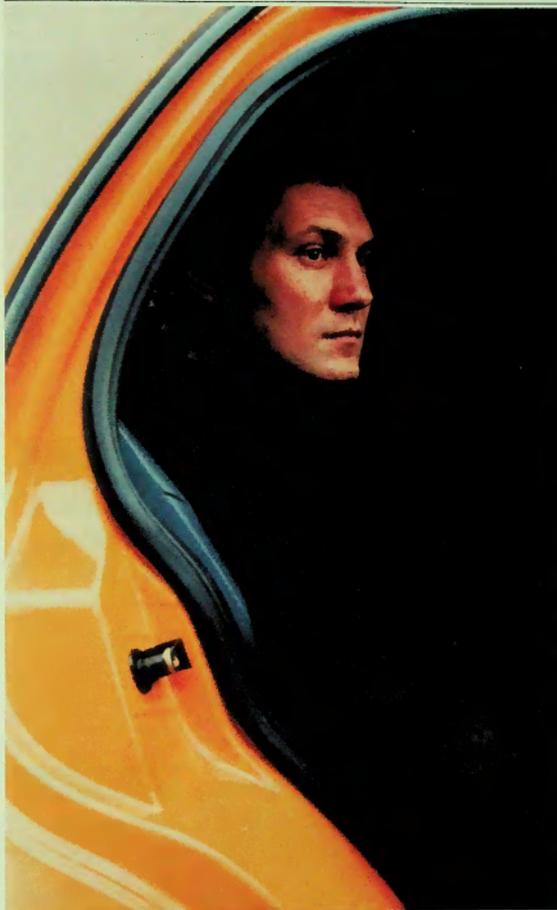


Inside: Aqualung The Beatles Kwame Blondie Amy Winehouse Elvis

MUSICWEEK



United Business Media



Gray and Travis lead charity initiative

Artists endorse Passport

by Ajax Scott

David Gray, Travis, Badly Drawn Boy and Gabrielle are among a string of top-line acts who are supporting a ground-breaking charity initiative which will harness mobile technology and Channelfly's venues next spring.

Manager and Channelfly director Stephen Budd unveiled plans for the initiative - which will raise funds for the War Child and Shelter charities - at last week's MMF Roll Of Honour dinner.

The Passport: Back To The Bars initiative - which is being supported by *Music Week* as media partner - centres on six nights of concerts from March 1 to 6 next year in Barfly venues in Cardiff, Exeter, Glasgow, Liverpool, London and York.

Music fans will pay £2 to send a text or make a call to a premium rate number for the chance to win a pair of tickets to an artist's show; the relevant numbers will be promoted via routes including a national media partner and artists websites. In addition, five pairs of the tickets for each show will be auctioned online to the highest bidder over a two-month period.

The winners of the tickets will have to produce a special Passport in order to access the events, hence the name of the project. No physical tickets are being produced to cut down on ticket touting.

Local acts will play on bills along with the better-known names - which also include Elbow, Ash, Polyphonic Spree and Big Brovaz - to bring local relevance to the events.

While tickets for the main shows will be very limited, companies will be encouraged to buy tickets for aftershow parties, which will feature name DJs.

Travis co-manager Ian McAndrew says they were drawn to the event because of their closeness to the two causes and also because of the strength of the idea. He adds, "We also thought that if Travis made a commitment early, it would help the people behind it to pursue those stragglers to come on board."

Budd says the initial response from the music industry has been "truly incredible". "The feedback from managers in particular has been fantastic," he says. "It has been them who have been driving this, as they have been taking it to their artists and making it work."

Half of the proceeds raised will go to homelessness charity Shelter to support its initiatives for homeless families with children in the towns where the gigs are set to take place. The other half will be donated to War Child for its child education projects in Iraq and Democratic Republic of Congo.

ajax@musicweek.com

In The City back with a bang

Bigger delegate numbers and lively panels highlight new energy as conference rebounds from poor 2002 **p4**

Word spreads on Winehouse

Island plans multi-pronged campaign from touring to TV appearances to support "once-in-a-decade" artist **p8**



Is music on TV diverse enough?

New digital channels are offering more outlets than ever for music - but do they just offer more of the same? **p11**

This week's Number 1s
Albums: The Darkness
Singles: Black Eyed Peas
Play: Dido



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27/09/03

Digest

▶ 'The pricing of recorded music is way out of sync. Too expensive? Music is a bargain.' Editorial, p26

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

Music helps get Tesco tills ringing

● **Tesco** says it now sells more chart CDs than **Virgin** and **Woolworths** after unveiling a massive 170% hike in sales for the first half of the year. With sales up to £14.9m (£12.7m) for the period ending August 9 2003, pre-tax profits also rose by more than 17% to £628m (£535m) with chief executive **Terry Leahy** calling the performance 'outstanding'.
● **EMI** further moved to take its £560m debt last Monday by unveiling a second bond scheme within days of launching a \$243m (£151m) guaranteed convertible bond. In the latest scheme the group says it plans to offer the equivalent of around £300m (£21m) of 10-year senior notes, although it does not specify an offer date.
● **Warner Music**, currently in merger talks with **BMG**, is understood to be ploughing ahead with Sony in a joint initiative plan to launch a 'duo disc' containing music and videos on one single case. The new technology, to help boost the faltering recorded music market, is thought likely to be available in early 2004.

revenue growth to around £53.2m in a trading update for the financial year ended August 31, 2003. The update last Thursday showed a 15% year-on-year growth, including associate income, to £56.0m.
● **Boosey & Hawkes** has received a claim from **Jeff Christie**, writer and performer of the 1970 UK chart-topper **Yellow River**, p9
● New albums from **Missy Elliott**, **Muse**, **Red Hot Chili Peppers** and **REM** were among the highlights at **Warner's** autumn presentation, p9
● **Outrage!**, the pay rights group, has called for the arrest and prosecution of **Mobo** nominees **Richard Hunt**, **Monty Python** and **Benie Man** due to their allegedly homophobic nature of their lyrics, p4
● **The Beatles' Apple Corps** has confirmed that it has started legal proceedings at the High Court in London against **Apple Computer** over the launch of **iTunes**, p26



Royalties Reunited, PPL's joint campaign with performer organisations to register artists making them eligible for royalty payments they are due on broadcast plays, was in The City last week handing out money to **Happy Mondays** members **Paul Day** and **Bez**. PPL's head of PR **Jill Drew** and head of performer services **Steve Macchia** were present

that **Bez** was "over the moon" at receiving his cheque when he appeared at a Manchester City Music Network pop quiz. **Drew** and **PPL** director of operations **Cive Bishop**, who have given out around 2,000 cheques since the initiative began in February, also plan to take **Royalties Reunited** to New York on October 21 when **ITC** moves there for the day.

Exposure

Coldplay tipped for US award

● **Coldplay** have been nominated for the favourite alternative music artist award in the **31st American Music Awards** taking place next month. The band, the only UK act to be nominated, are vying for the gong alongside **Linkin Park** and **Metallica**. The awards are broadcast live on the **ABC** network on October 16.
● Independent retailer **Musica Zone** is preparing for the launch of a further two new stores with openings in **Barrow-in-Furness** on September 26 and in **Doncaster** on October 10, taking the chain up to 48 stores.
● **Wide TV** exposure has helped push **Seals' Warner Bros-issued TV album to debut at number three on the **Billboard** 2000 albums chart with first week sales exceeding 90,000 units. Lead-off track **Waiting For You** was used by **NBC** to advertise its autumn line-up and is currently being used to preview the fall season's **Friends** on the network. Meanwhile, **Iron Maiden's** **Death By Degrees** album is at number 18 on the **Billboard** 200.**

Madonna's first album this month with a 148-page special which goes on sale this Friday and including classic interviews and rare photographs.
● **Island-signed Amy Winehouse** is being billed as a "once-in-a-decade" artist, p8
● **Vapour**, three nights of gigs and parties hosted by more than 25 record labels in a dozen venues in the **Hoxton area** of London, is returning to the capital from October 30 to November 1. Labels already expected to participate include 4AD, **Heavenly**, **Wall of Sound** and **Twisted Nerve**.
● **Radio 4's** marking 40 years among those already confirmed to take part in the series, which will begin at 10.30am on October 18 and be hosted by **Phil Jupitus**.

track on jukeboxes across pubs and clubs in the UK last year, according to a new **PRS** report of 7,000 outlets nationally.

