saw his last two albums emerge as clear victors, topping the charts for most of December.

It is a crown well worth the taking; it would be wise to expect a fierce battle ahead.

## Pre-teen pop



The audience ranging from pre-teens to 14-year-olds is still being as fiercely targeted as ever, even if their tastes are becoming more sophisticated. Predominantly female, it is an audience which has been nurtured since the mid-Nineties by the development of acts targeted at the toddler end of the market, including the likes of Bob The Builder and the Tweenies up to Steps and S Club Juniors. Now, a few years older, those hardened music fans have moved on to the likes of Gareth Gates, Atomic Kitten and Blazin' Squad. The next three months will see plenty of highly-marketed releases from such acts, perhaps in smaller numbers than previous years. Of particular interest will be the progress of artists who have grown up with their audience such as Britney Spears and Rachel Stevens.

GARETH GATES (S/BMG) 22/9; RACHEL STEVENS (Polydor) 29/9; S CLUB 8 (Polydor) 6/10; BLUE (Innocent) 3/11; LIBERTY X (V2) 3/11; ATOMIC KITTEN (Innocent) 10/11; PINK (Arista) 10/11; BLAZIN' SQUAD (East West) 17/11; JAVINE (Innocent) 17/11; BRITNEY SPEARS (Jive) 17/11; WESTLIFE (S/BMG) 24/11; BUSTED (Universal) 24/11; WILL YOUNG (BMG) 1/12.

## Rocking out



Real men listen to rock – or at least that is what this demographic of 16- to 25-year-old men would no doubt insist. Regular readers of *Kerrang!* or the *AMF* and viewers of rock TV channels and websites, they range from the hooded ranks of skateboarders to slightly older adults with a commitment to all things guitar-based. The Darkness will be loved and hated in equal measure by this grouping, for their clear commitment to long lank hair and catsuits on one hand, and their sheer cheek in stealing the clothes of such as AC/DC and Queen on the other. For the older, more mellow rockers, Muse, The Strokes, The Coral and Starsailor occupy the creed middleground.

MUSE (Taste Media/East West) 22/9; LIMP BIZKIT (Interscope) 22/9; NICKELBACK (Roadrunner) 22/9; SUEDE (Epic) 20/10; THE STROKES (Rough Trade) 20/10; REM (Warner Bros) 27/10; BLINK 182 (MCA) 27/10; BON JOVI (Mercury) 3/11; RED HOT CHILI PEPPERS (Warner Bros) tbc; THE DARKNESS (Must Destroy) Out now; EVANESCENCE (Epic) Out now; STEREOPIONICS (V2) Out now.

## Urban cred



Urban is the new pop – just look at the success of newcomers such as 50 Cent and Sean Paul, not to mention veterans including Beyoncé – so this is a key group this Christmas. Broad in age range – from 14 to 30 and above – and mad about music, this demographic is razor sharp when it comes to knowing who is hot and who is not. Their support has become an early indicator of the broader potential of artists as diverse as R Kelly, Blu Cantrell, Sean Paul and Justin Timberlake. With albums from stars such as Sean Paul already selling by the bucketload, other contenders include new albums from Alicia Keys, Usher and Wyclef.

R KELLY R (Jive) 22/9; JAMELIA (Parlophone) 29/9; TLO (LaFace/Arista) 29/10; WYCLEF JEAN (J/Jarista) 3/11; GABRIELLE (Go Beat) 17/11; ALICIA KEYS (J/Jarista) 17/11; USHER (Arista) 17/11; BEYONCÉ (Columbia) Out now; SEAN PAUL (Atlantic) Out now; MARY J BLICE (Geffen/Island) Out now; BLU CANTRELL (Arista) Out now.



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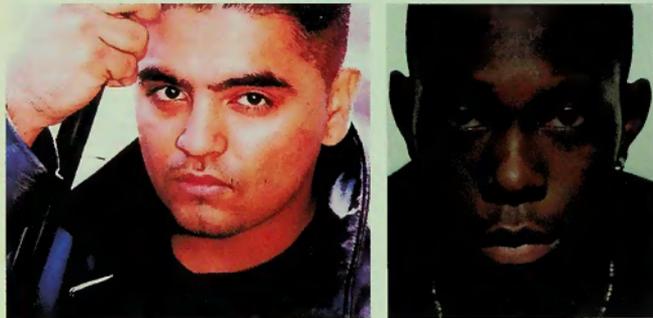
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Acts such as Dizzee Rascal and Rishi Rich are among the underground success stories of the year, as urban music continues to rebuild. *Hattie Collins* reports

# Right up your street



Rishi Rich, Dizzee Rascal (right): producer Rich is forging a distinctly British sound, as is Dizzee Rascal, who scooped the Mercury Music Prize last week

With last week's Mercury Music Prize winner Dizzee Rascal demonstrating the appeal of British street music among right-thinking critics and US R&B artists claiming 12 of the 22 awards at the MTV VMAs earlier this month, urban music has once again demonstrated its domination of both the mainstream and the critical establishment in the Western world.

In the US in particular, artists are capitalising on the consumer desire to buy into the urban way of life by founding label imprints and clothing lines, and by branding everything from soft-porn videos to perfume. The spending power of urban music fans, like the teenagers and pink pounders before them, is becoming increasingly attractive to record labels, investors, advertisers and marketing chiefs on both sides of the Atlantic.

"Urban music in the States is pop music – it is dictating the *Billboard* Top 10 on a weekly basis, both in albums and singles," says Toussaint Davis, founder and publisher of urban music/lifestyle magazine *Tense*. Indeed, the week ending September 7 saw urban artists take the top nine spots in the *Billboard* Top 10.

In the UK, of the Top 20 biggest-selling singles of the year so far, 11 are urban-led, and a typical weekly Top 10 reflects a similar ratio. Over the past year, urban UK music has been a forceful chart presence, with Lisa Maffia, the Sugababes, Craig David, Lemar and Daniel Bedingfield regularly charting Top Three and higher.

**Look at Panjabi MC and Jay-Z. That track worked because it is what it is. Panjabi isn't trying to be American.**

Chad Higgs  
The Neptunes

People are clearly flocking to the music and the way of life. In 1998, the Urban Music Seminar counted 500 visitors; this year the organisers of the event, to be held at the Royal Festival Hall on September 20 and 21, are expecting more than 5,000 people to attend. Over the past year, a plethora of music channels, pirate stations and club nights dedicated to urban have sprung up all over the country.

Meanwhile, 13 months ago, the BBC founded digital station 1-Xtra solely dedicated to black music. Wilber Wilberforce, programme editor of 1-Xtra, feels it was a move well overdue. "There has long been a market for it," he says. "The BBC weren't targeting this audience, which is an audience that, like everyone else, pays its licence fee. It has been a slow build-up all round for urban music, but slowly it is getting there."

As each year passes, UK urban music grows ever more prevalent: Tevor Nelson and Norman

Jay were this year awarded MBEs, Lisa Maffia has graced the covers of magazines from *Sleaze Nation* to *Blues & Soul*, Martina Topley-Bird, Terri Walker and Floetry all received Mercury Prize nominations in addition to Dizzee Rascal, Blak Twang and Floetry are up for US magazine Source Awards, while Ms Dynamite and the Sugababes picked up Brit awards. At the Mobos, which will be screened by Channel Four on September 28, Big Brovaz and Terri Walker will give Beyoncé a run for her money.

In fact, this year's Mobo nominations received unprecedented press coverage with lead stories in the tabloids and broadsheets, as well as news spots on national and local radio and television. Kanya King MBE, founder of the Mobo Awards, has been at first hand the progression of urban music in the UK since the inception of the awards in 1996.

"I remember when we started Mobo, we went to record labels, media and broadcasters, who were reticent about getting involved," she says. "We had to fight to get media interested in the show. They thought there just wasn't a market for British urban music. Can you imagine anyone saying that now? Furthermore, the British can definitely hold their own against the Americans – UK urban music is very much in the mainstream."

Still, a greater push is needed to build the self-confidence of the British urban market. Jason Williams, who, along with his brother Wayne (formerly of Another Level) co-founded record label Daydream 14 months ago, has very definite ideas of how to increase sales and profile. "The public are very supportive of our product – it's the industry folk that need to get behind us more," he says. "We need more than one-off coverage, we need more radio, more TV and more press – they are all key to our longevity and consistency."

Most recently, Big Brovaz have received US interest thanks to an appearance in the Scooby Doo 2 film. The hip-hop act have also broken Europe and Australia and recently joined the likes of Craig David, Daniel Bedingfield, Mis-Teeq and Ms Dynamite as owners of a platinum-plus selling album. Jay Dee, manager of Big Brovaz, acknowledges that the UK is steadily accepting what is essentially the black face of urban music. "Baby Boy [Big Brovaz' current single] is a real crossover record, so we're going to see even more of an acceptance of an all-black band in the media. That side of things is looking healthy and there are people out there who are pushing for it – it is a universal sound and it is on the rise."

"Toussaint Davis agrees with the need for more backing. It has taken the head honchos at music labels to realise this music sells, so let's start promoting it properly. If Mis-Teeq and So Solid can come out selling 300,000 copies, someone's buying the music."

Billy Grant, co-founder of 2.9 Productions and manager of producer Rishi Rich concurs. "There is a lot of talent out there and it is now a case of getting that talent out to record buyers," he says. "The media and DJs need to be a little more adventurous with supporting UK music that isn't trying to sound American."

Indeed, what has apparently attracted UK artists such as Ms Dynamite and The Streets

Making waves:  
(l-r) Lisa Maffia,  
Panjabi MC,  
Floetry



to US and UK radio, consumers and tastemakers alike, is their ability to present a wholly distinctive and uniquely British sound.

Chad Hugo of production supergroup The Neptunes knows as well as anyone that the key to global success is in trailblazing rather than following the crowd. "Look at Panjabi MC and Jay-Z," says Hugo. "That track [this year's collaboration Beware Of The Boys] worked because it is what it is - Panjabi isn't trying to bust American lingo, or dress hip hop, or be American. I think there's a way to keep it international and keep people dancing to the same beat. As long as you have got that backbeat, and just hit them from a different angle, then you have got people's attention."

While US urban artists undeniably dominated the VMAs, south-east London nu-soul duo Floetry have enjoyed great success in America this year, garnering Lady Of Soul awards, Grammy, VMA and Shortlist Music Prize nominations, impressive sales figures and collaborating with Timbaland and Justin Timberlake. Natalie Stewart, one half of Floetry, explains the secret of their US success. "It's music. We haven't pretended to be American, we're different, we're not them - we're us. We've got different lives and livelihoods, so it makes it interesting."

Producer Rishi Rich's Dance With You single was due to land in the Top 20 this week on the strength of virtually no mainstream support. He is optimistic that worldwide attitudes to UK urban music are changing. "I think a lot of producers and artists from the US are looking to the UK because they find our sound interesting - which it is. I think it's great that we don't have to copy the Americans," he says. "We have our own sound,

**It's great that we don't have to copy the Americans. We have our own sound - it's British urban.**

Rishi Rich,  
producer/artist

even if it is urban - it's British urban."

While there may be a way to go before a UK artist or producer achieves the multi-platinum figures of an Alicia Keys or a Dr Dre, BMG marketing manager Fiona Walcott is confident that the UK is capable of such an achievement. "Five years ago I wouldn't necessarily have said the UK could produce a global artist, but if you combine the calibre of artists coming along, the A&R signings that are being made and the way the whole thinking toward the urban market has changed, it now seems possible. There's more open thinking - it's not just 'let's find the next rock act,' it's 'let's find the next big urban star'."

As advertisers, radio, award committees, trendsetters, music-makers, TV and press begin to understand the huge earning potential to be waged by tapping into the UK urban market, the pressure remains on music companies and artists

to come up with the quality goods. Hopes are high that upcoming artists such as Amy Winehouse, Keisha White, Jay Sean, Estelle, Blackout, Naila Boss, Nina Jams, J'Nay and Ty will continue to reinforce the UK's innovation, quality and staying power within the market.

"There is a lot more faith now, the broadcasters' trust is a lot firmer," says Mark Sadler, head of programming for MTV Networks UK and Ireland. "People will be able to programme with a lot more confidence in the future and I really don't see an end to it - I don't see it disappearing back into the specialist genres. I see this lasting for a while."

Max Lousada, head of A&R at East West, pinpoints urban music's rising popularity as a backlash against the contrived acts of yesteryear. "I think young people are rebelling against Pop Idol and all that manufactured material, which is why you've seen an explosion of rock and urban music. There's an authenticity and a culture for them and their peer group to associate with - there's fashion, music, speech, there's a look, a hairstyle - as a young person growing up you want to embrace those different influences."

The rise of UK soul singer Terri Walker, nominated for a Mercury Prize and four MOBOs, reflects the growth of an appreciative audience for credible, homegrown urban music, and she believes the music scene is in a position to ride on the back of a full-scale cultural phenomenon. "Urban music is in fashion right now," says Walker. "Listening to R&B music and being 'bootylicious' is the new thing - everyone's jumping on board. Hopefully in 10 years' time there will be a whole load of Dynamites and Terri Walkers - I feel really positive about the future."



Making an impact on the UK charts: Terri Walker (left), Big Brovaz



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Multi-channel formats such as DVD-A and SACD are giving producers and artists the perfect excuse to revamp the classic albums of the Sixties and Seventies. *By Adam Woods*

# Producers revisit their pet sounds

If the declared aim of the new DVD-Audio and SACD formats is to make discs collectable again, to beef up music's share of the entertainment market and – in the case of SACD – to combat piracy, it might equally be part of a ploy to tempt music legends of the Seventies back out of retirement.

Artists such as Jimmy Page, the surviving members of Queen, Mike Oldfield and Peter Gabriel have seized the opportunity to recast their finest moments in multi-channel form, and so have the producers and engineers who helped shape those classics in the years when stereo was young. The root of the temptation is obvious – surround-sound allows both artists and technicians to roll up their sleeves once again and add new brush-strokes to an old masterpiece – and the possibilities for catalogue are almost limitless.

"I think it is a treasure trove when you look back at many of the albums that were big hits," says Phil Ramone, the legendary producer whose 5.1 credits include the new multi-channel SACD version of Dylan's *Blood On The Tracks*, which he engineered first time around. "Many of the producers and engineers who worked on them are still active. It's not just The Beatles – there are so many albums that can be looked at and re-heard in a totally different fashion. It is not like colourising black & white film; it is using the people who made great recordings, letting them spend 10 days revisiting it and remaking it; not to mess with it, but for reasons of sound."

Recent and forthcoming catalogue releases



include SACD translations of Pink Floyd's *Dark Side Of The Moon*, 15 (well-chosen) Bob Dylan albums, the Stones' entire Abkco catalogue, full sets of Police and Peter Gabriel reissues, plus DVD-Audio versions of *Pet Sounds*, four of Neil Young's long-lost Seventies/early Eighties albums, REM's Warner catalogue, Led Zeppelin's live album *How The West Was Won* and Sinatra *At The Sands*.

Of the more contemporary acts to turn to DVD-

Getting around on DVD-A (clockwise from above): the Beach Boys, Pink Floyd and Bob Dylan



Audio, Warner supplies the Flaming Lips, REM, Linkin Park, Staind, Missy Elliott and others including David Gray, whose *New Day At Midnight* was the first DVD-A to be commissioned by Warner in the UK. SACD converts include Groove Armada, Beck, Kinobe and Sting, but to date the best-sellers in both formats, predictably enough, have been the golden greats.

"It's a great way of getting some of the old classic albums out and having a go at them," says pro-

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dancer Chris Tsangarides, whose credits include Black Sabbath, Ozzy Osbourne and Depeche Mode, and who has recently completed two live 5.1 projects at Metropolis with Gary Moore. "Of course, then you have to contend with the suggestion that it is just another bunch of releases for record companies to sell. But this is a different format – it's a multi-channel thing, as opposed to the two-channel thing."

Phil Ramone believes that many recordings, even some truly great ones, were limited by the technology of the times in which they were recorded and multi-channel technology, judiciously applied, can do much to enhance the listening experience, even years after the music itself found its first devoted listeners. He cites Bob Dylan's *Blood On The Tracks* as an example. "Dylan's voice takes on a whole other strength [in the new version]," he says. "You are sitting about 15 feet in front of him and what happens is you get this involvement which is quite unique."

Mike Oldfield is one of relatively few artists with a stake in both SACD and DVD-Audio – he has re-recorded Tubular Bells as Tubular Bells 2003, which gets a DVD-Audio release through Warner Spain in October 13, while Virgin's SACD of the original is one of the best-selling releases in the competing format. Nonetheless, Oldfield freely admits he is unable to tell the difference

between the sound of the two formats. He says he is more interested in the ability of multi-channel sound to "put the guitar right in the centre of your head."

"Because we had all the stereo mixes already done, it was really a question of panning things around, and then it just came to life," he says. "I loved it when you're mixing, it is a great way to work, because you have already got everything EQ'd, so it is quite straightforward to expand it out backwards into 5.1."

In 1974, Tubular Bells was a guinea pig for quadrophonic sound, the spiritual forerunner of 5.1. But while only an audiophile was ever going to invest in a quadrophonic amplifier and speakers, the surging home entertainment market has smuggled six-speaker systems into millions of living rooms under the cover of telly addiction.

"People have got the systems anyway, without having to think about it," says Van Morrison producer Mick Glossop. "DVD-Audio works in DVD players and a lot of the SACDs I have seen for sale work in all the same machines as PCM stereo CDs. There's no disincentive to buy them, so there's nothing in the way, really, apart from a battle of formats."

The battle, such as it is, shows no serious signs of being decided any time soon. Each format retains its main allies: SACD has the support of Universal and its developer Sony; DVD-Audio has the backing of Warner, which markets the format through Warner Vision in the UK, in parallel to its DVD-Video business. EMI has issued releases in both formats and BMG none at all. Universal is rolling out a programme of 20 DVD-Audio titles in the US, but still has a significantly greater investment in SACD product.

Record company allegiances are not the only political issue at play in the multi-channel sector. Both formats are being developed for car stereo. In the US, the Honda Acura has become the first car to feature a DVD-Audio system, while Philips and electronics giant Harman Becker recently announced an alliance to develop SACD for the same market.

On the creative side, studio professionals are still experimenting with the correct way to handle this relatively new technology, amid suggestions from some audiophiles that much 5.1 mixing has been of a fairly low standard to date.

James Guthrie's SACD remix of *Dark Side Of The Moon* comes in for consistent praise. "That has got to be the new classic one, because everyone knows that record so well and yet you can still put the SACD version on and enjoy it," says Strogmoo engineer Mike Nielsen, who recently mixed the DVD-Audio versions of David Gray's *New Day At Midnight* and Feeder's *Comfort In*

Sound, as well as Talvin Singh's 5.1 soundtrack for the forthcoming *Republic Of Love*.

Mike Oldfield trialled a series of DVD-Audio releases before he carried out his own multi-channel mix of *Tubular Bells 2003* and says he was unimpressed by all but a handful, with the exceptions including *The Eagles' Hotel California*, mixed by Elliot Scheiner with original producer Bill Szymczyk, and Linkin Park's *Reanimation*. "Those were among the few that had been done properly," says Oldfield. "But some of them are awful. Some people seem to get the old stereo mix, put a bit of echo on the rear speakers and that's it."

Scheiner, also the architect of 5.1 mixes for *Hotel California*, *REM's Automatic For The People*, *Queen's A Night At The Opera* and the *Steely Dan/Donald Fagen* catalogues, can usually be found at the more adventurous end of the sonic spectrum.

"You are free to do whatever you want, and I don't think anybody can say you are right or wrong," he says. "I like to have little bits of car candy coming out of the speakers. You want to really wow people, so just to create stereo with some ambience in the rear is not enough."

The question of what constitutes proper use of the new technology and what is just an insult to the original stereo mix largely seems to remain one of taste. Producers such as Scheiner believe in spraying sounds around the room, while others simply use the rear speaker for tasteful ambience.

"The challenge is to not undo the good," says Phil Ramone. "Sometimes, musically, things sound better together rather than split away. Background singers should sound as a group and relate to the lead singer. There's a lot of reasons to do [multi-channel mixing], and there's a lot of controversy as to how you do it."

As Mike Nielsen puts it: "It is one of those things that is a craft to be learned. When things are very busy and you have got more speakers and more things coming out of more places, it can actually be tiring to listen to. You have to use some musical judgement about things, so whatever the focus of the tune is supposed to be, you put that first in your priorities."

The debate over the perfect mix is sure to rage on, tempered only by the suspicion among many pro-audio professionals that most home entertainment systems aren't set up properly in the first place. In the words of Phil Ramone: "How do you mix for people who put their speakers behind the couch?"

But, while the education of the marketplace is only just beginning, the hardware penetration may suggest that the multi-channel audio market is ripe for the taking.

Oldfield: ringing changes with both SACD and DVD-A

It's a great way of getting some of the old classic albums out and having a go at them

Chris Tsangarides

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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?

12.30 – 2.00 Lunch (sponsored by Pioneer)

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

3.00 – 3.30 Afternoon Tea

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

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

18.00 Party (sponsored by Macrovision)

**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 (sponsored by Pioneer)

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

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Tim Clark - IE Music  
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Frank Brunger - Warner Vision Int  
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Dick Carruthers - M Productions  
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## How to Coyne it in via DVD-Audio

by Adam Woods

If DVD-Audio has had a problem over the past couple of years, it is that has struggled to differentiate itself from its DVD-Video cousin. Even those who know the difference might argue that, whereas DVD-Video releases increasingly come packed with hours of content, DVD-Audio generally only gives you the album – albeit in surround-sound – and a handful of screensavers and maybe a promo.

All of which makes Warner's forthcoming DVD-Yoshi edition of the Flaming Lips' Yoshimi Battles The Pink Robots, which is released on October 6, something of a watershed. The new version offers a wealth of additional video and audio content, including all three of the album's promos, documentary material, remixes and previously unreleased tracks. The album itself comes remixed in 5.1 by mixed by DVD-A legend Elliott Scheiner, with the extra option of watching some psychedelic animations as it plays.

"There has been a little bit of a disappointment," says frontman Wayne Coyne of the DVD-A catalogue to date. "I would watch all



The Flaming Lips held up in the studio for DVD-Audio album

these DVDs and think they were going to do some freaky stuff and a lot of times it is the same record done with a wider scope of panning, which is no big deal."

That the Flaming Lips should be the first band to truly run with the DVD-A concept should come as no surprise. In 1997, they followed up their biggest album to that point – 1995's *Clouds Taste Metallic* – with the four-CD *Zaireeka*, which was designed to be played on four stereos at once.

The band have been working on the DVD-Audio since the beginning of this year and, although Coyne admits that part of him yearns for the comparative simplicity of the stereo recording process, the sense that they are pushing the

sound and its visual accompaniments in a new direction inspires genuine excitement.

"When I was working in a studio with Dave Fridmann and Elliott Scheiner for four or five days solid, sitting among these expensive speakers placed in the right formation, and they were doing all these glorious mixes, I would go back and listen to a regular stereo and go, 'Well, what happened?'"

"It takes a lot of time to do this, but these should be great things that you can't easily duplicate at home, because obviously you are charging people \$25 or whatever to have it. Music is a spectacular thing, but people become pretty used to it, so to offer them a really new thing to buy is important."

Various  
Roadrage 2003 (Roadrunner  
09639). Out now.



This is the second compilation in Roadrunner's series, offering 22 promos from heavy metal and nu metal acts

with high-profile bands such as Slipknot, Sepultura and Nickelback included. There are two videos apiece from Ill Nino, Spineshank and Chimaira, highlighting the trio's Roadrage tour which begins in the UK on October 3. The DVD does not have any extras, but retails for a reasonable £7.99 through Virgin Megastores – something of a bargain for metallers.

Zakk Wylde's Black Label Society  
Booze, Brooze & Broken-Boned  
(Eagle Vision ERDV308). Out now.



In his spare time, Ozzy Osbourne's guitarist with his own band, captured here at a gig in Detroit. This is bundled with a generous smorgasbord of extras including

the promo for Stillborn, an interview – Zakk is Elton John's biggest fan, it transpires – a guitar lesson, acoustic versions of Stillborn and We Live No More, a couple of live numbers from a show in Tokyo and some home video footage. Zakk completely blows his tough image however, with the footage featuring his daughter Rae Rae.

Various  
The Pepsi Silver Clef Concert  
(Sanctuary SVE3043). Out now.



A whole host of pop acts feature on this DVD, including Blue, Atomic Kitten, Liberty X, Busted, Big Brovaz, Girls

Aloud, Emma Bunton, Craig David, Javine and Mis-Teq, who are all captured performing at this concert at the Manchester Evening News Arena in aid of Nordoff Robbins Music Therapy and The Brit Trust. Multi-angle viewing options on Blue and Atomic Kitten allow the selection of one band member to focus on, backstage footage and interviews. Half the profits from this worthy DVD will go to the named charities.

## New DVD releases from Mute



### Erasure Hits! The Videos

Out 28th October

All thirty-five promo videos from the legendary pop duo plus second disc with over two and a half hours of extras including TV & live performances, alternative videos, interviews, documentary footage and hidden extras. [www.erasureinfo.com](http://www.erasureinfo.com)



### Depeche Mode 101

Out 28th October

A double DVD in 5.1 surround sound with live footage from The Pisedena Rose Bowl, videos, interviews and a new documentary directed by D.A. Pennebaker. Remastered Audio in 5.1 also on hybrid SACD. [www.depechemode.com](http://www.depechemode.com)



### Moby 18 DVD

Out 3rd November

A massive Shr DVD package with videos, comedy sketches, behind the scenes footage, the legendary Glastonbury 2003 performance, unreleased tracks, demos, out-takes & continuous megamix plus bonus audio disc. [www.moby.com](http://www.moby.com)



### Inspiral Carpets Live at Brixton 4.04.03

Out 3rd November

Superb live performance from Brixton Academy, shot on the hugely successful sold out tour. DVD also features videos, animation, interviews and unreleased material. [www.inspiralcarpets.com](http://www.inspiralcarpets.com)

**Toto**  
Live In Amsterdam (Eagle Vision  
EREDV), September 22.



Toto will forever be linked with the scurrilous and almost certainly slanderous allusions made by Frank Zappa

on Joe's Garage. The one-time kings of pop-rock are captured here in concert in Amsterdam on their 25th anniversary tour, which took place earlier this year. The picture is sharp and the sound full as they saunter through their set - Hold The Line, Africa, Rosanna et al. A 35-minute documentary shows the guys larking around while on tour.

**Liberty X**  
Just A Little (Sanctuary SVE3037),  
September 29.



The impressively durable Popstars' runners-up's debut DVD is a slick, well-presented disc with a gig at Cardiff International Area as the main feature. The concert is nicely filmed, although

there is arguably an excessive number of audience shots. Members of the band introduce different areas of the menu and, as well as the gig, the DVD features all six of the band's promos to date, plus 45 minutes of interviews and backstage footage. Completing a quiz unlocks more footage including the making of the Just A Little video and footage of a photoshoot revealing the band's new look.

**Can**  
Can DVD (Mute/Spoon SPOONDVD47), October 13.  
Can certainly inspire fanatical devotion in their fans. The hugely influential German art-house electronics pioneers are in their 35th year and this marks that anniversary. It features the Can Free Concert recorded in 1972 at Cologne Sporthalle and previously only available on video, as well as the Can Documentary which covers the history of the band. Also offered is Can Notes, a new film featuring behind the scenes footage from 1997 onwards. Extras include a photo gallery, discography and a short film by Brian Eno. The DVD comes with a CD of solo work by Can members Hilger Cankay, Irmin Schmidt and Jaki Liebeck.



**Various**  
Later With Jools Holland Giants (Warner 2564606102),  
October 20.  
The latest in the Later series is a collection of performances from musical legends, ensuring hours of pub argument over who should have been included and who omitted. There are 33 numbers in all from artists such

as Paul McCartney, Johnny Cash, Tony Bennett and REM. Highlights include Elvis Costello tearing up I Don't Want To Go Chelsea like his life depended on it, Joe Strummer rattling out London Calling and Al Green singing How Can You Mend A Broken Heart?. The 10 interviews included as extras are all extremely brief, but there's a

## DVD OF THE FORTNIGHT

**Duran Duran**  
Greatest

(EMI 4907979), October 13.  
This double-DVD features the uncensored edit of Girls On Film along with all the band's other promos. Duran Duran recently picked up an MTV Lifetime Achievement Award for innovation in video and, watching these, you can see why. It is entertaining stuff - there's Hungry Like The Wolf with its Indiana Jones/Apocalypse Now quotes, Rio with its messing about in boats, Wild Boys with its Mad Max overtones - and features oodles of Eighties glamour girls. Also offered are interviews, alternative versions of several of the videos and, in the DVD-Rom section, a gallery and lyrics to all the songs.

nice moment in the Leonard Cohen chat, when Jools Holland asks 'Are you an optimistic person?' only to be met with: 'Everyone is hanging on to their broken orange crate in the flood. These descriptions are obsolete in the face of the catastrophe that everybody is dealing with.' That would be a no, then.

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DVD  
VIDEO

Losing Johnny Cash reminds us how much we need new talent, such as Dizzee Rascal

## We need more Rascals and Cashes

EDITORIAL  
MARTIN TALBOT



martin@musicweek.com  
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Music Week, GMP Information, 6th Floor,  
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London SE1 1UR

The Mercury jury's decision to recognise Dizzee Rascal was certainly one which prompted varying responses, both in the room and in the days since.

It was, to most of those gathered at the Grosvenor House Hotel, not the easiest on the ear among all of the albums shortlisted, but that says more about the demographic of the industry pundits in the room than anything else.

It was certainly a bold move to reward a record which is adventurous, innovative and unique, especially in a year when the shortlist was, by common consent, one of the best yet, packed with excellent, listenable albums.

At just 18 years of age, Rascal is a burgeoning talent – one which we at *Music Week* are proud to have been writing about from an early stage, before his signing to XL – with a big future ahead. He represents a new generation of musicians with a distinctive voice and, at a time when too much music has come to be dominated by a blandness of spirit, he is a talent to be cherished.

It is always concerning when such a young artist finds himself at the heart of a whirlwind of publicity

and acclaim. It would be a great shame if his development were to be hampered by the heaving pressure which will inevitably weigh down on his shoulders following such early critical attention.

And that very fact demands that Richard Russell and his XL team make every effort – as they clearly will – to play a cautious David Moyes, to Dizzee's Wayne Rooney.

To draw any parallel is absurd, but the loss of Johnny Cash on Friday highlights why the emergence of talents such as Rascal's is so important.

Cash was, for many years, an icon for a musical culture and a nation. He also encapsulated all that is missing from so much music today.

Over five decades he offered a diverting take on life, a challenging voice and remained, into his Seventies, uniquely unfettered by fashion or trends.