People

Ellery expands BMG A&R role

● **BMG Music A&R manager Caroline Ellery** has been promoted to head of **A&R**, reporting to general manager **Ian Ramage**. Ellery was responsible for signing **Coldplay** and **Kane** to the publishing company.
● **Channel 4's** **Jo Wallace** has been appointed **Sky's** head of music channels, p3
● **Ian Broudie**, **John Glover**, **Simon Moran** and **Alan Wills**, and **Jazz Summers** were among the winners at this year's **MMF Roll of Honour** awards, p6



Messier facing inquiry in France

● **French judges** will need to decide if they have enough evidence to prosecute former **Vivendi** Universal chairman **André Messier** over allegations of fraud after receiving evidence compiled by the stock market regulator during a year-long mission into his activities. The Commission des Opérations de Bourse (COB) passed its five charges to Messier over the activities of **Vivendi Universal's** public prosecutor last week.
● The pan-industry coalition fighting for a reduced **VAT** rate on its recordings will continue to lobby the European parliament and **EU** finance ministers, despite a failure to place music on the agenda at a finance meeting two weeks ago. **IFPI** regional director for Europe, **Frances Moore**, says the organisation is "very disappointed" with the failure to explicitly include music on a debate about the reduction of **VAT** on certain goods at a meeting of **EU** finance ministers in **Stresa**, Italy.
● **BPI** executive chairman **Peter Jameson** is promising a fight-back against media attitudes over music piracy, p8
● **Chrysalis Radio** reported 14.8%



Dizee Rascal: joining Radio One event

Sign here

Jay Sean inks publishing deal

● **Windup Music** has signed **Realtime/Finley Records** act **Jay Sean** to a long-term worldwide publishing deal. Sean, featured on the **Rhiz Rhiz Project**, Top 20 single **Dance With Me**, is currently completing his debut album with producers including **Rick**.
● **The Classical Brits Awards** has secured savings and investments provider **National Savings & Investments** as sponsor of the event taking place at **London's Royal Albert Hall** on May 26 next year.
● **Carbon** has signed a deal with **Selfridges** for in-store concessions in the department chain, p5

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

The appointment of Jo Wallace puts music channels Flaunt, Amp and Scuzz in new hands

BSkyB poaches music head from C4

Music TV

by Robert Ashton

BSkyB has rebounded from the surprise loss of its music chief Lester Mordue last month by poaching Channel 4's head of music, youth and T4 Jo Wallace to run its three pop and rock channels.

Precisely one month after the departure of Mordue, BSKyB moved last week to fill the vacant role of running The Amp, Scuzz and Flaunt channels by appointing the high-profile Wallace, who has spent the last decade at Channel 4 at a variety of posts including entertainment and music editor.

Wallace, who assumes the title head of music channels, says she expects to take up her new job sometime in late November or early December, and she will link up again with – and report to – her former colleague, Dawn Airey, now Sky Networks managing director.

"I was approached by Dawn and have been here [at Channel 4]

for 10 years, 10 years of terrestrial TV, so I fancied a change," explains Wallace. As head of music, youth and T4 at Channel 4, she has been responsible for strategy, scheduling, acquisitions, events, commissions and the development of new revenue streams.

Wallace says that her number two at Channel 4, deputy commissioning editor entertainment Neil McCullum, will take over her brief for the time being until the channel finds a permanent replacement.

Airey says, "Jo is a highly talented executive with a strong commercial zeal and superb programming track record. She has a finger firmly on the pulse of music and popular culture and I am thrilled she's joining Sky to head up our music channels to make them even more attractive."

Wallace adds it would be inappropriate to outline any plans for the three Sky music channels, until she has met the team and got her feet under the table. The Amp, Scuzz and Flaunt, which were launched by Mordue in April, are



Wallace: strong commercial zeal and superb programming track record

attracting around 6% of their target audience (music viewing by 16- to 34-year olds in Sky digital homes) and Wallace adds that "obviously" part of her visit will be to increase the viewing share.

"The task of any channel head is

to increase viewers. You wouldn't expect anything else," she says. "We've gone from the MTV generation to be part of the digital arena and I think it is a great thing that there are so many music channels, there is everything to play for. I will

be looking at every aspect of programming."

However, industry observers suggest the job Wallace is taking on is not getting easier because there is already a glut of new digital music channels available and competing for a finite audience. That number is due to be added to shortly with a spokeswoman for Jazz FM confirming that it has a team researching the possibility of launching a Jazz TV station on a digital platform – most likely Sky. The three Sky music channels also do not share sister radio or other media platforms like competitors such as Emap, which runs Q, Kerrang! and Smash Hits.

Meanwhile, BSKyB is promoting head of programme publicity Adrian Lee to the new post of director of publicity. In his new role, Lee, who will work with communications director Julian Eccles, will manage all programme information and publicity teams handling various Sky channels, including the music output. robert@musicweek.com

Secrets of DVD unveiled at Music Week conference

The man behind Warner Music Vision's top-selling Led Zeppelin DVD is to tell the story of the making of the disc at Music Week's DVD Europe event next week.

Dick Carruthers, of M Productions, will unveil the skills and techniques used to turn acres of archive, damaged and deteriorating Led Zeppelin footage into this year's biggest-selling music DVD so far.

The two-disc set, which was released in May as the most comprehensive Led Zeppelin DVD package to date, was compiled by Carruthers – founding director of Metropolis Studios' M



Led Zep: damaged footage made good

Productions – in partnership with Zeppelin guitarist Jimmy Page.

At DVD Europe – which takes place on October 7 and 8 at London's British Museum –

Carruthers will talk through the process of compiling the DVD from more than 12 hours of telecine, some of which had not been listened to for three decades.

It was Carruthers' job to travel through and sort out the hundreds of cans of negative film and videotape in preparation for the 5.1 surround sound release. "It was a unique project and presented unique problems and challenges," says Carruthers. "We had to come up with new solutions to overcome them. For instance, I will be looking at how we had to extract four songs from Madison Square Garden out of 132

cans of cut up neg, all of it mude."

In May, Carruthers told Music Week, "We had this 10,000-piece jigsaw puzzle: over 12 hours of telecine footage, no sound, no piece longer than 10 seconds. You'd just have a shot of Robert going 'Blaahhhhh!' or Bonzo going [mimes rock animal demolishing drum kit] and no indication of what song it is."

The Carruthers case study session – which will take place at the end of the first day of the conference, organised by Music Week with sister magazine One To One – is among the highlights of an event, which will also include a session with pioneering

musician and surround sound advocate Mike Oldfield. Other speakers include Robbie Williams' co-manager Tim Clark, Geoff Kempin from Eagle Rock, Rob Pinniger of Abbey Road and Pioneer's John Bamford.

Delegates from a broad range of music industry sectors are already lined up for the event, including music companies such as EMI, Universal, Warner, BMG, Mute, Demon and Sanctuary, as well as Abbey Road, Sonopress, AGI and Sony DADC.

For registration details, contact James Smith on 020 7921 8308, or email jsmith@cmplnformation.com.

THE MUSIC WEEK PLAYLIST



BONDO
Flutter (Ninja Tune)
Monkey music from Brighton's king of the beat swingers, plus a stirring Four Tet mix – should be his biggest single to date (single, Oct 13)



JOHNNY CASH
Ring Of Fire (Columbia)
From the late legend, this glorious tune is an essential starting point for anyone on a new journey in 20th-Century music (20th-Century Music)



PRIMAL SCREAM
Dirty Hits (Columbia)
This hit's collection spans the Scream's career and highlights what a wonderful and wacky bunch they are. (album, Nov 3)



AQUALING
Easier To Life (B-Unique)
The planned second single from this beautiful, soaring album is a stellar offering from a fast-developing talent. (from album, Still Life, Nov 3)



HUSH
If I Wasn't (Unassigned)
Since fagging up this glorious ballad a month ago, label interest is swelling in this Danish country-influenced outfit. Quite right too. (demo)



CASINO
Heavy Metal Machine (Unassigned)
This opening track from the ITC Unassigned CD prompted a hefty turnout to see this Burn band from In The City 2003 Unassigned CD)



PINK TROUBLE (Arbita)
If anyone doubted she is the biggest pop star in the world right now, Pink puts 'em right with this stonking, unmistakable workout. (single, Oct 27)



ELIZABETH FRASER
At Last I Am Free (Rough Trade)
This first outing for six years by Fraser is a Robert Wyatt cover from Stop Me If You Think You've Heard This One Before album. (Oct 20)



REM
Bad Day (WEA London)
A pleasing return to a more traditional REM sound on this the first cut from their forthcoming singles collection (single, Oct 13)



BILLY CHILDISH & THE BUFF MEDWAYS
Just 15 (Transcopic)
The ex-Three Headstart reburts with no-nonsense slice of garage rock (single, Oct 13)

BET LONDON AWARDS: MULTI-MILLION PLAYS
Top Performances:
Every Breath You Take Warner/Strat.
Publicist:
EMI/Magnetic.
GM performance:

Brown Eyed Girl
Writer: Van Morrison**
Producer: Universal
Your Song Writers:
Sir Elton John, Bernie Taupin**
Publicist: Universal.
GM performance:

Spanish Eyes
Writer: Bert Kaempfer (Genat), Charles Singleton**
Charles Singleton, Eddie Sledge****
Publicist: Donna Edton Bert Kaempfer, Every Little Thing She

Does It Magic
Writer: Sting
Publicist:
EMI/Aegrotic
Music: G4 Back
Writers: John Lennon, Sir Paul McCartney
Publicist: Song/ATV

House Of The Rising Sun
Writer: Alan Price
Publicist:
EMI, Newer On Sunday
Writers: Mamos Hadjilakis (Sasema) Billy Taylor**
Publicist: EMI United

Partnership With Love
Love Got To Do With It
Writers: Graham Lyle, Tony Britton
Publicist: Goodwin Hornall
Publicist: EMI-affiliated songwriters*
 included only
 * not licensed by
 ** share licensed
 directly through
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 Musicweek.com

Event draws bigger numbers and more sponsorship

TTC bounces back as panels spark debate

Conference

by Martin Talbot

In The City came back from possible extinction to record one of the most successful conference events in its history.