He drew on a rich legacy of country music, gave it his own twist, drawn from his poverty-stricken boyhood, to create a sound which spanned generations. He was an original, incomparable.

As an industry, we need more Johnny Cashes.

## Apple has set the bar very high for online services

VIEWPOINT  
CHARLES  
GOLDSTUCK



News that Apple's iTunes Music Store has sold 10m downloads since its April launch has brought a lot of enthusiasm for the future of digital music. iTunes has far exceeded all industry expectations.

To date, however, iTunes has been a solely Mac-based product. As such, it has only seen exposure to approximately 3% of the US computer user base. Much industry discussion now centres on the PC-based downloading platforms shortly making their debuts. The next six months will see offerings from Amazon, Microsoft and iTunes for PC. Best Buy and Buy-

in the past. The icing on Apple's cake came in the form of the iPod – a compelling and simple end-to-end interface with portability and significant storage capability. Unsurprisingly, Mac users embraced iTunes not just for its simplicity but because it was integrated, seamless and just plain fun. The iPod's comparatively gentle price tag was an added bonus.

Although PC-based download services from Rhapsody/Real Networks, AOL and Musicnet have been in the marketplace for some time, they have been hamstrung by complex usage rules.

Apple's benchmark of 1m downloads in the first seven days will most likely not be matched by a pro-rata equivalent of 50m or 30m PC downloads in the same period. PC-based users will encounter a far wider choice of download services. Moreover, portability will not initially be as seamless or as obvious for them.

iTunes has set the bar extremely high for every player in the digital distribution game. While I predict that Microsoft's and Amazon's services will eventually succeed, both players clearly have their work cut out for them.

Charles Goldstick is RCA Music Group president & COO

## What would you do to improve the NME?

### The big question

As the NME prepares to re-launch with a new design this week, what would you do to re-invigorate the long-running music weekly?

Sue Whitehouse, The Darkness manager, Whitehouse Management

"It should be less abrasive – how about double-quoted 'all over'?"

David Massey, Sony Music US and Sony Music International executive VP of A&R

"For me, the NME is a little bit of a comic. I would like it if it had a little bit more substance to it. I would like it if it was more of a cross between *Rolling Stone* and *Q*, with more in-depth articles that someone like me could really get something from."

Sean Adams, Drowned in Sound.com editor

"First off, allowing writers the freedom to write about bands that actually excite them would be a step in the right direction, as would giving more coverage to organic artists. Backtracking on opinions, after the record-buying public has made up their own mind, should also be discouraged. The NME did not think The Darkness deserved any coverage and now they're found on the front cover for four weeks in a row. I'd call a lot of the writers, put together a new mission statement, get back to

basics, aim for some kind of consistency, inject some passion and start taking some risks, especially on British bands signed to indie labels."

Toby L. Rockfeedback.com founder

"The NME has been successful at creating rigid, uncompromising opinion from a critic's perspective; it'd be exciting to see them steering clear of some of the more controversial, sensationalist views and instead aiming to reflect the ideas of the informed, discerning music-fan on a grassroots level. Format-wise, it'd be fairer to the readers and artists themselves if those covered in a high-profile context were more varied; very commonly, the same faces adorn the front-cover, preventing opportunity for newer talent that could greatly benefit from such exposure."

Alan Williams, Deftones Records founder, co-manager of The Coral

"Conor McNicholas is an editor who understands how much you can get information off the internet. So the role of the NME needs to change and not just to be obsessed with stupid bands that only sell 10,000 copies. I now think pop and the Simon Cowell effect has reached a peak and we are now waiting for the next big band to come along who can sell 1m units or more, but still have indie credibility, then the *100days* will open and the NME, with its new smaller format, will be ready and waiting to scoop it up."

# Club Charts 20.09.03

## The Upfront Club Top 40

Position	Title	Artist	Label
1	CHICANE LOOKING DOWN	Chicane	Capitol
2	PAUL VAN DYK FEAT. VEGA 4 TIME OF OUR LIVES	Paul Van Dyk	Capitol
3	EMMA WARREN WANTS U BACK	Emma Warren	Capitol
4	TERRI WALKER DRAWING BOARD	Terri Walker	Capitol
5	TRUST & FLETCH GOOD GOOD LOVING	Trust & Fletch	Capitol
6	TOMMY VEE FEAT. DEMPRESS YOU MAKE ME WANNA	Tommy Vee	Capitol
7	JUNITE AL FEAT. PETER TOSH DON'T WAKE UP POLICEMAN	Junite Al	Capitol
8	LOVEBUG WHO'S THE DADDY	Lovebug	Capitol
9	JAN VAN DAHL I CAN'T LET YOU GO	Jan Van Dahl	Capitol
10	ANNIE LENNON 1 THOUSAND BEAUTIFUL THINGS	Annie Lennon	Capitol
11	ASHVA SUNDISE	Ashva Sundise	Capitol
12	MAMA GAZZI SHINE THE LOVE	Mama Gazzi	Capitol
13	FROU FROU IT'S GOOD TO BE IN LOVE	Frou Frou	Capitol
14	PROPHETS OF SOUND TIDE OF DREAMS	Prophets of Sound	Capitol
15	HARRY'S AERO HOT MONOLADY	Harry's Aero	Capitol
16	MARY J. BLIGE LOVE @ FIRST SIGHT	Mary J. Blige	Capitol
17	SOULJAZZ/EMMY THOMAS YOU CAN'T HIDE MY LOVE (MAKES)	Souljazz	Capitol
18	LOUISE RANDORAS KISS	Louise Randoras	Capitol
19	TIN DEUDE LESS TALK MORE ACTION	Tin Deude	Capitol
20	MILK & SUGAR LET THE SUNSHINE IN	Milk & Sugar	Capitol
21	SPACE COWBOY CRAZY TALK	Space Cowboy	Capitol
22	RACHEL STEVENS SWEET DREAMS MY LA EX	Rachel Stevens	Capitol
23	TOMCATE SPAINWASHER	Tomcate	Capitol
24	DAVID GUETTA JUST A LITTLE MORE LOVE	David Guetta	Capitol
25	SYSTEM OF LIFE LOVE IS COOL	System of Life	Capitol
26	PAUL OAKENFOLD HYPNOTISED	Paul Oakenfold	Capitol
27	JAN VAN DAHL TRAFFIC	Jan Van Dahl	Capitol
28	S CLUB 8 SLIDOWN	S Club 8	Capitol
29	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Dub Pistols	Capitol
30	POLOROID SO DAMN BEAUTIFUL	Poloroid	Capitol
31	INNER CITY BIG FAN	Inner City	Capitol
32	SETTING SPIN YOUR LOVE	Setting Spin	Capitol
33	WAROHS ANTHEM - CLASSICS FROM CLUBLAND	Warohs Anthem	Capitol
34	DAVE BAHAM I NEED YOU	Dave Baham	Capitol
35	LIBERTY X JUMPIN'	Liberty X	Capitol
36	GARETH GATES SUNSHINE	Gareth Gates	Capitol
37	JUNIOR JACK & SAMBA	Junior Jack	Capitol
38	PURE ORANGE FEEL ALIVE	Pure Orange	Capitol
39	THE BACKLASH MAGNIFICENT 7	The Backlash	Capitol
40	SOLITAIRE I LIKE LOVE	Solitaire	Capitol

## Universal is king at urban

By Alan Jones

The first number one of the year on the Upfront Chart was Love On the Run by **Chicane**. They return to pole position this week with the follow-up **Looking Down**, which sports a 1-1, narrowly beating off the challenge of **Paul Van Dyk** and **Vega 4** *Time Of Our Lives*. They'll be hoping that **Looking Down** turns out to have more widespread appeal than **Love On the Run**, which featured the guest vocals of former **Dreamp** man **Peter Cornish**, but peaked at number 33 on the OCC chart when commercially released. Elsewhere on the chart there are nine new entries, the highest of which is **Space Cowboy's** *Crazy Talk* on Southern Fried, the label behind **Elton John's** smash *Ave You Ready For Love?*

**Gareth Gates** registers his first number one on the Commercial Pop Chart with **Sunshine**. **Gates**, Jackstonesque single lends itself easily to club mixes by **Bimbo Jones** and **Grooverider** and explodes 6-1 on the chart, narrowly beating fellow reality TV stars **Liberty X**, whose **Jumpin'** improves 4-2. Both records are way ahead of the chasing pack, which is now led by **Elvis Presley's** *Rebberkender*.

The Urban Chart has had some long-running number ones this year, with **Frontier** by **Pharell Williams** and **Jay-Z** spending seven weeks at the top, and in **DJs Club** by **50 Cent** reclaiming for three weeks. **Sean Paul's** *Like Glue* completes its four of dubs after a mere two-week reign. It slides to number four this week, being replaced by **Mya** when **My Love** is like... **Mya's** first number one on the chart got there only by the skin of its teeth, with **Mary J. Blige** (love @ first sight) and **Black Eyed Peas** (where is the love) both tantalisingly close, and ending up in second and third place to give Universal all top three places for the first time in a couple of years.

New challengers are hard to find, though one record which topped the chart by a tiny margin and should be there next week is **Baby Boy**, this new **Beoncé** and **Sean Paul** collaboration. It would have made it this week, but some **DJs** are playing it off **Beoncé's** *Dangerously In Love* album sampler rather than in its own right, which means its points are split between two products, hence its no-show.



Mya; Sean Paul; Jan Van Dahl



### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	PAUL VAN DYK	LOOKING DOWN	Capitol
2	CHICANE	LOOKING DOWN	Capitol
3	EMMA WARREN	WANTS U BACK	Capitol
4	TERRI WALKER	DRAWING BOARD	Capitol



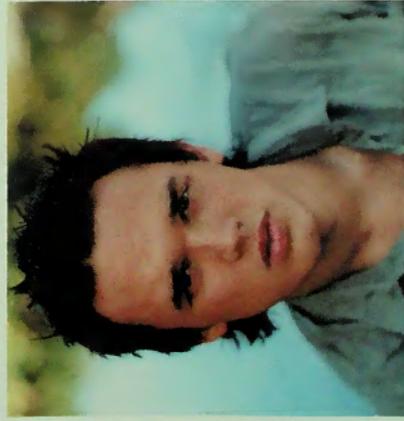
Rank	Artist	Title	Label
1	GARETH GATES	SUNSHINE	Capitol
2	LIBERTY X	JUMPIN'	Capitol
3	SEAN PAUL	LIKE GLUE	Capitol
4	MYA	MY LOVE IS LIKE...	Capitol

### COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	GARETH GATES	SUNSHINE	Capitol
2	LIBERTY X	JUMPIN'	Capitol
3	SEAN PAUL	LIKE GLUE	Capitol
4	MYA	MY LOVE IS LIKE...	Capitol

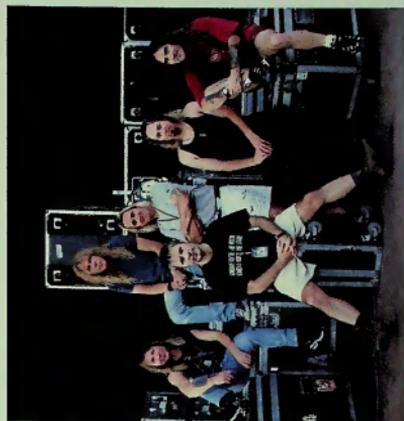


20	9	STARSAILOR SILENCE IS EASY	BMG
21	6	IRON MAIDEN WILDEST DREAMS	EMI
22	10	DUTCH FEAT. CRYSTAL WATERS MY TIME	Interscope/Epic
23	14	HIM THE SACRAMENT	RCA
24	14	THE ROLLING STONES SYMPATHY FOR THE DEVIL	Mercury
25	6	SEAL GET IT TOGETHER	Warner Bros.
26	37	JAYMESON COMPLETE	Y2K/Def.
27	6	CELINE DION ONE HEART	Columbia
28	20	MARK OWEN FOUR MINUTE WARNING	Universal
29	13	THE WHITE STRIPES I JUST DON'T KNOW WHAT...	XL
30	21	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN'	Arista
31	10	GIRLS ALoud LIFE GOT COLD	PolyGram
32	18	STACIE ORRICO STUCK	Interscope/PolyGram
33	11	MVA MY LOVE IS LIKE...MO!	Mercury
34	24	SHANIA TWAIN THANK YOU BABY!	Bilbao
35	18	THE BANDDITS 2 STEP ROCK	Columbia
36	22	BEYONCÉ CRAZY IN LOVE	Mercury
37	22	BUSTED SLEEPING WITH THE LIGHT ON	Capricorn
38	26	LEE CABRERA FEAT. ALEX CARTIANA SHAKE IT...	Motown
39	6	COSMIC ROUGH RIDERS JUSTIFY THE RAIN	PolyGram
40	29	DANIEL BEDINGFIELD NEVER GONNA LEAVE YOU	



GARETH GATES: NEW HAIRSTYLE, NEW DIRECTION

1	1	KISS PRESENTS R&B COLLABORATIONS	Sony/Distribution N
2	2	NEW WOMAN - THE NEW COLLECTION 2003	BMG/A&M/Universal
3	3	NOW THAT'S WHAT I CALL MUSIC! 35	EMI/Virgin/Universal
4	4	POWER BALLADS	Virgin/BMG
5	5	THE NEPTUNES PRESENTS CLONES	Arista
6	6	BITTERSWEET LOVESONGS	Virgin/BMG
7	7	KISS STORY URBAN CLASSICS	Universal TV
8	8	LET'S GROOVE AGAIN	Sony Music
9	8	SIGBER ROCK	BMG/Def Jam/Polystar
10	9	SWING CLASSICS	Warner Dance
11	6	THE ANNUAL SUMMER 2003	Mercury/Sound
12	15	BOMBAY MIX	Y2K/TWANG
13	12	XXX HIP HOP	Universal TV
14	11	RIDE DA RIDDIMS	Universal TV
15	13	TOP OF THE POPS SUMMER 2003	EMI/Virgin/Universal
16	6	SWOOVE PRESENTS STREET BEATS	Mercury/Sound
17	16	CLUBLAND III	UMTA/MTW
18	19	THE ULTIMATE RELAXATION ALBUM	Virgin/BMG
19	19	AN THEM CLASSICS FROM CLUBLAND	UMTA/MTW
20	14	COUNTRY LOVE	Universal TV



IRON MAIDEN: BACK IN THE TOP THREE

20	11	FUN LOVIN' CRIMINALS WELCOME TO POPPYS	Sony
21	16	KINGS OF LEON YOUTH AND YOUNG MANHOOD	World Circuit/Def.
22	30	GEORGE BENSON THE VERY BEST OF...	WGM
23	44	DIZZEE RASCAL BOY IN DA CORNER	XL
24	21	BLU CANTRELL BITTERSWEET	Arista
25	6	SPIRITUALIZED AMAZING GRACE	Sony Music/Universal
26	28	ATHLETE VEHICLES & ANIMALS	PolyGram
27	26	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
28	31	THE WHITE STRIPES ELEPHANT	XL
29	29	THE ROLLING STONES FORTY LICKS	Virgin/DGC
30	20	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	V2
31	24	SHANIA TWAIN UP!	Mercury
32	6	THE RAPTURE ECHOES	DFA/Digital/Interg.
33	17	MARY J BLIGE LOVE & LIFE	Griffin/Real
34	13	BLACK REBEL MOTORCYCLE CLUB TAKE THEM ON...	Virgin
35	32	50 CENT GET RICH OR DIE TRYIN'	Interscope/PolyGram
36	34	LINKIN PARK METEORA	Warner Bros.
37	23	THE CORAL MAGIC AND MEDICINE	Def Jam
38	11	TIM BURGESS I BELIEVE	FUGA
39	27	GOOD CHARLOTTE THE YOUNG AND THE HOPELESS	Epic
40	36	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros.

## FORTHCOMING

**KEY SINGLES RELEASES**  
 BEYONCÉ BABY BOY (Columbia) OCT 6  
 BLU CANTRELL LADY MARY-KOU (UP) (Polygram) OCT 20  
 BUSIED UP (Universal) OCT 20  
 FUSED (Polygram) NOV 11  
 GIRLS ALoud (Polygram) NOV 17  
 GIBS ALoud (Polygram) NOV 17  
 ROMAN NEATING (TBC) (Polygram) OCT 20  
 LIBERTY X: ALBUM (V2) OCT 20  
 MADONNA: NOTHING FALLS (Mercury/Warner Bros.) OCT 20  
 NINE THUNDER (Mercury) OCT 27  
 RAIN (Mercury) OCT 27  
 RAIN (Polygram) OCT 27  
 TEXAS CASPER! (Mercury) SEP 15  
 TEXAS CASPER! (Mercury) OCT 13  
 TRAVIS: RE OFFENDER (Interscope) SEP 29  
 HOLLY VALANCE: STATE OF MIND (Universal) OCT 27  
 WESTLIFE: KEY WHAITEVER (S) SEP 15  
 ROBBIE WILLIAMS: SAVED UP (Polygram) NOV 3  
 WILL YOUNG: TBC (S) SEP 29  
 BEC 12

**KEY ALBUMS RELEASES**  
 ATOMIC KITTEN (TBC) (Universal) NOV 20  
 BLUE (TBC) (Universal) NOV 3  
 BUSTED UP (Universal) NOV 24  
 BUSTED UP (Universal) NOV 24  
 ROMAN NEATING (TBC) (Polygram) NOV 17  
 KYLIE MINOGUE (TBC) (Polygram) NOV 24  
 PINK: TRY THIS (Arista) NOV 24  
 EMIS PRESLEY: 2ND TO NONE (RCA) NOV 24  
 REM: IN TIME - BEST OF 1988-2003 (Warner Bros.) OCT 6  
 THE RAIN (Mercury) OCT 27  
 THE RAIN (Polygram) OCT 27  
 TEXAS CASPER! (Mercury) OCT 13  
 TEXAS CASPER! (Mercury) OCT 13  
 TRAVIS: RE OFFENDER (Interscope) SEP 29  
 WESTLIFE: TBC (S) NOV 24  
 ROBBIE WILLIAMS: LIVE AT ABERNETHY (Chrysalis) SEP 29  
 WILL YOUNG: TBC (S) BEC 12

5	NELLY PUNCHY AMBRYN / LES SPOUX VS. DALEKINER	Blitz
6	AMOR CITY FETTER / CASH MCKENNA / ONE WE RIGHT	Dot
7	NEEDY CAN CAN / VEZ	Siregity
8	FLIP & FISH / BLUE	Merseybeat
9	MCLEOD / ECH VEN / BLUE	Merseybeat
10	POWERS THAT BE / PALMET ROCK	Shred

### PRE-RELEASE AIRPLAY TOP 20

1	ASIN / THE BRIDGE / SINGRIA	Label
2	ADRIANA VALES / THE BRASS	Shred
3	LOU PROCTOR / SAYS SHE'S SINGING	Shred
4	MICHELLE / GET IT RIGHT / IT'S YOU	Dot
5	WALK & SING / LET THE SUNSHINE IN	Dot
6	WOMAN / SINGS	Cherry
7	FOOTBALL / THE SINGING	Cherry
8	JAN VAN HAN / CAN'T LET YOU GO	Madhouse
9	SCORCHERS / HELE IN THE BED	Blitz
10	SO SOUL / BEACH HOUSE / SHELTER	Harmony
11	MULTIPLY / BORN IN A REDDIE	Dot
12	GEORGINA BONDERS / FANTASIES / I WANT BLOOD FOR ME	Merseybeat
13	GEORGINA BONDERS / FANTASIES / THE GOLDEN BISHOP / Merseybeat	Merseybeat
14	IT'S A PERSON TO STAY / THE REAL	Shred
15	IT'S A PERSON TO STAY / THE REAL	Shred
16	TIM KERRIE / LESS THAN ZERO / ACTION	Shred
17	HARRY'S MARY / HOT CHOCOLATE	Merseybeat
18	CONOR / GET TO THE POINT	Merseybeat
19	SOPHIE / EXPOSE / UNCLE BOB / WORLD	Merseybeat
20	ROBIN HANMUS / LIGHT YOURS / FIRE	Merseybeat

These charts are available online at [musicweek.com](http://musicweek.com)



The No. 1 club promotions company in the UK. Here are some of our current releases / forthcoming releases from representative:

- THE BONES - LESS THAN ZERO / ACTION
- ALBYN - I CAN'T REMEMBER / I CAN'T FORGET
- MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET
- THE BONES - LESS THAN ZERO / ACTION
- ALBYN - I CAN'T REMEMBER / I CAN'T FORGET
- MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET
- THE BONES - LESS THAN ZERO / ACTION
- ALBYN - I CAN'T REMEMBER / I CAN'T FORGET
- MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET

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### COOL CUTS CHART

1	ROCKMAN / JAM FREAK / DIZZY / ESCAL / WE IN YOURS / SIRE	Blitz
2	FERRY / COSENZA / ROCK YOUR ROCK	Shred
3	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
4	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
5	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
6	TOUCHDOWN / BOWWOW / SIRE	Shred
7	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
8	MARY / IN THE LOVE / IST / SIRE	Blitz
9	ROCKMAN / JAM FREAK / DIZZY / ESCAL / WE IN YOURS / SIRE	Blitz
10	HERTZ / ROCK YOUR ROCK	Blitz
11	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
12	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
13	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
14	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
15	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
16	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
17	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
18	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
19	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
20	THE BONES - LESS THAN ZERO / ACTION	Merseybeat

### URBAN TOP 30

1	MARY / IN THE LOVE / IST / SIRE	Blitz
2	ROCKMAN / JAM FREAK / DIZZY / ESCAL / WE IN YOURS / SIRE	Blitz
3	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
4	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
5	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
6	TOUCHDOWN / BOWWOW / SIRE	Shred
7	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
8	MARY / IN THE LOVE / IST / SIRE	Blitz
9	ROCKMAN / JAM FREAK / DIZZY / ESCAL / WE IN YOURS / SIRE	Blitz
10	HERTZ / ROCK YOUR ROCK	Blitz
11	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
12	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
13	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
14	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
15	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
16	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
17	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
18	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
19	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
20	THE BONES - LESS THAN ZERO / ACTION	Merseybeat

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1	WINDORS / ANTHEM / CLASSICS FROM LONDON / BY SONY / BLITZ	Blitz
2	CHRONIC / LONKIN / MEX / MERSEBEAT	Merseybeat
3	ROBERT / STARS / SWEET / BEGINS / BY LA / EX	Merseybeat
4	SCORCHERS / HELE IN THE BED / BLITZ	Blitz
5	EMMA / WARRIOR / JAMES / BY / BOX	Merseybeat
6	SLIPPER / THE BONES / LESS THAN ZERO / ACTION	Merseybeat
7	LONGER / HANCOCK / SIRE	Shred
8	SMASH / BROTHERMAN / IT'S A BEAUTIFUL DAY / BEGINS / BY LA / EX	Merseybeat
9	EMMA / WARRIOR / JAMES / BY / BOX	Merseybeat
10	NELLY P / BLOW / MARY / IN THE LOVE / IST / SIRE	Blitz
11	ROCKMAN / JAM FREAK / DIZZY / ESCAL / WE IN YOURS / SIRE	Blitz
12	ALBYN - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
13	MEN'S TROUSERS - I CAN'T REMEMBER / I CAN'T FORGET	Merseybeat
14	THE BONES - LESS THAN ZERO / ACTION	Merseybeat
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## HMV Europe managing director **Steve Knott** last week took over the Bard chairmanship from Simon Wright at a time of huge challenges for music retail

### Quickfire

**Why have you decided to take on this role?**

As a founder member, HMV has always recognised the vital role that Bard plays in providing an effective conduit to address the common issues faced by its retail members. With our industry now facing so many changes, the role of Bard seems more relevant than ever before and I was happy to contribute to this process by accepting the council's invitation to stand for election.

**What do you see as the main challenges and issues facing you in this role?**

A key issue facing the industry is the effect that developments in technology over the last few years, principally via the internet, have had, not just in introducing new channels for the distribution and acquisition of music and home entertainment products, but on consumer expectations and requirements. Customers increasingly take range and good service for granted and now expect even greater value, as they see it. It's my firm view that they already receive outstanding value from music and home entertainment products, so we must work collectively with record companies to actively promote this fact.



**Your predecessor Simon Wright's priorities as Bard chairman included extending its identity to represent entertainment retailers, rather than just music retailers. Is this the right direction for Bard?**

I believe this was the right direction for Bard to take, as so many retailers now stock video/DVD and games titles, even though music may remain their core product. Extending the scope of the membership to incorporate general entertainment retailers, rather than pure music specialists, does not in my view create any issues in itself, and can only add further weight to Bard so long as members have shared

objectives and are prepared to work together to address these.

**Running HMV is obviously a busy enough job as it is. You are taking on a lot with this role too, aren't you?**

Obviously, all of us with businesses to run are bound to have massive demands made on our time. However, Bard plays a very important role, which we all benefit from and, if the council and the members are happy to have me as their chairman, I am more than prepared to make the time.

**Could there have ever been a tougher time for music retail than right now? What is there to keep retailers optimistic?**

Certainly, there are huge issues facing the various component parts of the music industry, but these bring with them opportunities as well. Of course, the internet, mobile phones and other platforms, are creating new ways that consumers can acquire music, but I don't believe that we have come close to fully realising the value of such media as a promotional and sales tool, which will ultimately complement rather than replace sales through the High Street and so-called "traditional" channels. Also, how can we not get excited when there is a new wave of international and British music that is palpably breaking through?

**figurehead to lead its rival offer. Despite this loss, two days after the Regent offer, Hg issued its own bid, which it says will be "above 10p". That's two bids in two days after two years of waiting. So what happens now?**

Boosey, in a classic understatement, described the move as an "interesting development" and, according to a spokesman, the board "will look at the position carefully". He adds, "Regent have put a bid on the table with a timetable, so if Hg wants to come in on its bid, it has to be ready to make their exact offer quickly."

**When will Hg do that?**

By September 26, if they get co-operation with the Boosey board.

**And what happens to the current management team at Boosey?**

That depends on who ends up with the company. Regent counts Boosey publishing division managing director John Minch as one of its directors and four other senior Boosey managers will also be offered jobs – and around a combined 34% stake in the new company – missing their limited share investment. Nick Martin also says Minch is likely to remain in charge and that Hockman identified other key personnel to join him.

However, it is likely that Boosey chief executive Richard Holland will seek employment elsewhere.

**So the whole deal will now be wrapped up quickly?**

No-one is holding their breath.

### DOOLEY'S DIARY



## Mercurys put XL in a Dizee

**Remember where you heard it:** XL and Beggars bigwigs wasted no time in plotting the way forward, after **Dizee Rascal** walked off with the Mercury award last Tuesday night. Within minutes they were staging an impromptu marketing meeting within the Grosvenor... It wasn't just XL that benefited from the Dizee Rascal win. Among those who Dooley hears won money on **sweepsstakes** at their tables were EMI's Eric Nicoli and BBC top saler Greg Dyke. Meanwhile manager Dizee's manager Nick Detton (aka Cage) also had the confidence to put on a hefty bid at the official bookies. **Detton** himself was just one member of the delighted Dizee camp coming to terms with the result after it was announced. "In just two years, we have gone from a studio rent to a crack house with rats running across the mixing desk at five in the morning, to being here at the Mercury. It's unbelievable," he said... **Brit Awards queen Lisa Anderson** was deep in talks last week about her work with the event, as her current contract runs out after next year's bash. However, despite press reports to the contrary, nothing has yet been concluded whether or not she will remain on board... Meanwhile, **Richard Griffiths** has put paid to

speculation he might be returning to one of his former employers. "I'm not negotiating with anybody for any job," he insists. **Analy Gray** was back in music industry circulation last week, attending the Mercury Music Prize and looking extremely relaxed... The Corals' co-manager **Alan Wills** and his partner **Ann Heston** are rightly celebrating their success as MMF managers of the year and also new parents to their first baby son. And the kid's name? Orson. "Orson Wills, I just couldn't resist it," laughs Wills Sr. "But, we call him 'son'..." Meanwhile, **Simon Moran** will be dedicating his manager of the year award to Joe Strummer. The S&M boss had wanted to persuade Strummer to reform The Clash for V 1999 and Strummer agreed to meet him. He rebuffed the offer to assemble the punk band, but asked Moran to manage him. "I said 'I'm not sure I'll have the time'," recalls Moran. "But he asked that he was so lacking in demand that we'd only need to speak twice a year..."

**PPL's Royalties Reunited** campaign ploughs on after hooking up more than 2000 performers with cash since February. **AI In The City**, the society used an electronic scoreboard to flash up the names of its "most wanted" who have still not signed the necessary forms to reunite them with their royalties. They include Jason Orange, James Donovan and Lloyd Coombs... Meanwhile, ever-talitative **Fran Newsday**, whose specialties are usually tracing using oldies, was recently named as her agent at next Wednesday's address at last just 12 minutes... Well, you wonder how they get the line; while **BMG** international director **Dave Shash** was pictured at home with his beautiful wife **Nicki Chapman** in *Q* magazine recently, imagine **Dave's** surprise when, while perusing a local magazine the other day, there was Sony spokesman **Gary Farrow** beaming from the pages in an article about getting married later in life...

### Crib sheet

**One of the UK's most famous music companies, Boosey & Hawkes, has been the target of potential buyers since it ran into financial problems within its US operations in 2000. It finally offloaded its instrument division for £33.2m to Rutland Fund Management in February, but until last week – when two offers in two days landed on the table of chief executive Richard Holland – has seemingly been unsuccessful in finding a willing buyer for the publishing side of the business.**



Holland: finally selling Boosey

**Why would anyone want to buy Boosey & Hawkes?**

They are a blue chip publishing outfit with probably the world's most extensive catalogue of 20th century and contemporary composers.

**So there has been lots of interest in buying the publisher?**

Almost anyone and everyone from the publishing world and major City venture capital houses have been linked with buying the group in the past couple of years. One name I'm kind of proud in the past is Music Sales. However, in recent months, front-runners began to emerge including EMI in partnership with private equity fund Wingfield Square and former PolyGram publishing guru David Hockman leading a venture backed by Hg Capital.

**So, did any of these bid and when?**

Not exactly. Boosey first received an offer in October 2001, but it was rebuffed, starting two years of uncertainty. Since then there has been a lot of jockeying for position and, according to one source, EMI and Stirling had "preferred-bid" status, but it appears EMI recently decided not to participate in the venture. Stirling, therefore, linked with European Acquisition Capital to create a new vehicle called Regent Street Music, which last Tuesday offered 19.5p per share for Boosey, making the company at £40m. Regent's offer was recommended to shareholders by the Boosey board. By then, Sony had already offered Hockman the top job at their publishing division, which meant Hg found itself without a



They may have narrowly missed out on the Mercury to East London's finest, Dizee Rascal, but **Virgin's The Thrills** took the opportunity of the awards to pick up a gold disc in recognition of sales of their *So Much For The City* album... **London's Grosvenor Hotel** (absolutely no Californian references there then). So much for the gold award, though –

apparently the lads have now already passed platinum status. Meanwhile, the US beckons, with the band set to return to the market again in October when they are expected to play a series of live shows surrounding the **CMJ** music convention in New York. The band was also pictured with (far left) Virgin marketing director **Phillippe Ascol**.