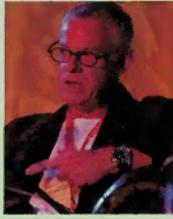
Yvette Livesey admits that she and fellow In The City director Tony Wilson were close to calling it a day after a disastrous event in 2002, but their decision to go ahead paid dividends.

Attendance was up by 42% on last year with an estimated 1,500 delegates turning up at the event's spiritual home, the Midland Hotel – now a Crowne Plaza – where the very first conferences took place in the early Nineties.

The event also received a massive increase in sponsorship – compared to last year when it attracted "practically nothing", says Livesey.

Delegates reported an event which was vastly improved on previous years, with a better line-up of panels – including contributions from individuals – ranging from Wayne Ross of Grokster through to Modest! Management's Richard Griffiths, EMI Recorded Music's Tony Wadsworth and EMI Music Publishing's Peter Reichardt.

Livesey says the success was particularly gratifying because ITC 2003 nearly did not happen. "Last year was disastrous," she says. "It was just a bizarre year. Nobody came out of London.



Reichardt, appearing on ITC panel

Everyone was panicking and nobody was moving.

"We don't have any egos or any need to do this. If we are not needed any more, then we won't do it. So I came out of last year thinking, 'Well fine'. But some of the staff came to me and said 'We think there is still a need' and so as we started doing it, the whole thing flipped itself around."

Livesey says firm decisions about next year's conference will be taken in the coming month, but she says it is 99% certain to return to Manchester, probably to the Midland Hotel. She adds that a possible return to New York, as a stand-alone event, is also possible, depending on the success of this year's first foray into the US.

After completing In The City 2003 last week, work began immediately on the follow-up event in New York, which will take

place on October 21 at New York's Maritime Hotel as part of the Trans Atlantic Express.

A decision has already been taken about spinning off Interactive City as a separate event from next year. The event is likely to take place in Liverpool in the spring, she says, although firm decisions are still to be taken.

Panel highlights from ITC 2003 included Tony Wadsworth railing against reality TV-generated pop. As reported on last week's *zoom* – last week, Wadsworth received a round of applause from conference delegates after criticising companies which depend on such music. "Long-term artist development is good for the soul and good for the bottom line," he said.

"I don't believe in creating good people on projects which have no overseas potential and have a life span of less than a year." Such acts "clogged up the media arteries for artists who have more to offer," he added.

BBC head of production Mark Cooper declared confidence in the future of TOTP last Monday. "One of the issues is can you really connect TOTP to its core audience," he told the event. "Can it connect with the teenage singles-buying audience?" Asked whether there is a place for a mainstream chart show on BBC1, Cooper said, "Yes, I believe there can. I believe TOTP can have a resurgence and I hope Andi Peters does it."

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EMI president and CEO Frances Preston highlighted another record-breaking 12 months for the US collection society, as Dave Stewart scooped the night's top prize last Tuesday at the BMI London Awards. Preston told the event at London's Dorchester Hotel that, despite the difficult times facing the industry, the past year had been the most successful in BMI's 64-year history. "For the 10th year in a row, our revenues have grown more than 10% and our expenses are down," she said. Alongside BMI Music-signed Stewart, whose Gwen Stefani co-wrote *Underneath It All* took the Robert S Muzel song of the year award and a pop prize, EMI

Music's Damon Albarn and Jamie Hewlett were also honoured. Their 19-2000 was named college song of the year, just a year after another Corvix hit, Clint Eastwood, took the same prize. Perfect Songs' Marsha Ambrosius of Floetry was a two-times winner for her co-writes *Butterfly*, as was Dirty Vegas's EMI Music-signed Steve Smith for *Days Go By*. Including winning the dance award. Other double winners included George Fenton, EMI/Music/Magnetic Music's Sting and Universal Music's Sir Elton John. Pictured, left to right, are BMG writer-publisher relations senior vice president Phil Graham, Dave Stewart and Preston.

Acts shine after Darkness

A year after the Darkness played In The City as an unsigned act – to be dismissed by many as a joke band – ITC Unsigned prompted mixed responses in 2003.

Although no-one thought they might have spotted a platinum-plus act in the making, the verdict on the quality of acts was positive, even if there was no single stand-out artist. Among the bands who prompted most interest were Birmingham five-piece Casino, Manchester garage crew Raw T and The Dogs.

Sean Devine, senior director at Ascip, believed the live quality was better than in 2002. "The majority of the bands were really good," he says, flagging up Jonny Lives as one of the best he saw.

"The interesting thing about In The City is that there is always

stuff going on in the fringes. You do need to look under the stones a little," he added. One band, the Karma Kops, even booked a rehearsal room and invited some A&R executives along, he said. "I thought they were really good, three-piece guitar pop."

Ian Graves, music programming manager at The Amp – which sponsored ITC Unsigned – said: "There was so much that excited us at the Amp. Scanners were my favourite. I also loved Raw T – it's so young and underground. The guy is only 16, he had the whole crowd going. Others I enjoyed were Loya, mainly because of the vocalist and Casino – definitely the most polished band of the week."

Chrysalis Music's A&R manager Angus Blair says, "Generally I found the quality of the bands to

be much better than was reported last year. If I were an indie label, I would have had a really good time. For the majors there were a couple of bits and pieces, although nothing was absolutely ready to go."

"I thought Grand Transmitter were good, as were La Rocca. And Infrasonic have improved lots." "Trinidad Management's A&R head Nicola Powell says she found the overall standard to be disappointing. "There were a handful that were good, but The Dogs were fantastic. I also liked Earth The Californian Love Dream and Crosby, who played a really good Welsh five-piece."

Holy-impaled acts for ITC Unsigned are to play a "Best Of" gig at Barfly at The Monarch in London tonight (Monday). Bands playing are due to include Raw-T and Grand Transmitter.

Mobos under fire over 'homophobic' nominees

The Mobo Awards are facing disruption from gay direct action group OutRage!, which is urging the arrest of Beanie Man and two other award show nominees for allegedly inciting violent attacks on lesbians and gay men.

OutRage! has written to New Scotland Yard's commander Steve Allen urging that the police arrest and bring charges against Beanie Man, Elephant Man and Bounty Killer because "the lyrics of several of their songs variously abuse, menace and threaten lesbian and gays, goad and glorify the beating, shooting and burning of homosexuals; and incite acts of homophobic assault and murder".

The radical group's Peter Tatchell, who took part in demonstrations at last year's Mobos, believes at least three charges could be brought against the Mobo nominees under the Public Order Act 1986. In his letter he says, "In a democratic society people have a right to criticise homosexuality. This right does not however, include advocating queer-bashing, violence and murder." He says the Mobos should

withdraw the shortlistings because "their nomination is tantamount to rewarding bigotry. It is the moral equivalent of the Brit Awards nominating a racist entertainer who incites the killing of black people."

A spokeswoman for the Mobos dismissed the OutRage! attacks as "old news" and says urban events seem to attract such attacks. In a statement, the Mobo organisers say "The Mobo Awards wish to make it clear they are without prejudice in respect of race, culture, creed and sexuality. They absolutely deny any charge that they in some way condone, encourage or incite negative comments towards the lesbian and gay community...Mobo have no desire to offend the gay community in any way and are totally appalled at any and all discrimination and worse still any violent attacks on gay and lesbian people."

Mis-Teen, Big Brovaz, Lumidee and Black Eye Peas are among the acts lined up to perform at the Royal Albert Hall event this Thursday.

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Patrick Fogarty and
John Fogarty of
Minder Music with
songwriters Alisa &
Cavin Yarbrough**

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"GANGSTA LOVIN"**

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Performed by EVE
and**

"HAPPY"

**Written by Raymond Calhoun, Ashanti Douglas, Andre Parker, Irv Lorenzo
Performed by ASHANTI**

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 Elephunk (Polydor)
 (silver)
 Various - Swing
 Classics (WSM)
 (silver)
 James Taylor - The

Best Of James
 Taylor (WSM)
 (silver)
 Various (Bza - The
 History Of Chill Out
 (WSM) (gold)
 Sting - Sacred Love
 (Polydor) (gold)
 Doves - The Last

Broadcast (EM)
 (platinum)
 Bustad - Bustad
 (15,000) (three times
 platinum)
SINGLES
 Black Eyed Peas -
 Where Is The Love?
 (Polydor) (silver)

News

Badly Drawn Boy leads the tributes to winner of the Peter Grant Award Summers honoured by MMF

Subject

by Adam Woods

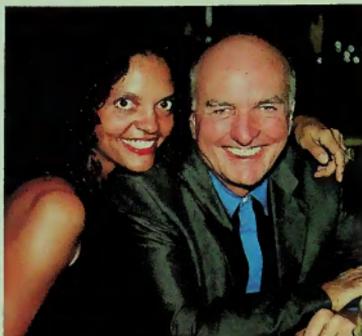
Badly Drawn Boy Damon Gough assured his managers Jazz Summers and Tim Parry that he would be with them "until they die", as Summers was inducted into MMF Roll Of Honour last week.