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# Datafile

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Week 37

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## KEY RELEASES

### ALBUMS

**THIS WEEK**  
David Bowie Reality (Columbia); Peaches & Herbicide (XL); Seal Seal (WEA); Starsailor Silence Is Easy (EMI)

**SEPTEMBER 22**  
The Chemical Brothers Singles 93-03 (Virgin); Gareth Gates (bc) (SI); Limp Bizkit Results May Vary (Interscope/Polydor); Muse Absolution (Mushroom/Atlantic)

**SEPTEMBER 29**  
Dido Life For Rent (Checky/Arstait); Outkast Speakerboxx: The Love Below (Arista); Rachel Stevens Funky Dory (20/Polydor)

**OCTOBER 6**  
Belle & Sebastian Dear Catastrophe Waitress (Rough Trade); Blondie The Curse Of Blondie (Columbia); Aretha Franklin Do Damn Right (Arista); Elvis Presley 2nd To None (RCA)

**OCTOBER 13**  
Beautiful South Gaze (Mercury); Finlay Quaye Much More Than Love (Epic); S Club 9 Sundown (Polydor); Travis 12 Menories (Independent)

### SINGLES

**THIS WEEK**  
Louise Landon's Kiss (Positive); Rachel Stevens Sweet Dreams My LA Ex (20/Polydor); Justin Timberlake Senorita (Arista); Westlife Hey Whatever (SI)

**SEPTEMBER 22**  
The Darkness I Believe... (Must Destroy/Atlantic); Elvis Presley Rubberneckin' (RCA); Evanesence Going Under (Epic); Amy Studt Under The Thumb (Polydor)

**SEPTEMBER 29**  
Blondie Good Boys (Sony); Eva Cassidy You Take My Breath Away (Blix Street/Hot); S Club 8 Sundown (Polydor); Travis Re Offender (Independent)

**OCTOBER 6**  
Ashanti Rain On Me (Murder/Inf/Del/Jan); Beyonce Baby Boy (Columbia); The Strokes 12.SI (Rough Trade); Texas Carnival Girl (Mercury)

**OCTOBER 13**  
50 Cent PIMP! (Interscope/Polydor); Craig David World Filled With Love (Epic); Sugababes Hole In The Head (EMI); UB40 Swing Low (Virgin)

## The Market

### Black Eyed Peas stick to top spot

Alan Jones

There is no change at the top of the singles chart, with Black Eyed Peas and guest vocalist Justin Timberlake again leading the way, with Dido's White Flag surrendering to the inevitable and spending a second week as runner-up. If anything, Black Eyed Peas' second-week victory was more impressive than their first – sales of 'Where Is The Love' declined just 4.3% week-on-week, while Dido dipped by 47.2%. The overall singles market, meanwhile, was down by 10.4%. Potential sales of Where Is The Love are being diluted by the improving profile of the **Black Eyed Peas** album

Elephunk, which caters to 50-15 this week. The album already was, by some distance, the most successful Black Eyed Peas album, as either of their previous discs – Behind The Front and Bridging The Gap – even made the Top 200, and both sold around 10,000 copies in total, while Elephunk has sold almost three times as many copies to date and is now destined to sell as many more.

Where Is The Love, incidentally, is only the 16th number one of 2003, compared to 21 at this stage last year, which itself marked a distinct decline over previous recent years. As recently as 2000, there had been twice as many number ones – 30 of them – by this stage as we have



Black Eyed Peas: second week at number one despite sales growth of Elephunk album

had this year. Stability has certainly returned to the singles market to a great extent. Let's hope sales follow...

Sales of compilations dipped by 12.6% last week, in the absence of new albums with wide appeal. Nevertheless, Now That's What I Call Music! 55 claimed its 600,000th sale, becoming the second album this year to top the figure. Ahead of it lies only, and inevitably, Now! 56, which sold 515,000 copies. With Now! 55 still selling more than 10,000 copies a week it will likely topple its predecessor from the top of the year-to-date chart in a couple of weeks, but it will be easy prey

to the upcoming Now! 56 unless something goes horribly wrong.

He was only third favourite to lift the Mercury Music Prize, but that is exactly what Deezee Rascal did last Tuesday. His victory generated a great deal of media coverage and provided a major shot in the arm for his debut album Boy In Da Corner. Although it has been a critics' favourite and has been fairly consistent, moving 40-45-42-30-39-48-44 since its release while accumulating 40,000 sales, it was languishing in 43rd position on sales before its Mercury Music Prize victory, but ends the week more impressively in 23rd position.

## FAST CHART

### SINGLES

**NUMBER ONE**  
**BLACK EYED PEAS** WHERE IS THE LOVE (A&M)  
It loses just 4.3% of its first-week sales to shift another 90,000 copies and spend a second week at number one.

**HIGHEST NEW ENTRY**  
**GARETH GATES** Sunshine 5  
The lead-off single for his second album opens with fewer than 30,000 sales, around one-twenty-eighth what debut hit Unchained Melody managed.

### ARTIST ALBUMS

**NUMBER ONE**  
**THE DARKNESS** PERMISSION TO LAND  
Must Destroy  
Sales lift week-on-week by around a quarter to nearly 60,500 to give the album a second week at number one.

**HIGHEST NEW ENTRY**  
**IRON MAIDEN** DANCE OF DEATH  
Lewistof's young pretenders deny the band their first chart topper since May 1992's Fear Of The Dark but the veterans open with a credible 43,664 sales.

### COMPILATIONS

**NUMBER ONE**  
**KISS PRESENTS R&B**  
**COLLABORATIONS** Sony TV/Universal TV  
The Kiss package sells another 16,000 copies to spend a third week at one.

### RADIO AIRPLAY

**NUMBER ONE**  
**ELTON JOHN** ARE YOU READY FOR LOVE  
Southern Fried  
The Sky football tie-in tops the league for a third week but Dido's White Flag is heavily breathing down its neck.

### R&B ALBUMS

**NUMBER ONE**  
**DEEZEE RASCAL** BOY IN DA CORNER  
XL  
His Mercury win helps lift him 44-23 on the main albums chart and 91 on the R&B countdown.

### MUSIC DVD

**HIGHEST NEW ENTRY**  
**PAUL WELLS** LIVE AT BRAHEAD  
Sanctuary  
Wells is the relative youngster at three in a Top Five packed with rock veterans.

## MARKET INDICATORS

### SINGLES

Sales versus last week: -10.4%  
Year to date versus last year: -35.5%  
Market shares  
Polydor 29.8%  
RCA/Arista 20.5%  
Sony Music 9.4%  
Epic 5.4%  
EMI 5.1%

### ALBUMS

Sales versus last week: -4.9%  
Year to date versus last year: +110%  
Market shares  
East West 14.0%  
RCA/Arista 13.9%  
Polydor 11.2%  
Polydor 7.1%  
EMI 7.1%

### COMPILATIONS

Sales versus last week: -12.6%  
Year to date versus last year: +8.8%  
Market shares  
Universal TV 32.4%  
EMI/Virgin 24.7%  
RCA/Arista 13.0%  
Sony Music 10.4%  
EMI 10.4%  
Ministry Of Sound 8.1%

### THE BIG NUMBER: 8

The number of singles to sell more than 250,000 copies so far in 2003

### RADIO AIRPLAY

Market shares  
RCA/Arista 23.5%  
Polydor 11.1%  
Sony Music 10.0%  
EMI 6.5%  
Parlophone 6.1%

### UK SHARE

Origin of singles sales  
Top 75: UK 92.1%  
US: 59.0% Other: 1.3%  
Origin of albums sales  
Top 75: UK 61.3%  
US: 33.7% Other: 5.3%

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# TV Airplay Chart

Pos	Week	Artist	Title	Label	Wk	Pts
1		DIDO	WHITE FLAG	CHERRYBLOSSOM	491	
2	13	BLACK EYED PEAS	WHERE IS THE LOVE?	POLO/GRAZIA	428	
3	7	BEYONCE FEAT. SEAN PAUL	BABY BOY	COLUMBIA	404	
4	4	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	ARISTA	365	
5	6	CHRISTINA AGUILERA FEAT. LIL' KIM	CAN'T HOLD US DOWN	RCR	321	
6	7	RACHEL STEVENS	SWEET DREAMS MY LA EX	ATLANTIC/EAST WEST	267	
7	16	ULTRABEAT	PRETTY GREEN EYES	ALL AROUND THE WORLD	265	
8	13	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	ATLANTIC/EAST WEST	232	
9	3	ELTON JOHN	ARE YOU READY FOR LOVE?	SOUTHERN BELL	227	
10	5	LEMAR	DANCE (WITH U)	SOLO	209	
11	8	SEAN PAUL	LIKE GLUE	VERBANTIC	205	
12	10	WESTLIFE	HEY WHATEVER	S	190	
13	17	JUSTIN TIMBERLAKE	SENIORITA	JIVE	174	
14	20	LIBERTY X	JUMPIN'	V2	174	
15	17	GARETH GATES	SUNSHINE	S	164	
16	16	BIG BROVAZ	BABY BOY	EPIC	152	
17	23	THE WHITE STRIPES	I JUST DON'T KNOW WHAT...	XL	152	
18	4	LINKIN PARK	NUMB	WEA	149	
19	31	DELTA GOODREM	INNOCENT EYES	COCA/VEA	135	
20	40	STEREOPHONICS	MAYBE TOMORROW	W2	122	
21	27	PHARRELL WILLIAMS FEAT. JAY-Z	FRONTIN	ARISTA	119	
22	31	MARY J. BLIGE	LOVE @ 1ST SIGHT	ISLAND	116	
23	30	TEXAS CARNIVAL GIRL		REKORDY	114	
24	40	CLEA	DOWNLOAD IT	IMP/CTD	110	
25	15	EVANESCENCE	GOING UNDER	WINDUP	109	
26	31	BEYONCE	CRAZY IN LOVE	COLUMBIA	107	
27	25	KELLY CLARKSON	MISS INDEPENDENT	S	104	
28	43	JAIMES COMPLEXE		JIVE/V2	101	
29	41	JAMELIA	SUPERSTAR	PARLOPHONE	94	
30	26	MUSE	TIME IS RUNNING OUT	MUSICBOX/EAST WEST	92	
31	46	BENNY BENASSI	Presents THE BIZ SATISFACTION	INTERNATIONAL OF SOUND	86	
32	23	STACIE ORRICO	STUCK	VERNON AMERICA	84	
33	18	ABS FEAT. NODESA	MISS PERFECT	BMG	83	
34	11	LUMIDEE	NEVER LEAVE YOU (UH-OOH)	BAR NONE/BLAND	82	
35	18	NICKELBACK	SOMEDAY	ROADRUNNER	78	
36	57	AMY STUDD	UNDER THE THUMB	ROCKY HOR	78	
37	20	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL	76	
38	31	ELVIS	RUBBER NECKIN'	BMG	75	
39	58	MIYA MI	MY LOVE IS LIKE...WO	INTERSCOPE/PRODIGY	68	
40	20	50 CENT	PIMP	INTERSCOPE/PRODIGY	65	

© Music Control UK. Compiled from data gathered from 00:00 on Sun 6 Sep 2003 to 23:59 on Sat 13 Sep 2003. The TV Airplay Chart is currently based on data from the following stations: BBC 1, BBC 2, BBC 3, BBC 4, BBC 5, BBC 6, BBC 7, BBC 8, BBC 9, BBC 10, BBC 11, BBC 12, BBC 13, BBC 14, BBC 15, BBC 16, BBC 17, BBC 18, BBC 19, BBC 20, BBC 21, BBC 22, BBC 23, BBC 24, BBC 25, BBC 26, BBC 27, BBC 28, BBC 29, BBC 30, BBC 31, BBC 32, BBC 33, BBC 34, BBC 35, BBC 36, BBC 37, BBC 38, BBC 39, BBC 40, BBC 41, BBC 42, BBC 43, BBC 44, BBC 45, BBC 46, BBC 47, BBC 48, BBC 49, BBC 50, BBC 51, BBC 52, BBC 53, BBC 54, BBC 55, BBC 56, BBC 57, BBC 58, BBC 59, BBC 60, BBC 61, BBC 62, BBC 63, BBC 64, BBC 65, BBC 66, BBC 67, BBC 68, BBC 69, BBC 70, BBC 71, BBC 72, BBC 73, BBC 74, BBC 75, BBC 76, BBC 77, BBC 78, BBC 79, BBC 80, BBC 81, BBC 82, BBC 83, BBC 84, BBC 85, BBC 86, BBC 87, BBC 88, BBC 89, BBC 90, BBC 91, BBC 92, BBC 93, BBC 94, BBC 95, BBC 96, BBC 97, BBC 98, BBC 99, BBC 100, BBC 101, BBC 102, BBC 103, BBC 104, BBC 105, BBC 106, BBC 107, BBC 108, BBC 109, BBC 110, BBC 111, BBC 112, BBC 113, BBC 114, BBC 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BBC 15

Elton John's audience rises but his lead at the top is cut as Dido becomes his new closest challenger and Justin Timberlake leaps into the Top 10.

# The UK Radio Airplay

## RADIO ONE

Wk	Artist/Title	Peak	Last	Pos	Change
1	7 BLACK EYED PEAS WHERE IS THE LOVE? (MUSIC)	26	34	34	75/31
2	1 ELTON JOHN ARE YOU READY FOR LOVE? (SOUTHERN FRIED)	31	32	23	23/2
3	2 CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN (RCA)	13	29	29	24/34
4	24 JUSTIN TIMBERLAKE SENORITA (JIVE)	17	28	29	29/19
4	6 KONTAKT SHOW ME A SIGN (WALFORDS)	23	28	29	29/16
6	7 STARSAILOR SILENCE IS EASY (EMI)	26	27	23	23/8
6	9 THE DARKNESS I BELIEVE IN A THING CALLED LOVE (GILFANTASIES WEST)	23	27	23	23/16
8	4 SEAN PAUL LIKE GLUE (WALFORDS)	22	25	20	20/7
8	4 NICKELBACK SOMEDAY (REPUBLIC)	20	23	20	20/12
10	14 JAIMESON COMPLETE (CORCORAN)	20	23	20	20/12
10	19 JURGEN VRIES WILDERNESS (CORCORAN)	20	23	20	20/12
12	16 DIDO WHITE FLAG (CORCORAN)	19	22	18	18/2
12	16 DIDO WHITE FLAG (CORCORAN)	19	22	18	18/2
14	10 NELLY P DIDDY & MURPHY LEE SHAKE YA TAILFEATHER (ISLAND)	22	20	20	20/16
14	10 THE CHEMICAL BROTHERS THE GOLDEN PATH (VIRGIN/REDFERRELL)	22	20	20	20/16
16	3 LEMAR DANCE (WITH U) (SONY)	26	19	19	19/2
16	19 MUSE TIME IS RUNNING OUT (MUSIC/REACT WEST)	16	19	20	20/12
16	16 THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR) (VIRGIN)	16	17	14	14/2
16	16 LUMIDEE NEVER LEAVE YOU (UH-OOH) (BAD NEWS/SONO)	16	17	14	14/2
18	19 TRAVIS RE-OFFENDER (INDEPENDENT)	16	17	14	14/2
18	19 BEYONCE FEAT. SEAN PAUL BABY BOY (COLUMBIA)	4	17	18	18/2
18	19 JAMIELLA SUPERSTAR (INDEPENDENT)	16	17	14	14/2
23	4 D. KAY & EPSILON FEAT. STAMINA MC BARCELONA (BMG)	27	16	16	16/2
24	9 NICKELBACK SOMEDAY (REPUBLIC)	12	15	15	15/2
24	19 DUTCH FEAT. CRYSTAL WATERS MY TIME (BUENA VISTA)	18	15	15	15/2
26	10 MILK & SUGAR LET THE SUNSHINE IN (INDEPENDENT/SOLO)	15	14	14	14/2
26	10 ULTRABEAT PRETTY GREEN EYES ALL AROUND THE WORLD	11	13	10	10/2
27	10 MARY A BLAZE LOVE @ 1ST SIGHT (SONO)	11	13	10	10/2
27	10 ATHLETE YOU GOT THE STYLE (INDEPENDENT)	4	12	13	13/2
29	10 FEEDER FIND THE COLOUR (SONO)	4	12	8	8/2
29	10 THE STROKES 1251 (MUSIC) (SONO)	4	12	8	8/2

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Wk	Artist/Title	Peak	Last	Pos	Change
1	1 ELTON JOHN ARE YOU READY FOR LOVE? (SOUTHERN FRIED)	26	31	10	8
2	3 DIDO WHITE FLAG (CORCORAN)	27	22	9	23
3	5 4 1 BLACK EYED PEAS WHERE IS THE LOVE? (MUSIC)	26	17	8	39
4	10 3 4 1 RACHEL STEVENS SWEET DREAMS MY LA EX (HYPERCOLOR)	16	40	6	35
5	2 8 15 LEMAR DANCE (WITH U) (SONO)	26	20	5	36
6	7 5 6 CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD... (RCA)	13	21	6	10
7	13 4 0 JUSTIN TIMBERLAKE SENORITA (JIVE)	15	40	5	35
8	6 7 7 BLU CANTRELL FEAT. SEAN PAUL BREATHE (ATENA)	21	7	5	31
9	4 17 36 BEYONCE CRAZY IN LOVE (COLUMBIA)	20	27	5	-8
10	10 5 3 GARETH GATES SUNSHINE (SONO)	17	11	4	36
11	11 6 9 ULTRABEAT PRETTY GREEN EYES (ALL AROUND THE WORLD)	16	13	4	30
12	10 3 0 WESTLIFE HEY WHATEVER (SONO)	36	10	4	12
13	15 8 26 JAIMESON COMPLETE (CORCORAN)	14	11	4	6
14	8 1 0 STEREOPHONICS MAYBE TOMORROW (V2)	18	27	3	40
15	9 11 30 ROBBIE WILLIAMS SOMETHING BEAUTIFUL (CHRISTMAS)	18	17	3	35
16	29 5 10 STARSAILOR SILENCE IS EASY (EMI)	33	32	3	32
17	14 8 16 KELLY CLARKSON MISS INDEPENDENT (SONO)	15	26	2	33
18	22 4 4 BIG BROVAX BABY BOY (Epic)	33	29	2	35
19	25 3 0 THE DARKNESS I BELIEVE IN A THING CALLED LOVE (GILFANTASIES WEST)	23	14	2	36
20	26 3 0 JAMIELLA SUPERSTAR (INDEPENDENT)	16	32	1	37
21	11 10 16 LUMIDEE NEVER LEAVE YOU (UH-OOH) (BAD NEWS/SONO)	16	25	1	2
22	28 4 25 SEAL GET IT TOGETHER (WANDER BROS)	6	48	1	6
23	18 5 13 SEAN PAUL LIKE GLUE (WALFORDS)	5	30	1	32
24	16 3 0 ELVIS RUBBER NECKIN' (BMG)	5	32	1	6
25	16 1 0 ATHLETE YOU GOT THE STYLE (INDEPENDENT)	4	45	1	104

## RADIO TWO

Wk	Artist/Title	Label
1	2 DIDO WHITE FLAG (CORCORAN)	
1	3 ELTON JOHN ARE YOU READY FOR LOVE? (SOUTHERN FRIED)	
1	4 ELVIS RUBBER NECKIN' (BMG)	
4	7 WESTLIFE HEY WHATEVER (SONO)	
4	8 STING SEND YOUR LOVE (ASAP/REACT)	
4	8 SEAL GET IT TOGETHER (WANDER BROS)	
6	13 ATHLETE YOU GOT THE STYLE (INDEPENDENT)	
6	16 TURKIN BRAKES 5 MILE (THESE ARE THE DAYS) (SONO)	
6	16 RACHEL STEVENS SWEET DREAMS MY LA EX (HYPERCOLOR)	
10	9 GARETH GATES SUNSHINE (SONO)	

## GALAXY

Wk	Artist/Title	Label
1	1 BEYONCE CRAZY IN LOVE (COLUMBIA)	
1	1 BLU CANTRELL FEAT. SEAN PAUL BREATHE (ATENA)	
1	1 BLACK EYED PEAS WHERE IS THE LOVE? (MUSIC)	
1	1 SEAN PAUL GET BUSY (WALFORDS)	
1	1 WAYNE WONDER NO LETTING GO (WILHELM WEST)	
4	11 CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD... (RCA)	
4	11 JUSTIN TIMBERLAKE SENORITA (JIVE)	
8	5 ULTRABEAT PRETTY GREEN EYES (ALL AROUND THE WORLD)	
8	5 MC CANT IN DA CLUB (INDEPENDENT/CORCORAN)	
10	17 LUMIDEE NEVER LEAVE YOU (UH-OOH) (BAD NEWS/SONO)	

**NUMBER ONE SIGNAL ONE**  
Black Eyed Peas Where Is The Love  
**VIBE 101**  
Black Eyed Peas Where Is The Love  
**RADIO ONE**  
Galaxy 102.2 Black Eyed Peas  
**96.4FM THE WAVE**  
Black Eyed Peas Where Is The Love  
**CHINEZ FM**  
Sean Paul Like Glue  
**102.5 FM**  
Dido White Flag  
**GALAXY 102.2**  
Black Eyed Peas  
**Where Is The Love**  
**RADIO CITY 96.7**  
Black Eyed Peas  
**Where Is The Love**  
**97.6 CHILTERN FM**  
Dixie Aboard  
**10.1 FM Gold**  
FM 103 HORIZON  
Lemar  
**Dance With Me**  
**HIGHEST NEW ENTRY**  
**SIGNAL ONE**  
Lindsay Parkinson Kiss  
**VIBE 101**  
Signatures  
**City In The Heat**  
City Heat 96.7  
Sophie Ellis Becket  
**Dance With Me**  
**96.4FM THE WAVE**  
Black Eyed Peas  
**SIGNAL ONE**  
Lindsay Parkinson Kiss  
**97.6 CHILTERN FM**  
Lemades New  
**10.1 FM Gold**  
Lindsay Parkinson Kiss  
**GALAXY 102.2**  
**Supabest Hole In The Head**  
**RADIO CITY 96.7**  
**Teens Channel FM**  
**Lemades New**  
**10.1 FM Gold**  
**10.1 FM HORIZON**  
**Dixie Aboard**  
**10.1 FM Gold**  
**10.1 FM HORIZON**  
**10.1 FM Gold**

## VIBE 101

Wk	Artist/Title	Label
1	7 JUSTIN TIMBERLAKE SENORITA (JIVE)	
1	1 BLACK EYED PEAS WHERE IS THE LOVE? (MUSIC)	
1	1 BIG BROVAX BABY BOY (Epic)	
4	9 SEAN PAUL LIKE GLUE (WALFORDS)	
4	3 ULTRABEAT PRETTY GREEN EYES (ALL AROUND THE WORLD)	
4	1 ABS FEAT. NODDESHA MISS PERFECT (BMG)	
6	11 CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD... (RCA)	
7	10 MORGAN STARS (CORCORAN)	
8	4 RACHEL STEVENS SWEET DREAMS MY LA EX (HYPERCOLOR)	
8	19 DUTCH FEAT. CRYSTAL WATERS MY TIME (BUENA VISTA)	
9	12 JAMIELLA SUPERSTAR (INDEPENDENT)	

## CHRYSLIS GROUP

Wk	Artist/Title	Label
1	1 ULTRABEAT PRETTY GREEN EYES (ALL AROUND THE WORLD)	
2	1 BEYONCE CRAZY IN LOVE (COLUMBIA)	
2	1 RACHEL STEVENS SWEET DREAMS MY LA EX (HYPERCOLOR)	
3	4 CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD... (RCA)	
3	4 LEMAR DANCE (WITH U) (SONO)	
4	2 BLU CANTRELL FEAT. SEAN PAUL BREATHE (ATENA)	
5	3 LUMIDEE NEVER LEAVE YOU (UH-OOH) (BAD NEWS/SONO)	
6	16 BLACK EYED PEAS WHERE IS THE LOVE? (MUSIC)	
7	5 WAYNE WONDER NO LETTING GO (WILHELM WEST)	
8	11 JUSTIN TIMBERLAKE SENORITA (JIVE)	



## IN-STORE NEXT WEEK



**Albums** - Starsailor, David Bowie, Seal, Human League, The Cure, Dina, Hayley Westenra, Elvis Costello; **Singles** - Louise Westlife, Delta Goodrem, So Solid Crew, Justin Timberlake, Limp Bizkit, Rachel Stevens, Mary J Blige, Nickelback, Janelle Monáe

## BORDERS

**Windows** - £799 each or three for £20 on CDs, City Of God, Lord Of The Rings: Two Towers; **In-store** - Beth Orton, Sinead O'Connor, Limp Bizkit, Gareth Gates, £799 each or three for £20 on CDs, two for £22 and two for £10 on CD; **Listening posts** - David Bowie, Bob Dylan



**In-store** - LFO, Herbaliser, Ty, Mojave 3, Mountainers, Ben & Jason, Andy Smith - Document 2, Domino 10 Compilation



**Windows** - campaign; **In-store** - Snowance, Dotti + Goodwin, Athlete, The Darkness; **Press ads** - America Definitive, Gloria Estefan, Clea, Stacie Orrico; **TV ads** - Nickelback, Drunken Monkey



**Main CD promotion** - 3 for £18 or £99 each; **Windows** - Chemical Brothers, Muse; **In-store** - Limp Bizkit, Nickelback, Dixie Midnight Runners, Sting; **Listening posts** - Dixie Chicks, Maksim, The Thorns, Uncle, The Cure



**Select listening posts** - Aesop Rock, Alice Cooper, Eminem, Lost In Translation OST, Non Prophets; **Major recommended releases** - David Byrne, Mornim & Daddy, Joe Henry, Matt The Hoople, Faraway Places, Town & Country, Steve Earle

## TASTEMAKERS

**MARTIN HEWITT**  
national accounts manager, SRD

1. THE TWIN ROOTS KNOW LOVE (SINGLE)
2. LUKE VIBERT 'YOSHIE' (ALBUM)
3. DOLLY PARTON (SINGLE)
4. MANTORO UP IN FLAMES SPECIAL EDITION (ALBUM)
5. BLACK SANGHEO (IS THE KILLER) (SINGLE)
6. LONDON ELECTRICITY DIFFERENT FROM PROXIM (MUSICBOX)
7. BROKEDOUT: INITIAL PAPER OFFERING (SINGLE)
8. ZOO WALKER SOME OF MY BEST FRIENDS ARE GUS (ALBUM)
9. STEPHAN HANON SWEETIE/TREKKA A REF (ALBUM)
10. BYE BYE WHEEL (SINGLES NIGHT) (SINGLE)

"The Twin Roots track is a beautiful release with great melodies and a catchy vocal refrain that will stick with you for weeks. Lee Perry is on the controls and he has the vocal to maximum effect. Luke Vibert continues to astound with his innovative approach - Yoshie is classic Vibert with raw beats and added acid bite. The Phetok remix of the excellent London Electricity track is the best drum & bass cut for a while. Mantoro's Up In Flames CD re-promotion of two CD's is a great package with extra tracks and video footage alongside the original album. Broker/Dealer I know very little about, but it's a sublime, dubby house record that deserves to reach a bigger audience."



**Deals of the week** - Christina Aguilera, Starsailor, Pure Dancehall, Flares, Advertising - Starsailor



**In-store** - Beth Orton, Gareth Gates, Clea Black, Dexy's Midnight Runners, Perry Como, R Kelly, The Mavericks, Gloria Estefan, Marc Bolan, Limp Bizkit, Sting, Nickelback, The Chemical Brothers, Patoch, Stacie Orrico, America, Muse



**Singles** - Westlife, So Solid Crew, Rachel Stevens; **Albums** - Starsailor, David Bowie, UNKLE, Seal, Human League, Clubmix Summer 2003



**Windows** - Dance UK, Rules Of Attraction, WAR, Darkness, Charlie Chaplin, Muse, Welcome to Collinwood, Sale; **In-store** - Sale



**Press ads** - Nickelback, Annie Lennox, Muse, R Kelly, Il Ni, Stevie Wonder, Andrea Franks, Gareth Gates, Stacie Orrico, Siobhan Donaghy, Federer, Rachel Stevens, Moby, Finlay Quaye; **Windows** - Muse, Nickelback, Chemical Brothers, R Kelly; **In-store** - Muse, Nickelback, Chemical Brothers, R Kelly, Obie Trice, So Solid Crew, Usher, Trance Nation Harder, Gareth Gates, Gloria Estefan, M83, Snow Patrol



**Singles** - Rachel Stevens, Westlife, Justin Timberlake; **Albums** - Starsailor, David Bowie, Seal



**Album** - Sting; **Single** - Elvis Presley; **In-store** - Sting, R Kelly, Christina Aguilera, America, Limp Bizkit, Black Eyed Peas, Clea, Elvis Presley, Rachel Stevens, Evanesence, Jürgens Vries, The Darkness

**ED BAXTER**  
programmer, Resonance 104.4fm

1. VARIOUS FLAT PACK ANTENNA HEARING AID
2. ERIC PHELIX RAKO WOODS 2000 2003
3. SUN RA GOLD PLAC RENTAL, TEATRO LA FENICE, VENEZIA (CD)
4. AUTOCHE DRAFT 730 (MP3)
5. RIZZE RASCAL BOY IN DA CORNER (CD)
6. AMI YOSHIDA, SACHIKO M OHTA KAWASAKI ACUTE THUNDERGODS (FUNK SOUND FACTORY)
7. BON PAT & HIS DEGRADABLE FEEL FRED LANE RADELINAS PATHOPHYSICAL HEAVEN (ALBUM)
8. THE HOUSEHOLD WALKERS (RE-RELEASE)
9. BASIL KIRCHENQUANTUM (TRUNK)
10. HOMELIFE FLYING WOODS/ROBBY JACK (MUSIK TUNE)

"Here at Resonance 104.4fm the staff are tickled by a wide variety of new recordings. With no playlist, it's up to our presenters to define the station's unique sound. The youngsters nod along to Autchev while the older presenters welcome the re-release of 1975's Radelinas Pataphysical Revue. We usually find that industry prizes are given to the wrong people but Dizze Rascal's Mercury Prize winner Boy In Da Corner and Japanese symphonic terrorist Sachiko M's/As Electronic winner Astro Twin/Comos suggest that the juries are at last - by accident or design - in tune with the times."