The one-time manager of Wham!, Lisa Stansfield, Yaz and The Verve collected the Peter Grant Award for long-term achievement at the Park Lane Hilton in London last Wednesday, and received tributes from Gough and long-time friend and first management client Richard Digance.

"His early attempts at management justified his name, Jazz," said Digance from the stage. "His timing was crap and nobody really wanted to listen to him."

Gough delivered a lengthy monologue with guitar accompaniment. "I wanted to be the next Bob Dylan. I still do - I think I am, probably," he said. "And I thought to myself, what would Bob Dylan do? He would go for the best manager in the business. And that's what I did. I went for Jazz Summers."

Skeleton Key's Alan Wills and Simon Moran were named managers of the year for their work with the Coral. SJM Concerts managing director Moran asked



Winner Jazz Summers, pictured with Efaa, wife of Soul II Soul's Jazzy B

for his share of the award to be dedicated to Joe Strummer, whom he managed for five years, although the promoter himself was absent. "He couldn't figure out how to make any money from the event, so he isn't here," said Sony Music UK chairman and CEO Rob Stringer, who inducted the pair.

On the dynamic between Sony and the Coral, Stringer added, "We have a fantastic relationship with them - we ask them to do things

and the management says 'no', which I think is the ideal relationship for any successful artist."

The Coral's producer Ian Brodie was also honoured on the night, picking up the producer of the year award for his work on the band's first two albums. Jeremy Laxelles, CEO of Chrysalis Music Division, who publish Brodie, noted the irony of being asked to present the award, given that "I have spent a large amount of time

trying to persuade him not to produce other artists, but to write his own songs and produce himself".

MMF chairman John Glover was added to the MMF Roll Of Honour at the ceremony in recognition of 11 years' MMF service and more than 30 years in artist management. His clients have included Free, Mott The Hoople, Beverley Craven, Victoria Beckham, Go West and Tony Hadley.

Glover began his career as tour manager for the Spencer Davis Group, and Steve Winwood praised him in a pre-recorded tribute, describing him as "someone who started at the bottom and ended up at the top".

Go West performed their 1990 hit King Of Wishful Thinking at the event, before dueting with Hadley on Bad Company's Shooting Star and the Mott The Hoople hit All The Young Dudes.

In his acceptance speech, Glover spoke of the privilege he felt in working with "talent", and added that "without artists, we wouldn't have a music industry, without them there's nothing here at all".

Robert Lee and Andrew Thompson of music lawyers Lee & Thompson were presented with the founders' award, while Playpen Management's Terry O'Brien and Jarrew manager Jo Hunt were the first recipients of the new MMF music export award.

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Copyright claim on Boosey

The protracted auction of Boosey & Hawkes took a new twist last week as the music publisher found itself on the receiving end of a claim from Yellow River writer Jeff Christie.

In the week that Boosey unveiled its first set of financials without the contribution of the instrument division, it emerged that Christie is pressing for a return of copyright of the song that took him to number one and which has been covered by scores of acts including REM and Elton John.

Royalty investigator David Morgan, who is representing Christie, says that Christie will also be pursuing a loss of income claim in the "high six figures".

Because the recording, which has also been used in an ad for Yellow Pages, is not being adequately exploited.

According to Morgan, Christie signed away 50% of his rights to Yellow River to the Tremeloes-owned Gale Music on the promise that the Sixties group would record it as their next single.

However, the Tremeloes did not record it and Christie set up his own outfit, Christie, to record and release their version of the song, which topped the UK charts in May 1970. Morgan says Boosey took control of - and responsibility for - the song in 1971 when it bought Gale Music.

Boosey's head of legal services Andrew Kemp confirms he has been in contact with Christie, but would not elaborate on the claim "I can't make any comment, suffice to say we do publish Yellow River," he says.

Meanwhile, the Boosey board, which received a 195p offer from the management-backed Regent Street a fortnight ago, has also agreed to co-operate with the indicative offer it received from HgCapital.

HgCapital is now expected to reveal the full terms of its offer on September 26.

Boosey chairman Peter David says the board is co-operating with HgCapital "so as to ascertain whether it can offer additional value for shareholders and will provide further advice to shareholders in due course". At the same time, Boosey revealed its interim results last Tuesday which produced an operating profit of £0.7m (£0.3m) for the half year to end of June 2003, on continuing operations on the back of unchanged turnover of £12.4m.

AQUALUNG

Aqualung may not have a TV ad but boost sales of their second album, but Lewis believes that will not be a hindrance.

The use of Strange & Beautiful in the commercial for Volkswagen helped drive sales of Aqualung's self-titled debut, which passed gold in the UK and sold 300,000 copies across Europe, Lewis says. "We are not expecting it to be quite as explosive this time, but we think we will do better over a longer period. We have three or four amazing songs."

CAST LIST: Label: B-Unique/WEA, A&R: Mark Lewis, Martin Tabor, B-Unique. Publishing: Paul Macdonald, Warner/Chappell. Marketing: Matt Thomas, WEA. Promotions: Laura Gilchrist (TV), Jane Ardy (radio). The Partnership. Press: Andy Prewer, WEA.

SNAP SHOT





We're on the move

From the 29th September all Ministry of Sound releases
will be distributed by Universal Music Operations



Universal Music Operations Limited

Information Centre 08705 900909 Order Desk phone number 08705 310 310 Fax 08705 410 410 E-mail ordering@umusic.com
Ministry of Sound National Accounts 020 7740 8705 3MV Sales and Marketing 020 7378 8866 Demon Music Sales 020 7396 8899



Winehouse's influences range from jazz standards and showtunes to hip hop

Island's boss heaps praise on young eclectic artist's debut album, Frank Winehouse is a true one-off

Talent

by Joanna Jones

A "word-of-mouth campaign for a once-in-a-decade artist" is how Island managing director Nick Gatfield describes the plot for Amy Winehouse's forthcoming debut album *Frank*.

But the 19-year-old north London-born singer herself offers a rather less dramatic assessment. "It's for anyone who likes music. I wanted it to be challenging musically but I just wanted it to be like, if you cut me open that's what's in me," reckons Winehouse, whose eclectic influences range from jazz standards interpreted by the likes of Theolonius Monk, via showtunes, to hip hop.

Winehouse is managed by Nick Godwyn, co-owner of Brilliant 19, whose head of A&R Nick Shymanski introduced her to EMI publishing executive VP and head of A&R for UK and Europe Guy Moot when looking for producers to work with.

"We weren't even talking to record companies at that stage; we were in no hurry," says Godwyn.

Moot signed Winehouse in April 2002 in a "substantial deal for an unsigned artist", and introduced the singer to producer Salaam Remi. "As soon as we heard her sing and combined with the songs, which were fantastic; contemporary, refreshingly blunt and honest, that is when we got involved," says Moot, who adds that Winehouse had already written many of the tracks that ended up on her debut album.

Island later signed her for the world excluding the US, where a label has yet to be finalised.

Remi went on to co-write several tracks on the album (including *Stronger Than Me*), which was recorded in London, New York and Miami, while

Winehouse showcase

Amy Winehouse performs at a Music Week-backed showcase as part of London's City Showcase at Borderline tomorrow (Tuesday). The show, which also features performances from Adam Masters, Karen David and Zoe Johnston, forms part of a six-day series of gigs backed by London's Mayoral office.

Commissioner Gordon also worked on some tracks.

"Salaam played me something from the Ms Dynamite album and I was blown away by how sensitive he was to her," says Winehouse.

Frank is released on October 20, preceded by the single *Stronger Than Me*, which is B-listed at Radio Two.

But, while specialist press has flogged heavily until now, alongside building a live following with spots at V Festival, the Big Chill and a string of London gigs, Gatfield says such is the breadth of the campaign he is also aiming for a Radio One playlisting.

The Island managing director says, "Amy is one of those once-in-a-decade type of artists. This will be a great word-of-mouth record. Her album really is a body of work."

He adds, "Touring will be a key component and she can deliver in different types of venues, from acoustic to full band. There will be a two-pronged approach encompassing the jazz audience - there is an opportunity to go incredibly wide. The challenge is to run both approaches in parallel."

Gatfield adds the "right type of TV" will be another key platform for introducing Winehouse to a wider audience.

While her record company and management are focusing on the slow build, Winehouse is already streets ahead. "My ambitions are for the next album," she says.

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BPI fires opening shots in media fight-back against piracy claims

by Paul Williams
BPI executive chairman Peter Jamieson is vowing that a one-page music industry rebuttal of home piracy in *The Sun* last week is just the start of a hard-hitting PR fightback.

Jamieson and Sony communications vice president Gary Farrow took over an entire page of the newspaper last Tuesday, responding to an article by journalist Dominic Mohan three days earlier which had advocated the illegal downloading of music.

Mohan's article, headlined *Burn Baby Burn*, suggested CDs were "outrageously priced at £14 but it costs pennies to burn a track from the net". "If greedy labels had kept their prices low there would be less demand for cheap music," reckoned Mohan, who also concluded that the RIAAs, targeting with legal action of individuals such as 12-year-old New Yorker Brianna LaHara proved the industry was in crisis.