## TV LISTINGS

**CBUK**  
Blue: Peeler Find The Colour Liberty 5  
Jump: Mary J Blige Live @ 1st Sight  
Starsailor: Westlife  
Hly Whitener

**MTV UK**  
50 Cent: P14P  
Craig David: World Final With Love  
Moshes: Co II: While It's Hot

**POPWORLD**  
Beyonce feat. Sean Paul: Baby Boy, Dido: Jamella Supersister  
Leanne Pandora's Box  
Makise C. Milton  
Daxi Daxi 3: Decoyz  
Rachel Stevens  
Westlife: Hly Whitener

**T4 SUNDAY**  
Janet Jackson: Good Peace  
Clarkson Ms Independent: So Solid Crew  
The Streets: Turn Backs 5: M

**TOP OF THE POPS SATURDAY**  
Gareth Gates  
Sunrise: Scapellato  
Hole In My Head  
Busted: One  
Chenille: I, Rachel Stevens  
Drama By LA: Ec  
Holly Valance: Rule Of Mind  
Slaid So  
For Love 5: Club 8  
Sunshine: Britney Spears: Inc

**BBC1**  
Friday Night With Jonathan Ross  
David Goggins: G's of G  
Santitas (Saturday)

**ITV1**  
Pop Idol (Saturday)

## RADIO LISTINGS

**RADIO 1**  
Lamao Live: Look Up Special Live from Nottingham (Monday)  
John Peel session with S. Bigg (Tuesday)  
Grandnurse: Gareth (Wednesday)  
Maroon 5 (Thursday)  
Jr Wiley: Jy (Friday)  
Jr Wiley record of the week  
Bostrom Jack  
Alban: The Week Star  
Curtis Murphy & Edith Bowman  
review of the week  
Snow Patrol: Splitting Gums  
Pete Tong: mix from Seth M (Friday)  
Weekend Breakfast With Spookey (Saturday)  
Lamao: In The City  
London, Franz Ferdinand, Manic Street Preachers  
Curtis Murphy & Edith Bowman (Sunday)  
Curtis Murphy & Edith Bowman (Sunday)  
Mogwai: The Sunburnt Kingdom (Sunday)

**RADIO 2**  
Swinick with Harry Connick Jr (Monday)  
UK Rock (Tuesday)  
Corby: Pie  
The Pirates: Rapture V  
Zoe Ball's record of the week  
Perry Farry  
Antonia: Halo  
Sunshine

**RADIO 4**  
Welcome To The Radio  
Pete Dinklage: Rhythm Special (Monday)  
Good Morning Sunday  
John Peel  
Wishbone Ash  
Record of the week  
Tous: Carnal Cat  
Album of the week  
Stavros: Silence Is Easy  
Gold album of the week  
The Very Best Of The Human League  
RADIO 3  
Andy Kershaw  
Kirkle: gog (Sunday)

**RADIO 4**  
Welcome To The Radio  
Pete Dinklage: Rhythm Special (Monday)  
BBC 6 MUSIC  
Music Navigator  
Beyond The Beatles (Monday)  
BBC LONDON  
Diva Costello special (Sunday)

**XFM**  
Zoe Ball's record of the week  
Perry Farry  
Antonia: Halo  
Sunshine

**VRGIN**  
Ben Jones: Nickelback  
Pats Mitchell: Beth Orton  
Al Kibod  
guy's Sunday  
Pats & Geoff  
Breakfast track of the week  
The Slaves  
Johnnie: One  
Dancers  
Captain America's album of the month  
Synbow: Heroin  
Sisters Into Grace  
KISS FM  
Steve Smart: Wolf Of The South  
The Wolf

## MEDIA INSIDER



## Rugby scores in debut year

**Dave Barker**  
head of music, Rugby FM  
First granted an RSL licence in 1998, Rugby FM won the battle to permanently secure its own little corner of Warwickshire four years later and has just completed its first year on air as a full time broadcaster. It is looking forward with some excitement to its first Rugby figures, which are due next January, and are expected to show that it reaches rather more than 25% of its potential audience.

Targeting the 25-54 age group, the station is the only FM with a specific brief to broadcast to Rugby, and to that end produces two in-depth bulletins of local news a day, served up amidst a diet of classic and current hits.

"With a TSA of just 68,000, the station is the smallest of six radio stations in the Miles-Road Radio Group but operates largely autonomously with a full time staff of just nine. Despite this,

## The beauty of Rugby FM is that we can be completely local in a way big stations can't

head of music Dave Barker doesn't envy his larger rivals.

"The beauty of Rugby FM is that we can be completely local in a way big stations can't, and our audience appreciates that and is right behind us," he says. "The only real drawback to our size is that we don't always get served with records we want to play."

Rugby FM has an A-list of six songs, which are rotated every two hours, and a B-list of 10, which are scheduled to return every four hours. It rotates a further 1,100 songs, reaching back as far as the Sixties.

"When I become the playlist I'm looking for an artist our audience will know and like. Artists such as Elton John, Simply Red, The Lightshouse Family and Doo go down well but we have to be careful with urban music, as we don't play Lu Cantrell's Breathe or the new Christina Aguilera single except on 'Most Wanted', which is our local sales chat show."

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Telephone: 01783 541100. Website: www.rugbyfm.co.uk  
email: studio@rugbyfm.co.uk



## SINGLE OF THE WEEK

**Travis**  
Re-Offender (Independiente  
ISOM78MS).

Intrinsics/Polydor 4978612  
With drummer Neil Primrose's accident last year and their opposition to the Iraq conflict, Travis are clearly not in the free-spirited mood of yore, and this the opening single for the forthcoming new album has dark subject matter domestic abuse. But it is still essentially Travis-esque: what appears slight in first hearing grows in stature with each play. It is A-listed at Radio One and B-listed at Radio Two and Capital.

## Singles

**Blondie**  
Good Boys (Epic 013281000).

**Debbie Harry** and co are back with this disco-tinted single that sounds as if the Eighties never went away. Appropriately enough, Giorgio Moroder supplies a remix featuring his trademark I Feel Love bassline. The single trails a new album, *The Oque Of Blondie*, and a UK tour in November.

**David Bowie**  
New Killer Star (Columbia 1327712)  
This DVD-only single preceding Bowie's 26th studio album *Reality* is a statement that he intends to build on the success of the "back to basics" approach of his last album *Human*. Co-produced by Bowie and Tony Visconti, it is a crisp-sounding, almost Ziggy-like rock full of ideas.

**DJ Bobo**  
Olivu'sha (BMG 82876530772).  
This cover of the Latin American call-and-response standard has been re-arranged to include dance beats and the sort of rapping last heard on Holiday Rap. DJ Bobo has charmed South America and Europe with this holiday package, but may fall in the shadow of Dany's version of the same song, which reached number 45 last week.

**Eva Cassidy**  
You Take My Breath Away (Blis Street/HIT 27).  
Taken from her third consecutive UK number one album *Concert For One*, this is another soulful offering from the late Cassidy. The package includes the video of Cassidy performing *Over The Rainbow* - the song that generated interest when shown on *TOPP*.

**Echoboy**  
Good On TV (Mute CD/MUTE313).  
Lifted from Echoboy's *Giraffe* album, *Good On TV* is an electro/guitar storm, which builds into a rousing chorus and finishes elements of dance, rock and *Blues* nostalgia.

## Guided By Voices

The Best Of Jill Hives (Matador 01E598).  
GBV are the greatest interpreters of English rock'n'roll to come out of America - they can go from Genesis to The Clash without missing a beat - but this is a fairly routine offering. Newer material, their "best" of boxed set *Hardcore UFOs* in a few months will reveal their true genius.

**Longview**  
Can't Explain (14th Floor JAF1R02CD1)  
This is the second single to be lifted from Longview's critically-acclaimed debut album *Mercury*, and has been picked up by the Radio B-list and Xfm. Can't Explain is an instantly likeable ballad with a strong, radio-friendly melody which brings to mind *Doves* or *Coldplay*.

**Milk & Sugar**  
Let The Sunshine In (Data 20464CD).  
Backed by Radio One's Dave Pearce and Pete Tong, plus an A-listing at the station, this house version of the classic song from Hair looks set to hit the charts. Its sunny vocals are sure to appeal to clubbers returning from Ibiza.

**Nodesta**  
Get It While It's Hot (Arista 82876559592)  
Produced by Jam & Lewis, this poppy solo debut from the US newcomer has all the ingredients needed for a UK hit. Having won acclaim for her guest spot on *Obs!* *Miss Perfect*, the time looks right for the 18-year-old to score success in her own right.

**S Club 8**  
SunDown (9/Polydor 9811791).  
The torchbearers of the S Club band return with a sixth single which sounds remarkably similar to *Kylee's Can't Get You Out Of My Head*. It is a wily move that will help Simon Fuller's teens win with some second-hand credibility, and will probably give them their sixth straight *TOP 10* hit.

**Trepassers William**  
Vapour Trail (Bella Union BELLACD54)  
This sparse cover of the indie classic by *Ride* is both enchanting

and dreamy, with piano replacing the guitars and Anna-Lynne Williams' vocals usurping Mark Gardener's sweetly.

**Turin Brakes**  
5 Mile (These Are The Days) (Source SOURCD089).  
A chunky single from Oilly and Mike's second album *Ether Song*, 5 Mile is another reliably strong offering from the Source stable. It has won airplay support from Radio Two, which has given it an A-listing, helping to set up a sixth *Top 40* hit for the duo.

## Albums

**Siobhan Donaghy**  
*Resolution In Me* (London 50466687802).



solo effort is a set of thoughtful pop songs that display a deliciously dark edge. Written with Cameron McVey, highlights include *Twist of Fate* and single *Overlured* where Donaghy's beguiling turn of phrase comes to the fore.

**The Fury Firences**  
Galloway's Band (Rough Trade RTTRACD122).  
This Anglo-American brother-sister duo based in New York release their determinedly lo-fi debut album. At times the recordings sound like demos, but this is fine in a kind of a frayed kind of way.

**Gareth Gates**  
Go Your Own Way (S 82876557452).

The second album from the Pop Idol runner-up is a 19-track affair, with some of the cuts co-written by Gates himself. Packed with potential smash singles, this large pop-soul set kicks off with the George Michael-esque *Sunshine* and in influences such as Justin Timberlake and Michael Jackson. Highlights are *Grow With Me*, *Absolutely*, the dance storm *Pop Kick Hoppin'* and the pretty pop *Southern Soul Affection*.

**Beavis & Butt-Head (Records)**  
**ALBUMS**  
Various - *Kill Bill Vol. 1 (GSI)*  
(Maverick), Robbie Williams - *Live At Knebworth (Drysans)*

**The Jeevas**  
Cowboys And Indians (Cowboy Music CD/CWCD007).  
The second album from *Crispian Mills* 'The Jeevas' represents a marked improvement on their debut 1,2,3,4 - and once again shows Mills has a mean way with a melody and lyric.

**Stephanie Kirkham**  
That Girl (Hat CD/Hat 82).  
After her single *Inappropriate*, which won support from Virgin and Radio Two, Kirkham's debut set could best be described as lush pop with jangly guitars that seem to hark back to a bygone era. Unapologetically English, it is a straightforward collection of pleasing pop songs.

**Outkast**  
Speakerboxxx/The Love Below (La Face/Arista 82876529052)  
With four platinum albums under their belts, the Outkast duo Dré and Big Boi return with this impressive album, which is driven on two discs. Confidently blending R&B, jazz, soul, rap and funk, it successfully pushes the boundaries of hip hop with an ease and dexterity which other artists can only admire.

**Finlay Quayle**  
More Than Much Love (Epic 5125492).  
Quayle has struck a good balance after the sales triumph *Maverick A Strike* and its musically diverse but less successful follow-up, *Vanguard*. This album contains well-structured, substantial songs that weave neatly between genres, heralding a return to form for the Brit winner.

**So Solid Crew**  
Second Verse (Independiente ISOM35CD).  
So Solid's follow-up to debut album *They Don't Know* was never going to be easy and, two years later, after a cancelled tour and jail for some members, the Crew return with a lot to say. Even though some tracks spit and crackle as before, generally this album is more reflective and is more about building bridges.

**Rachel Stevens**  
Fury Dory (9/Polydor 9865702)  
This is a sprinkling of very

Records released 29.09.03

## ALBUM OF THE WEEK

**Dido**  
Life For Rent

Cheeky/Arista 82876545982  
Following her multi-million-selling debut album *No Angel*, Dido is beginning with confidence on this new collection of 11 songs. Written by Dido, Rollo and Rick Novels, the standout cuts are first single *White Flag*, the string tie track (*a bona fide classic*), the dreamy mid-tempo pop of *Stoned* and the anthemic *See The Sun*. It is an excellent follow-up, which gives a fighting chance of rivaling the stellar sales of *No Angel*.

strong tracks on the former S Club 7 singer's debut album, including her current debut hit, the Cathy Dennis-penned *Sweet Dreams My La-Becca*, which is on course for a very high chart entry next week. The sexier, US-slanted pop tracks should extend this album's shelf-life well into the new year and beyond.

**Willis**  
Come Get Some (679 6791019CDX).

Londoner Willis delivers a strong collection of touching cover songs on her debut album. There are echoes of PJ Harvey, Turin Brakes and Jai Mitchell in the grooves, but that is not to say that this is a derivative album.

**Robert Wyatt**  
Cuckooland (Hannibal HNC01468)  
The ex-Soft Machine dreamer returns with his first album since the highly-regarded *Sleep* which heralded something of a renaissance. Cuckooland is a dense and thoughtful album, at times challenging as her debut, inspirational, politically aware and sonically inventive.

**White Light Motorcade**  
Thank You Goodnight (Arista 82876500027).  
Some tracks on this album drum up an intensity which brings to mind *Smashing Pumpkins*, where guitars rock and melodies catch, while others straddle the poppiest of rock, much like *Supersuckers*. Included is former single, *Hardworking*, which was originally overlooked when it was released earlier in the year.

**Zoot Woman**  
Zoot Woman (Wall of Sound WALLCD32).

As Jacques La Cant, Zoot Woman's *Stuart Price* was an Eighties obsessive years before it was fashionable. Now that decade is the ephiphany of hip, his group have moved on: there are certainly Human League-like synth soundscapes on this second album, but this is grown-up pop music which manages to be both challenging and accessible.

This week's reviewers: David Badd, Phil Brooke, Joanne Jones, David Knight, Owen Lawrence, Nicola Sline, Nick Tessa, Simon Ward and Adam Woods.





Black Eyed Peas spend a second week at number one as Dido holds at two and Gareth Gates leads four new entries in the Top 10 by debuting at three.