Jamieson says the article left the BPI "spitting mad", prompting conversations with *The Sun*'s editor Rebecca Wastle about a "right of reply". The result was Jamieson and BPI PR committee vice-chairman Farrow, rejecting Mohan's claims and spelling out the consequences for the industry if the income were no longer there to invest in new talent.

Jamieson suggests that until now the industry has perhaps



We're going to be hard-hitting and we're going to be upfront and argue our corner

Peter Jamieson, BPI

been a little patient about the widespread media take on illegal downloading, but it was now at the beginning of a hard-hitting PR and awareness campaign. *The Sun* reply, he says, represents the first broadside in that fight-back.

"We have to engage," he says. "We're going to take a hardline position. We're going to be hard-hitting and we're going to be upfront and argue our corner."

The stand follows comments made by Jamieson in his BPI AGM speech in July when he urged the music business to launch an offensive against the industry's current press and public image,

which he described as "dead and buried". He now adds, "The propaganda machine in this country has changed the public's perception to one that music should be free because the record companies are rich enough, but it's completely the reverse and the public can help by buying music offline and online."

According to Farrow, *The Sun*'s music-industry-penned pieces will be followed shortly by similar coverage in the *Daily Mirror*. Just less than a fortnight ago, the tabloid ran a step-by-step guide explaining to readers how to steal music off the internet. It was accompanied by an article saying the public had the choice of buying a CD costing £13.99 in the shops or paying just 50p to burn one at home. "What's to stop us? Our distress for millionaires who are missing out on a few royalties?" the article pondered.

Farrow says it will also be part of a BPI tour of newspaper executives and journalists starting over the next few weeks, explaining the industry's side of the story.

Farrow adds that record companies must be immediately proactive when negative stories appear about them. "Whenever there's a situation, we should make a response as soon as we can," he says. "It's only communication and education that will sort it out."

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SNAP SHOT

THE BEATLES



A 20-minute bonus disc of Beatles reissues is to accompany the newly-revised version of the group's best-sold studio album, out in the UK on November 12. Let It Be...Naked, one of EMI's biggest projects worldwide this autumn, takes the Let It Be album back to its pre-Phil Spector

essays using the original recording tapes. The likes of orchestration and choir, their presence a particular cause of anger for Sir Paul McCartney on *The Long And Winding Road*, have been removed and the tracklisting rejigged. Dig It! Recorded Music chairman/CEO Tony Woodsworth says, "People can hear the Beatles doing what they intended doing, which is going back to being a raw rock 'n' roll band. And they can hear the way the band intended that album to be."

CAPT LIST: New album production: Paul Hicks, Guy Moxley, Alan Rose, Abbey Road Studios; Marketing: Wendy Day, Parlophone; Press: Murray Chalmers, Parlophone; TV: Helena McGough, Parlophone; Radio: Kevin McCabe.

WARNER
KEY ALBUM
RELEASES
September 22:
Maze (East West)
September 29:
Soulard Doucilly
(WEA London); REM: hits
Bill OST (WEA)

(London)
October 13: Matrix
OST (WEA London);
**Funeral For A
Friend** (East West)
October 27:
Aqualuna (WEA
London); REM: hits
November 3: Tony

Henry (RCA);
November 10:
Holly Valance
(WEA London);
Leanne Rimes hits
(WEA London);
November 17: Red
Hot Chili Peppers
hits; LOTR OST

(Wye London); Josh
Grobman (WEA
London); Jack
Holland (WSA);
Tori Amos (Capitol
hits)
November 24:
Lekla Park DVD
(WEA London);

Missy Elliot (East
West); The Cher
hits (WWS)

Retailer launches new concessions in Selfridges stores Lapsed buyers targeted as Carbon builds empire

by Paul Williams

Music retailer Carbon's strategy of targeting lapsed music buyers is developing apace with the launch of a new concession in Selfridges leading into an expansion programme over the next year.

Carbon, which already has an in-store concession with clothes retailer Urban Outfitters, opened a 250 sq m operation within Selfridges' store in the Birmingham Bullring shopping mall, which has been launched this month and will be followed next year with concessions in the department chain's two Manchester branches.

A presence in other planned new Selfridges stores, including Glasgow, is also on the cards, while Carbon is preparing to follow the opening of its first stand-alone shop off London's Carnaby Street in June with a fourth Urban Outfitters concession in Covent Garden in November and others following next year.

The approach of Carbon, which was launched five years ago, with its Selfridges concession continues to lure the hard-to-



Selfridges in Birmingham: Carbon outlet

attract music customer. "We do try to cater for those lapsed buyers, people who love music but don't know how to get it," says brand and business development director Jon Lee.

One of its approaches is not to try to stock too extensive ranges but "the best of everything" and to flag up among the bigger names less obvious artists such as British Sea Power and Pepe Deluxe. It offers a range of about 10,000 music titles plus games and DVDs within the concession in

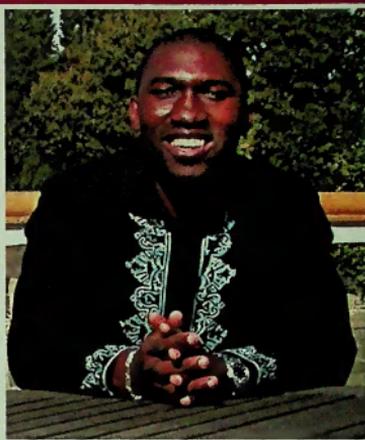
Selfridges' Bullring Birmingham store which has been designed by Future Systems, the architects behind the media centre at Lords. The new shopping centre, which also includes branches of Borders, HMV and Music Zone, attracted about 270,000 customers on its first day alone on September 4.

"Quality music for everyone really is the key thing. The proposition is very service driven," he says. "We tend to rack a bit less and try to create ways for customers to experience the product - you can listen to everything."

Lee reckons Carbon's policy of being selective in what it stocks is what attracted it to Selfridges, which already has a concessions arrangement with HMV in its flagship Oxford Street store.

Carbon has introduced a new brand name, Fibre, for its Selfridges tie-up to reflect a different approach and because Urban Outfitters has the exclusive use of the Carbon name for store concessions.

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The well-trodden step from small screen to music stage is being taken by Casualty actor Kwame (pictured) in November, when his debut album is issued by Telstar's T2 imprint. Although the 13-track album features mostly covers of songs such as Bob Marley's *Redemption Song* and Bill Withers' *Ain't No Sunshine*, Telstar deputy chairman Neil Palmer says the company is not

looking to simply cash in on Kwame's new found fame as the runner up in the BBC's *Celebrity Music Academy*, but developing his musical career from then. "Kwame is not a karaoke artist," says Palmer. "We have chosen songs that retain integrity and retain Kwame's credibility." Palmer adds that the November 24 release will be "a priority" in the run up to Christmas.

Albums chart leaders flushed with great product to release before the end of the year

Warner aims to breed hits with hits

Conference

by Joanna Jones

If success really does breed success then a dominance by his company at the top of the albums chart gave Warner UK commercial director Alan Young every reason to feel bullish going into this year's autumn conference.

A week after the major claimed positions one, two and four on the artist albums chart with *The Darkness*, Sean Paul and James Taylor Young delivered a positive message about the company's fourth quarter prospects to delegates at the company's presentation at London's Landmark Hotel on September 12. "We are really upbeat about quarter four: we are flushed with great product," Young enthused.

Warner Music UK chairman Nick Phillips added, after the presentation, "We have a fantastic release schedule for the end of the year, with some huge records which will sell through like hotcakes as well as albums from REM, Red Hot Chili Peppers and Muse."

Warner Music Group CEO Roger Ames, who was in London

last week for the UK company budget meeting, also thanked the whole UK team.

"I want to thank John Reid for all the records he is going to sell; Richard Manners, who signed Damien Rice without us giving him any money; Christian [Tattersfield] for setting up what we hope is a successful venture; and Korda Marshall, who came from being a Mushroom grower in the darkness and getting a number one album," added Ames.

Key to continuing such excitement are two of the quarter's most highly-anticipated retrospectives, by Red Hot Chili Peppers and REM. Warner's first REM hits package in *Time: The Best Of REM* was previewed at the conference by new track *Bad Day*, out as a single on October 27, while the Chili Peppers best of - again the first from Warner - was trailed with excerpts from two new songs. John Reid's WEA London operation is backing each of the projects with £2m marketing spend.

Reid also unveiled a Linkin Park live CD with a bonus DVD package preceded by an as-yet-determined single (November 17)



Red Hot Chili Peppers: retrospective

alongside soundtracks from *Matrix*, *Lord Of The Rings* and *Tarantino's Kill Bill* films. He also voiced confidence in new albums from Aqualuna - whose Still Life album (November 3), is preceded by a single (October 20) - and Siobhan Donaghy's debut *Revolution In Me* (September 26) as well as new albums from Josh Groban and Holly Valance, both in November.

He outlined further promotion for Seal's *Seal IV* - with a second single on the blocks and Fleetwood Mac's gold-selling *Say You Love Me* for Christmas, while noting the Chili Peppers' sessions to record new material for their retrospective spawned 16 new tracks. Reid also announced the label's intention to breed jazz singer



The Darkness: thundering performance

Michael Buble in the UK.

Leading East West's presentation, managing director Korda Marshall highlighted "music" rather than "product" to retailers, including new studio albums from Missy Elliot (Nov 24), Muse (Sep 22), *Funeral For A Friend* (Oct 13), plus singles from Blazin' Squad (Nov 17) and Jet (Nov 3).

Promotion will also continue for key albums from: Sean Paul, *The Darkness* and David Gray with further singles also planned.

Marshall, who brought his Mushroom label with him when he took over as MD in May, noted, "We had to make some difficult decisions in bringing cultures together and we looked at the roster closely, dropping nine acts

within the first month and focusing on artists we think can grow."

Meanwhile, Christian Tattersfield's joint venture 14th Floor flagged up Damien Rice's O album, which is already silver ahead of the October 20 release of first radio single *Cannonball*.

Mario Warner's WSM division is lining up best of releases from Cher and The Eagles, an Echo & The Bunnymen re-masters project, a Rod Stewart boxed set entitled *Tonight's The Night* and a Radio 7's *Two Sold On Song* collection among its fourth quarter highlights.

He also trailed new studio albums from Jools Holland and soloist Tony Henry and forthcoming material from "key 2004 priority" Keisha White on his Radar imprint.

Performances from Aqualuna, Blazin' Squad and Pop Rivals runners-up Cica kicked off the live season, while a powerful performance by Tony Henry and a firework-studded three-song set from *The Darkness* threatened to shatter glasses and the peace and quiet of NW1.

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DIGITAL TV CHANNELS

EMAP
The Box Sky 445 Telewest 325 NTL, home 606
The original interactive 24-hour music channel.

Kits
Sky 450 Telewest 326 NTL, home 615
The TV incarnation of the radio station offers interactive 24-hour dance music across the genres from house

to urban.
Magpie
Sky 452 Telewest 330 NTL, home 616
TV branding of the radio station offering 24-hour MOR pop and rock through the

discs, plus special theme weeks.
Kerrang!
Sky 654 Telewest 332 NTL, home 619
TV version of the long-running magazine featuring

classic rock to nu-metal.
Q
Sky 453 Telewest 332 NTL, home 618
TV version of the long-running magazine featuring all genres from rock

to rap.
Smash Hits
Sky 451 Telewest 327 NTL, home 617
TV version of the long-running pop magazine featuring 24 hours of pop from Robbie to The

Sugababes.
The Hits
Freemove 18
Telewest 320 Sky 458 NTL, home 910
24-hour interactive music TV featuring chart pop and rock.

Features are edited by Adam Woods

Is it possible to have too much music on television? When Sky launched The Amp, Scuzz and Flaunt back in April, it brought the number of digital/satellite music channels close to the 30 mark – a figure that dwarfs the equivalent coverage in the US. Talent shows sit at the heart of the schedules and shows such as Parkinson and The National Lottery Live put music in front of huge mainstream audiences. For more cultish artists, Friday Night With Jonathan Ross holds the potential to exert a similar influence to David Letterman or Conan O'Brien in the States.

On the surface of it, this appears to be an ideal situation. More music television should equate with greater opportunities to break bands and to reach new audiences. But while some artists are able to maintain a constant presence throughout their promotional schedules, it is not hard to argue that there is too much of some kinds of music on TV and not enough of others. Certainly, the media furore which followed July's reports – later scotched – that Top Of The Pops was to be downgraded only highlighted the lack of a prime-time alternative on the terrestrial channels.

For Malcolm Gerrie, director at Initial and maker of Fame Academy, there is an obvious issue of quantity versus quality. "Generally, I would say there's probably more music on TV than there ever has been – and that is a reason to be cheerful," he says. "The downside to that, I think, is that it's more of the same. That is the real issue – that it has become so homogenised."

"There are more music channels for people to watch, there is more music on prime time with Pop Idol and Fame Academy and those kind of big, reality-based programmes. But the issue I have is that it's a diet, that it's more of the same. That you can literally zap over 20 music channels and watch a Beyoncé video or watch a Timberlake video on probably 16 of them. And then you switch over to CD-UK and there it is again. Then she's on GMTV. It has become McDonald's and I think what we're missing in the diet is some spice."

Gerrie's views are certainly echoed by others within the industry. For Jez Nelson, director at Something Else, while the likes of BBC4 have provided a welcome opportunity to create in-depth documentaries, such as their forthcoming Don Letts-produced film on Gil Scott-Heron, commissioners too often relegate music to the status of a lesser art form.

"If you look across all of the broadcasters as a whole, there is a big gap between the importance of music to Britain as a culture and an export, and the amount of music time it is given on television," he says.

"Music on TV is seen as being specialist, so it isn't given the time slots," agrees Natalie Mirkin, national TV promoter at Anglo Plugging, currently preparing campaigns for The Strokes and the Chemical Brothers. "It is frustrating that TV sees things like Pop Idol as being the future of music television. That's what I come up against over and over again and it's a real shame."

For Ian Stewart, director at Dons & Dusted, the mass of pop or reality-based shows and a lack of live music in the early evening is the real problem. "For anything that is all out of the ordinary or emerging, there are basically no outlets," he says. "All the new hip hop or dance doesn't get a look in, and what frustrates me about that is that someone like The Darkness, for instance, [who] emerged four or five months ago – how do they get their selves across? How do the emerging bands get through? Unless you've got superstar status or you're mainstream pop, you don't make it."

"Dizze Rascal wins the Mercury Prize," says Malcolm Gerrie, "but big deal! You aren't going to see him on British television. And if you do he'll be either on at 2am or tucked away on some magazine show. I think the state of British music is

With the advent of new channels from Emap, MTV, Sky and the BBC, there is now more music on television than ever before. But does more airtime mean more variety? Adam Webb reports

Music TV: too much or not enough?



Rocking the schedules (clockwise from above): Joe Strummer on Later; Robbie Williams at Knebworth; Abs on MTV'sTRL

probably as healthy as it's ever been, but we're only seeing 30% of the range of what's available on our screens."

Certainly, television has played a role in kick-starting too many musical careers to mention. The common complaint coming from programme-makers and pluggers is that despite the volume of overall coverage there are specific programmes missing at certain times – in particular a regular prime-time showcase for upcoming bands that could ideally be incorporated within a magazine-style format.

"We don't have a show around like TFI, and without that it's very hard to break a band through TV," says Mirkin. "TV is unbelievably reactive as opposed to proactive and when you had a show like TFI and you got your hand on there, it seriously affected your sales."



"If you look back at things like TFI or The Word, they were almost lifestyle," says Stewart. "We tuned in because we wanted to watch the presenters and the really big guests, but within that remit there was the ability to push music and music that was cutting-edge. I think those really big flagship programmes are missing at the moment. That's either because they're not being offered by us production companies or because the commissioners don't want them. And to tell you the truth I'm not quite sure which one it is."

This need to showcase emerging talent is something Mark Cooper, head of BBC Music and Entertainment, acknowledges. "I always think there are gaps," he admits. "And as a music fan and somebody who specialises in making music programmes I always want more of it on television. I'd like to see more major specials and I'd like

DIGITAL TV CHANNELS

ITV
MTV
 Sky #42 NTL
 60V/72 Sky
 Teletext 301 KIT
 40
 Mainly music-

related or non-music programming including *ITV: Snoop Doggy Doggy*, *Tobinova*, *The Osbournes*, *Dirty Sanchez*, *Jacksons*, *Crabs and Making Of The Video*.

MTV2
 Sky 442 NTL116
 Teletext 352
 Interactive alternative music channel. Main shows include the interactive *Goztv* with Zane Lowe,

120 Minutes and the *MVE Chart Show*.
MTV Base
 NTL 609/93
 Teletext: 305 Sky
 443
 24 hours of the best in US and UK urban

music from R&B and hip hop to reggae.
MTV Dance
 NTL 850 Teletext
 309 Sky 444
 Exclusively dance-focused 24-hour channel showcasing

videos, Ibiza performances etc.
MTV Hits
 NTL 610/94
 Teletext 307 KIT
 41 Sky 441
 Rotational interactive video

jukebox of chart hits.
VH1
 NTL 605/90 KIT
 42 Sky 446
 Adult-orientated documentaries.

music across the genres.
VH1 Classic
 Sky 447 NTL
 611/91
 Classic Smooth between Sam and Opm and Classic Rock thereafter.

SKY
The Amp
 Sky 469 NTL 933
 Sky's 24-hour alternative music channel, an interactive jukebox which features new hits and classics.

Coming soon to a screen near you...

LATER WITH JOOLIS HOLLAND, BBC2

Later returns for its 22nd series on October 17 with the usual late-night eclectic mix of superstars and emerging artists. The first programme will feature REM and Buddy Guy, while others likely to appear include Justin Timberlake, Jane's Addiction, Beyoncé Knowles and Sean Paul.