## HIT 40 UK

Pos	Artist	Title	Label
1	BLACK EYED PEAS	WHERE IS THE LOVE?	Interscope
2	DIDO	WHITE FLAG	Columbia
3	GARETH GATES	SUNSHINE	Mercury
4	ELTON JOHN	ARE YOU READY FOR LOVE?	Capitol
5	BILL CANTRELL FEAT. SEAN PAUL	BREATHE	Mercury
6	CHRISTINA AGUILERA FEAT. LIL' KIM	KIM CAN'T HOLD US DOWN	Mercury
7	BIG BROTHER SIBBY BOY	—	Sony
8	LEMAR DANCE (WITH U)	—	Sony
9	ULTRABEAT PRETTY GREEN EYES	—	All Around The World
10	BEYONCE KNOWLES CRAZY IN LOVE	—	RCA
11	KELLY CLARKSON MISS INDEPENDENT	—	Mercury
12	STEREOPHONICS MAYBE TOMORROW	—	Capitol
13	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	—	Capitol
14	MUSIC TIME IS RUNNING OUT	—	East West
15	JAMMESON COMPLETE	—	Capitol
16	LUMIDEE NEVER LEAVE YOU (UH OOH UH)	—	Mercury
17	JUSTIN TIMBERLAKE SEXORITA	—	Mercury
18	RACHEL STEVENS SWEET DREAMS MY L.A.X	—	Mercury
19	NELLY P DIDDY & MURPHY LEE SHAKE YA TAILFEATHER	—	Mercury
20	GIRLS ALoud LIFE GOT COLD	—	Virgin
21	LISA SCOTT-LEE TOO FAR GONE	—	Mercury
22	SEAN PAUL LIKE GLUE	—	Mercury
23	JAYNE REAL THINGS	—	Mercury
24	RISHI RICH PROJECT FEAT. JAY SEAN & JUGGY D	DANCE WITH YOU	Mercury
25	BUSTED SLEEPING WITH THE LIGHT ON	—	Mercury
26	NORAH JONES DON'T KNOW WHY	—	Polygram
27	JUSTIN TIMBERLAKE ROCK YOUR BODY	—	Mercury
28	WESTLIFE HEY WHATEVER	—	Mercury
29	ABS FEAT. NODENSA MISS PERFECT	—	EMI
30	STARSAILOR SILENCE IS EASY	—	Mercury
31	JAMIELLA SUPERSTAR	—	Polygram
32	SEAL GET IT TOGETHER	—	Warner Bros
33	EVANESCENCE BRING ME TO LIFE	—	Sony
34	MIS-TEEQ CAN'T GET IT BACK	—	Capitol
35	KONTAKT SHOW ME A SIGN	—	Nakama
36	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	—	Mercury
37	JASON NEVINS PRESENTS UKNY FEAT. HOLLY JAMES 11 IN HEAVEN	—	Real Gone Music
38	WAYNE WONDER NO LETTING GO	—	Mercury
39	DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	—	Polygram
40	LINKIN PARK NUMB	—	Warner Bros



**3. Gareth Gates**  
He is no match for Black Eyed Peas or even Dido, but Gareth Gates comfortably lands this week's highest new entry, debuting at three with Sunshine. His last single - a remake of Spirit In The Sky recorded with the Kumars - remains the year's biggest-selling single to date, with 550,000 copies sold.



3. Gareth Gates

## 4. Christina Aguilera

After topping the chart with Dirty and DirTY, and reaching number three with Fighter, Christina Aguilera lands her fourth straight Top 10 hit from the album Stripped, debuting at six with Cheat Hold Us Down, which also features Lil' Kim. Aguilera's singles success has served her well - Stripped has sold nearly 1m copies, almost four times as many as her previous biggest-selling album.



4. Christina Aguilera

## 11. Lisa Scott-Lee

With her debut solo album, Unleashed set to drop in two weeks' time, former Steps star Lisa Scott-Lee returns to the singles chart with Too Far Gone, which debuts at 11 this week. It is Scott-Lee's second solo hit following last July's single, which reached six in May.

# The Official UK

Pos	Artist	Title	Label
1	BLACK EYED PEAS	WHERE IS THE LOVE?	Interscope
2	DIDO	WHITE FLAG	Columbia
3	GARETH GATES	SUNSHINE	Mercury
4	BIG BROTHER SIBBY BOY	—	Sony
5	ELTON JOHN	ARE YOU READY FOR LOVE?	Capitol
6	CHRISTINA AGUILERA FEAT. LIL' KIM	KIM CAN'T HOLD US DOWN	Mercury
7	BILL CANTRELL FEAT. SEAN PAUL	BREATHE	Mercury
8	MUSIC TIME IS RUNNING OUT	—	East West
9	ULTRABEAT PRETTY GREEN EYES	—	All Around The World
10	NELLY P DIDDY & MURPHY LEE SHAKE YA TAILFEATHER	—	Mercury
11	LISA SCOTT-LEE TOO FAR GONE	—	Mercury
12	RISHI RICH PROJECT FEAT. JAY SEAN DANCE WITH YOU	—	Mercury
13	SEAN PAUL LIKE GLUE	—	Mercury
14	LINKIN PARK NUMB	—	Warner Bros
15	LEMAR DANCE (WITH U)	—	Sony
16	KELLY CLARKSON MISS INDEPENDENT	—	Mercury
17	ABS FEAT. NODENSA MISS PERFECT	—	EMI
18	LUMIDEE NEVER LEAVE YOU (UH OOH UH OOOH)	—	Mercury
19	KONTAKT SHOW ME A SIGN	—	Nakama
20	STARSAILOR SILENCE IS EASY	—	Mercury
21	IRON MAIDEN WILDEST DREAMS	—	EMI
22	DUTCH FEAT. CRYSTAL WATERS MY TIME	—	Mercury
23	HIM THE SACRAMENT	—	Mercury
24	THE ROLLING STONES SYMPATHY FOR THE DEVIL	—	Mercury
25	SEAL GET IT TOGETHER	—	Warner Bros
26	JAMMESON COMPLETE	—	Capitol
27	CELINE DION ONE HEART	—	Columbia
28	MARK OWEN FOUR MINUTE WARNING	—	Mercury
29	THE WHITE STRIPES I JUST DON'T KNOW WHAT TO DO WITH MYSELF	—	Mercury
30	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	—	Mercury
31	GIRLS ALoud LIFE GOT COLD	—	Virgin
32	STACIE ORRICO STUCK	—	Mercury
33	MYA MY LIFE IS LIKE...WO!	—	Mercury
34	SHANIA TWAIN THANK YOU BABY!	—	Mercury
35	THE BANDITS 2 STEP ROCK	—	Mercury
36	BEYONCE CRAZY IN LOVE	—	RCA
37	BUSTED SLEEPING WITH THE LIGHT ON	—	Mercury
38	LIE CARRERA FEAT. ALEX CARTANA SHAKE IT...	—	Mercury

## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	GARETH GATES	FEAT. THE KUMARS SPIRIT IN THE SKY	Mercury
2	R KELLY	ICU	Mercury
3	TATU	ALL THE THINGS SHE SAID	Interscope
4	ROOMS 5 FT OLIVER	CHEATMAN MAKE LUV	Mercury
5	EVANESCENCE	BRING ME TO LIFE	Mercury
6	50 CENT	IN DA CLUB	Mercury
7	BILL CANTRELL	FEAT. SEAN PAUL BREATHE	Mercury
8	BEYONCE	CRAZY IN LOVE	Columbia
9	JUNIOR SENIOR	MOVE YOUR FEET	Mercury
10	DAVID SNEDDON	STOP LYING THE LIFE	Mercury
11	GIRLS ALoud	SOUND OF THE UNDERGROUND	Polygram
12	CHRISTINA AGUILERA	SOMETHING BEAUTIFUL	RCA
13	EMINEM	LOSE YOURSELF	Mercury
14	BLACK EYED PEAS	WHERE IS THE LOVE	Mercury
15	JENIFER LOPEZ	FEAT. LL COOL J ALL I WANT	Mercury
16	JUSTIN TIMBERLAKE	CRY ME A RIVER	Mercury
17	KELLY ROWLAND	STEAL	Columbia
18	BUSTED	YEAR 3000	Mercury
19	KTM & DJ CRUKY	FEAT. PINK PANNA FLY ON THE WINGS OF LOVE	Mercury
20	DANIEL BEDINGFIELD	IF YOU'RE NOT THE ONE	Polygram



# Albums

The Darkness win the week's rock battle, holding onto the top for a second week as veterans Iron Maiden bow in at two and The Cooper Temple Clause enter at five.

2009.03  
Top 75

# The Official UK

## TOP 20 MUSIC DVD

WEEK	ARTIST TITLE	Label/Category
1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone CD
2	PINK FLOYD COMING HOME: THE MAKING OF THE DARK SIDE OF THE MOON	Capitol Video/DVD
3	PAUL WELLS LIVE AT BREAENAE	Sirius/UK CD
4	LED ZEPPELIN LED ZEPPELIN	Warner Music Video/DVD
5	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers/DVD
6	VARIOUS ROADRAVE 2003	Rockfield CD
7	IRON MAIDEN VISIONS OF THE BEAST	EMI UK CD
8	DAVID BOWIE BEST OF BOWIE	EMI UK CD
9	ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI UK CD
10	CHER THE FAREWELL TOUR	BMG Video/DVD
11	DESTINY'S CHILD MUSIC WORLD MUSIC FTS DESTINY'S CHILD	Columbia/DVD
12	METALLICA CLIMBING STAIRS	Universal Video CD
13	THE MUSIC LIVE AT THE BLANK CANVAS	NuNegen/DVD
14	THE ROLLING STONES BRIDGES OF BABYLON	Warner Home Video/DVD
15	QUEEN GREATEST VIDEO HITS - 1	Parlophone/DVD
16	ROBBIE WILLIAMS LIVE AT THE ALBERT	Decca/DVD
17	BOB MARLEY LEGEND	UMG CD/DVD
18	ROBBIE WILLIAMS ESCAPE ROUTES	Robbie Williams/EMI UK
19	ABBA GOLD	Polygram CD
20	THE BEATLES THE BEATLES ANTHOLOGY - BOX SET	Parlophone/DVD

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**2. Iron Maiden** *Dance of Death* (EMI) **NEW**  
They fought a good fight against The Darkness and were even number one in early sales. But veterans Iron Maiden were finally forced to accept defeat, and debut at number two with *Dance of Death*. With old boy Bruce Dickinson back on vocals, it's his old times for the band, whose last studio effort *Brave New World* reached seven in 2000.



**5. The Cooper Temple Clause** *The Cooper Temple Clause* (Parlophone) **NEW**  
The Cooper Temple Clause were one of the successes of the recent Reading Festival and they confirm their arrival in the rock premier league by debuting at number five with their second album *Kick Up The Fire And Out The Flames*. Break Looks, the group's debut set, *See This Through And Leave*, reached 27 last year.



**7. Big Brovaz** *Nu Flow* (EMI) **NEW**  
Having delivered its fourth straight Top 10 single last week in the form of *Daisy Boy*, demand for Big Brovaz's *Nu Flow* album has risen considerably. The album climbed as high as six some 15 weeks ago but slipped as low as 92 before starting to climb again recently. It can't reach 22-7 this week.

WEEK	ARTIST TITLE	Label/Category
1	THE DARKNESS PERMISSION TO LAND	Atco/Parlophone CD/DVD
2	IRON MAIDEN DANCE OF DEATH	EMI CD/DVD
3	SEAN PAUL DUTTY ROCK	Atlantic CD/DVD
4	EVA CASSIDY AMERICAN TUNE	Mercury CD/DVD
5	THE COOPER TEMPLE CLAUSE KICK UP THE FIRE	Parlophone CD/DVD
6	THE THRILLS SO MUCH FOR THE CITY	Virgin CD/DVD
7	BIG BROVAZ NU FLOW	EMI CD/DVD
8	ELTON JOHN THE GREATEST HITS 1970-2002	Parlophone CD/DVD
9	JAMES TAYLOR YOU'VE GOT A FRIEND - THE BEST OF	Mercury CD/DVD
10	NORAH JONES COME AWAY WITH ME	Parlophone CD/DVD
11	BUSTED BUSTED	Universal CD/DVD
12	CHRISTINA AGUILERA STRIPPED	RCA CD/DVD
13	BEYONCE DANGEROUSLY IN LOVE	Columbia CD/DVD
14	DELTA GOODREEM INNOCENT EYES	EMI CD/DVD
15	BLACK EYED PEAS ELEPHUNK	A&M/Warner CD/DVD
16	EVANESCENCE FALLEN	Warner CD/DVD
17	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polygram CD/DVD
18	JUSTIN TIMBERLAKE JUSTIFIED	A&M/Warner CD/DVD
19	ROBBIE WILLIAMS ESCAPOLOGY	EMI CD/DVD
20	FUN LOVIN' CRIMINALS WELCOME TO POPPY'S	Parlophone CD/DVD
21	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Parlophone CD/DVD
22	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	Capitol CD/DVD
23	DIZZEE RASCAL BOY IN DA CORNER	Parlophone CD/DVD
24	BLU CANTRELL BITTERSWEET	Atco/Parlophone CD/DVD
25	SPIRITUALIZED AMAZING GRACE	Signature/Sirius CD/DVD
26	ATHLETE VEHICLES & ANIMALS	Parlophone CD/DVD
27	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone CD/DVD
28	THE WHITE STRIPES ELEPHANT	Mercury CD/DVD
29	THE ROLLING STONES FORTY LICKS	Virgin CD/DVD
30	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Mercury CD/DVD
31	SHANIA TWAIN UP!	Mercury CD/DVD
32	THE RAPTURE ECHOES	Capitol CD/DVD
33	MARY J BLIGE LOVE & LIFE	Mercury CD/DVD
34	BLACK REBEL MOTORCYCLE CLUB TAKE THEM ON YOUR OWN	Mercury CD/DVD
35	50 CENT GET RICH OR DIE TRYIN'	Parlophone CD/DVD
36	LINKIN PARK METEORA	Mercury CD/DVD
37	THE CORAL MAGIC AND MEDICINE	Mercury CD/DVD
38	TIM BURGESS I BELIEVE	Parlophone CD/DVD

## TOP 10 R&B ALBUMS

WEEK	ARTIST TITLE	Label/Category
1	DIZZEE RASCAL BOY IN DA CORNER	Parlophone CD
2	VARIOUS THE NEPTUNES PRESENTS CLONES	Atco CD
3	BLACK EYED PEAS ELEPHUNK	A&M CD
4	VARIOUS KISS PRESENTS R&B COLLABORATIONS	Sony International CD
5	BEYONCE DANGEROUSLY IN LOVE	Columbia CD
6	VARIOUS KISS RORY URBAN CLASSICS	Universal CD
7	BIG BROVAZ NU FLOW	EMI CD
8	VARIOUS SAVING CLASSICS	Nonesuch CD
9	JUSTIN TIMBERLAKE JUSTIFIED	A&M CD
10	BLU CANTRELL BITTERSWEET	Atco CD

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## THE YEAR SO FAR: TOP 20 ALBUMS

WEEK	ARTIST TITLE	Label/Category
1	JUSTIN TIMBERLAKE JUSTIFIED	A&M
2	NORAH JONES COME AWAY WITH ME	Parlophone
3	CHRISTINA AGUILERA STRIPPED	RCA
4	AVRIL LAVIGNE LET GO	Arista
5	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
6	BUSTED BUSTED	Universal
7	RIP HOP CHILI PEPPERS BY THE WAY	Warner Bros
8	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone
9	50 CENT GET RICH OR DIE TRYIN'	Interscope/DG
10	BEYONCE DANGEROUSLY IN LOVE	Columbia
11	WHITE STRIPES ELEPHANT	Nonesuch
12	EVANESCENCE FALLEN	Warner Bros
13	ROBBIE WILLIAMS ESCAPOLOGY	EMI
14	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Mercury
15	SEAN PAUL DUTTY ROCK	Atlantic
16	EMINEM THE ELEPHANT SHOW	Interscope/DG
17	LINKIN PARK METEORA	Warner Bros
18	KELLY ROWLAND SIMPLY DEEP	Columbia
19	SIMPLY RED HOW	Columbia
20	DARKNESS PERMISSION TO LAND	Mercury

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