FRIDAY NIGHT WITH JONATHAN ROSS, BBC1 (ON MIC)
 Following David Bowie's appearance on the series' first show, Ross will continue to feature one musical guest per week. They are likely to include Blur, Har Mar Superstar, Kings Of Leon, The Thrills, Sting, Finley Quaye, The Strokes, 50 Cent, The Flaming Lips and Alicia Keys.

SOUND TRAVELS, CHANNEL 4 (SOMETHIN' ELSE)
 This six-part series to be screened in October/November follows Groove Armada's Tom Findlay and Joe Mace as they



take a VW camper van around Britain plotting the beginnings of modern pop music icons such as PJ Harvey, Björk, Coldplay, Damon Albarn, Noel Gallagher and Norman Cook.

ROCK'N'ROLL MYTHS, CHANNEL 4 (FREE AT LAST)

These six half-hour documentaries to be screened in October/November will invest widely-held myths about the seidler side of rock'n'roll including Led Zepplin and the red snapper, Keith Moon's doomed Rolls Royce, Marianne Faithfull and the Mars Bar and the Beach Boys and Charles Manson. Presented by Sean Rowley.

COLIN MURRAY SHOW (TITLE TBC), CHANNEL 4 (REMEDY PRODUCTIONS)
 This 17-week series of half-hour magazine-style shows will start on October 22. Presented by Radio One's Colin

Murray and an as-yet unnamed female co-host. It will feature a mixture of performance, interviews and videos.

T4'S AUTUMN SCHEDULE

T4 aims to schedule a music event every two to three weeks this side of Christmas. These include the Q Awards in October, the Mobos, which will be screened on a Sunday afternoon as part of T4, the Smash Hits/T4 Poliwinnners Party in November, Avril Lavigne in concert, a one-hour Busted Christmas special and a re-screening of Robbie Williams at Knebworth.

FASHION ROCKS, T4 (INITIALS)
 Bringing together the worlds of fashion and music in aid of the Prince's Trust, this high-profile concert takes place at the Royal Albert Hall on October 15 and will be screened later in the year by Channel 4.

REM and Blur granting Joolis Holland's Later and Jonathan Ross's Friday night show respectively

to see more specialty areas covered. But I think that the BBC is serving it pretty well – the country series *Lost Highways* last year, a major series on jazz; our series on reggae [*Reggae: The Story Of Jamaican Music*]. I think we've been covering all these major genres over the last couple of years and we will continue to do so. The nostalgia market has been really well served on the BBC with *TOTP2* and programmes like *I Love...* so I actually think there is a lot of music on television."

Above all else, Cooper stresses a need for realistic attitudes when it comes to music programming. "I think music is a specialist area," he says. "I think you can make mainstream programmes with the right mainstream artists – that's everything from Robbie Williams' *Swing While You're Winning* to our Dolly Parton special. You can get millions of people to watch programmes.

"Everyone likes pop music in general, but the minute you get a particular artist playing, some people like it and other people don't. Probably, in that way, music is as specialist a subject as fishing."

As any producer knows, the music spot is notoriously the segment when viewers start to switch channels when it is incorporated into a chat show.

"In five years of *TFI Friday*, we would always lose viewers at that point," says former TFI producer Suzi Aplin, currently producing *Friday Night With Jonathan Ross* at Open Mic. "They would come back if they knew they had a reason to come back, but they do start flicking – and I think that commissioning editors do look at that. On a show like ours, which is chat and music, it is all about having a rounded programme, where the soul of it is what Jonathan likes. Hopefully, the two of us together and the ratings aren't affected too



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:KEY ISSUES

File Sharing and the Future of Peer-to-Peer :: Selling Music over the Internet - How do we make it work? :: P2P Co-operation :: File Sharing - The Moral Maze :: Piracy & Organised Crime :: MusicWorks for Television :: MusicWorks for Videogames - What's the Score? :: Scoring Interactive Music for Games :: Being Barrington Pheoung :: Music in Advertising :: Can Advertising Agencies be Music Publishers? :: Judging the Real :: European Advertising Issues :: Company Case Studies Sanctuary and Clear Channel :: Software - DVD Futures and Hardware - Virtual Versatility :: Business Models Analysed :: International Licensing and Synchronisation :: Futurology :: Music Industry Clinics...

:KEY PARTICIPANTS

Jah Wobble :: Phil Kay :: Paul Latham, Clear Channel (UK) Music :: Mike Miller, The Sanctuary Group :: Frances Royal, BBH :: Richard Kirstein & Simon Platz, Leap Music :: Ian Neil, Warner Chappell :: Anthony Bebawi, Harbottle Lewis :: Iain Kemplay, MCPS/PRS Alliance :: Joe Nicholas, Virgin Retail :: Alexander Ross, Addleshaw Goddard :: Sarah Tockman, Entertainment Law International :: Gavin Robertson, Rights Router :: Sholto Ramsey, The Union :: Dunoan McCrone, and Sharon Dean, MCPS :: Andy Ellis and Stuart Fleming, PRS :: Sue Carty, Catco :: Ian Smith, Musician's Union :: Wayne Rosso, Grokster :: Andrew Yeates, BPI :: Andy Heath, 4AD Music :: Philip Daniel, K-Legal Solicitors :: Paul Myers, Wipgit Ltd :: Barrington Pheoung, Composer (tbc) :: Ben Drury, BT Open World :: Colin Anderson, Denki :: Anthony Daly, Sonopress UK Ltd :: Mark Craddock, Xbox :: Leslie Golding, O2 :: Eamon Forde, Five Eight/Fruckt :: Alan Cronin, MCPS :: Maria Forte, Sanctuary :: David Martin, BPI :: John Broomhall, Broomhall Projects :: James Hannigan, Composer :: Miles Jacobson, Sports Interactive :: Nick Laviers, Electronic Arts :: MusicAilly :: MusicTank...

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 Teletext: 303
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Good Charlotte,
 guesting on MTV's
 new show **TRL**.

badly by the music we have on. But I think that commissioning editors, particularly on the commercial channels looking at the adverts, will look at music-led programmes and the fact that they don't rate."

According to Mark Cooper, those who long for the likes of *The Tube*, *Snub TV*, *The Word* or *The White Room* are misguided if they believe such programmes attracted substantial viewing figures. "It is a myth that they were watched by large audiences," he says. "They weren't. Sure, *Top Of The Pops* was, in the Seventies and Eighties, because it was the only vehicle to access those people and those performances. And in the days of *Snub*, and certainly in the days of *The Tube*, there was a lot less competition. But even in those days, those were not big programmes in the TV landscape. [We all] remember moments on *The Tube* where an act exploded into your life that you will

never forget. But I still think those moments happen on *Later* and they happen on *TOTF* and elsewhere on terrestrial TV."

The issue of how to incorporate new and emerging music into a viable commercial format remains the central dilemma for both programme makers and record labels going forward. It is also the issue being faced by digital stations as they face an increasingly crowded marketplace.

To this degree, Barb figures for Q2 2003 show MTV continuing to reassert itself against competition from Emap, claiming 57% of the total viewing figures for the period. Emap stations accounted for 35%, with the three new Sky Channels taking 3%.

For Chris Sice, MTV head of programming and development, this success has been driven by moving away from generic rotation of back-to-back promos and investing in better programme content and more exclusives. "There is clearly saturation in the market now," he says. "So we spent a lot of last year looking at how the market was changing and looking at how to differentiate ourselves from the other channels."

This has been most obvious on the flagship MTV station, which now hosts an increasing amount of strictly non-music programmes such as *The Osbournes* and *Jackass*, in addition to more interactive programming such as *Total Request Live (TRL)*.

Sice cites *TRL* in particular as an example of how MTV has carved out a new highlight amid digital saturation. "We created a unique, wholly live event," he says of the daily 4.30pm show. "We can have live performances and big celebrities and use the music that MTV has to create a showcase that we believe can send our ratings through the

roof. It also delivers a promotional platform to highlight and promote music that is about to be released."

The lack of impact from the new Sky music channels is perhaps indicative of a changing digital market where, as in the terrestrial market, the most successful broadcasters are winning loyalty through deeper content and variety of presentation.

Emap's strategy of cross-promoting print, radio and television brands is another approach still. "Our advantage is that we have launched channels that are very recognisable through established Emap brands," says Simon Sadler, director of music at Emap TV. "We don't have to build a brand. I think that's why the record labels buy into us - because they don't have to think: what does Kerrang! mean to a viewer? Because a viewer watching Kerrang! knows exactly what Kerrang! means."

However, he adds, "You can't rely totally on the brand and you have to add a bit of personality in there as well and we have been working quite hard to add that to the channels over the past few months." An example of this is *The Box*, which through October will feature a series of high-profile guest presenters, including Pink.

Digital programmers' steady movement away from generic walk-to-wall rotation in the direction of diversity, interactivity and content perhaps points the way forward for terrestrial programme-makers. The music industry's hope is that variety and consistent watchability can exist hand in hand - it just needs somebody to unlock the formula that sustains the audience such a scheduling demands.

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With DVD players under £45, this Christmas is gearing up to be the season when the DVD market comes of age. *Adam Webb* highlights the forthcoming non-music DVD and games

We're staying at home this Xmas

Between the adjacent industries of music and movies, everyone knows who is having more luck with their optical disc products at the moment. Conventional wisdom has it that the film world's piracy problem lies just ahead, but as Christmas approaches and film and TV copyright owners begin to unveil their festive wares, it is easy to see why record companies and retailers are both building their commitment to DVD.

"It's the strongest new release line-up we've had for years," says HMV head of video Ian Dawson, echoing the sentiments of many of his rivals. "This is the first Christmas where DVD is a true gifting proposition," says Alec Coultate, DVD and video buyer at Asda, "and with the installed base growing all the time and DVD players becoming much more affordable for the average household, the sales potential is massive."

Such predictions are quantified by Mike Brown, director of trade body the DVD Enter-

tainment Group, which estimates software sales could reach more than 60m units in quarter four. Hardware sales, driven by the falling price of players (now available for under £45), are likely to reach more than 6m units this year, with 3m expected in quarter four alone.

The quarter's top titles are easy enough to predict, with *The Lord Of The Rings: The Two Towers* (EIV, August 26) being an obvious starting point. The final part of Tolkien's trilogy, *The Return Of The King*, is due to hit cinema screens on December 17, and its extended precursor will be available with bells and whistles in a four-disc box set on November 18.

Another disc buoyed by its cinematic sequel will be *The Matrix Reloaded* (Warner Home Video, October 10) as *Matrix Revolution* sees its theatrical release on November 17. *Reloaded* will be available as a two-disc set including a making-of film, documentaries, interviews and a complete breakdown of the infamous freeway chase.

This is the first Christmas where DVD is a gifting proposition. The sales potential is massive.

Ian Dawson, HMV

Other notable quarter four releases will be *X-Men 2* (20th Century Fox, November 16), *Charlie's Angels 2: Full Throttle* (Columbia TriStar, November 17), *The Hulk* (Universal, November 17), *Pirates Of The Caribbean* (Buena Vista, December 1) and *T3* (Warner Home Video, November 8).

Comedy is another significantly strong genre this quarter with the second series of *The Office* (BBC, October 27) and *Phoenix Nights* (Video Collection International, October 6) being obvious standouts. Last year, *The Office* sold in excess of 1m units in the 13 weeks before Christmas. With a one-off special to be screened over the holiday period, this may well be repeated in 2003.

These two frontline releases will be closely followed by the likes of *The Simpsons Complete Third Series* (20th Century Fox, October 6), *The League Of Gentlemen Third Series* (BBC, November 3) and new stand-up discs from Ricky Gervais, Peter Kay, Al Murray, Ross Noble, Johnny Vegas and Eddie Izzard. Among the new TV titles, new compilations of *Friends*, *The Sopranos*, *The West Wing*, *Sex And The City*, *Will & Grace*, *Frasier* and *Cheers* are also to be released.

These releases are just the tip of the iceberg. In fact, the schedules are in danger of overcrowding, particularly regarding the bottleneck of blockbusters towards the end of the year. This is a cause of concern for some retailers, who believe certain films might have fared better if their release dates had been held until early 2004. "The timing of the blockbuster releases is crucial in order to maximise revenue potential," says Virgin Megastores head of DVD & Video Markus Bhaia. "Similar genre event titles released at the same time can lead to cannibalisation of sales."

"The thing that always happens when you've got a line-up as strong as this is that some of the second tier titles will falter, because there is a limit to the amount of money that is out there," says Ian Dawson. "The market will certainly grow as a result of the quality and it will take money out of other sectors, whether that be clothes or whatever. But, ultimately, there is a limit to the number of films that people will buy at Christmas. The quality this year will mean that some films will not do what they might have done in a quieter market."

This situation could be even more pronounced considering current levels of competition in the marketplace. RRP on top-level titles is becoming increasingly irrelevant, with supermarkets and online retailers dominating that end of the market. OCC figures to August 2003 show supermar-

Games industry draws on big films for inspiration

If the DVD market can reasonably be expected to trade heavily on cinema output, the culture of the blockbuster is not much less in evidence in the games industry. Certainly, the major titles look set to follow the pattern of 2002 with a number of high-profile sequels and tie-ins.

"Christmas is all about big licences and programme franchises," says Neil Martin, head of games at Virgin Megastores. "So the big titles will be things like *Lord Of The Rings*, *FIFA*, *Star Wars*, *James Bond* and *WWE*. Then, in terms of programme franchises you've got *Half-Life 2*, which is going to be enormous on PC, *Medal Of Honour* and *Max Payne 2*. It's the same as we've seen for the last couple of years, where it's now about tying products to specific big licences or to things where there's a definite sales history."

Other key titles across the hardware formats will be Harry

Potter: *Quidditch World Cup*, Colin McRae Rally 4, *Tony Hawk Underground*, *ISS Pro Evolution 3*, *Mario Kart: Double Dash!*, *Doom III* and *Grand Turismo X2*. *Gran Turismo 4* is set for an appealing release on December 26.

"It's looking like a very strong Christmas for games," says Gerry Berkley, trading manager for games at Woolworths and MCV, citing the likes of *Fifa 2004*, *James Bond 007: Everything Or Nothing*, *Medal Of Honour: Rising Sun*, *Lord Of The Rings: Return Of The King* and *True Crime: Streets Of LA* as the big games of the quarter. "The titles are as strong as last year, the machines are bigger and there's a much bigger user base."

One of the most interesting products to look out for is *Eye Toy*: Play as Sony attempts to push away from its dark "third-place" advertising towards a wider audience. The *Eye Toy* is essentially a web-cam with 12 games for the PS2 that allows the player to



interact directly with the screen.

"It's a fantastic little thing, a social thing and brilliant on two fronts," says Neil Martin. "It works well with the after-pub generation and it works well in bringing female gamers into the market."

Harry Potter: Quidditch World Cup on PS2

kets accounting for approximately 37% of sales on the top 10 DVDs of the year to date. General retailers (Woolworths, Smiths, Amazon, etc) account for 35%; specialist retailers (HMV, Virgin, etc) 26%; and independents (Tower, Fopp, 101CD, Music Zone, etc) just 2%.

These figures are even more pronounced on the year's top title so far, Harry Potter & The Chamber Of Secrets, with supermarkets registering 54% of sales, general retailers 36.5%, specialists 9% and independents less than 0.5%.

While these figures even out when taking the Top 100 titles into account - general retailers account for 33.8% of the total market, specialists 33.5%, supermarkets 30% and independents 2.3% - the heavy discounting of blockbuster titles remains a dominant issue at retail.

"The Harry Potters and Lords Of The Rings of this world are quite difficult for retailers to handle," says Woolworths' product manager for DVD & Video Helen Squires. "It's a constant challenge since these are the key releases that get our customers excited and it's a challenge to work out how we can support them and balance that with making money from them. That's a real struggle."

With The Two Towers available at 36% below RRP on the day of release, retailers have to decide whether to drop prices and compete with the supermarkets and online retailers, or to sustain higher prices and rely on strength of catalogue, expertise and multi-buy sales. Most, unsurprisingly, are opting for the latter option.

"There's a line that's drawn," says Ian Dawson. "There are certain titles which supermarkets will take as loss leaders to drive incremental business, on music as well as DVD. You're never going to be

A lot of the smaller stores are finding their own niche in DVD.

Phil Beal, Golds

able to fully counter somebody who's willing to sell something that far below dealer price. But, as they make no money, there is a limit to the number of titles they can do that with. Obviously, if you're making a loss on each copy of The Two Towers, you're going to sell a lot of them."

Where price-cutting is having an obvious effect is on the smaller independent retailer who are in a Catch 22 situation - big titles get customers through the door, but to compete in the market means almost non-existent margins. "Doing the mainstream Top 20 DVDs, we're more or less doing it as a service for our customers, who are already buying music from us, so they don't have to go elsewhere to buy DVDs," says Tom Rose at Reveal Records in Derby, one of the few UK independent record shops having success with a range of non-music DVD.

"Some independents are put off expanding into non-music DVD because they think it's not profitable," says Phil Beal, who, as northern regional sales manager for Golds, is encouraging smaller retailers into the market by offering titles on their

own Five Star Entertainment budget label. "The big chains are expanding and cornering the market and so a lot of the smaller stores are shying away and finding their own niche."

Certainly the likes of Fopp and Music Zone have shown success is achievable by tailoring DVD to their customer demographic. The Fopp Top 20 for the week ending August 3 highlights this with almost all entries hovering around the £3 to £5 price point.

Whether the smaller retailers can find a niche beneath the blockbuster route will be an interesting development to follow into 2004 and beyond.

Until then, the DVD bandwagon rolls on regardless. After Christmas, Pottermania and the frenzy surrounding The Matrix and Lord Of The Rings will be with us once again. That's not to mention Tarantino's return with Kill Bill, Shrek 2, The Italian Job, Spiderman 2, Jurassic Park IV, Starsky & Hutch and Stepford Wives. Further ahead into 2005 will be Peter Jackson's remake of King Kong and the final episode of Star Wars.

This one looks set to run and run...

Big DVD sellers for quarter four (G-F): Matrix Reloaded, X-Men 2, Sopranos - The Complete Fourth Season, The Office - The Complete Second Series

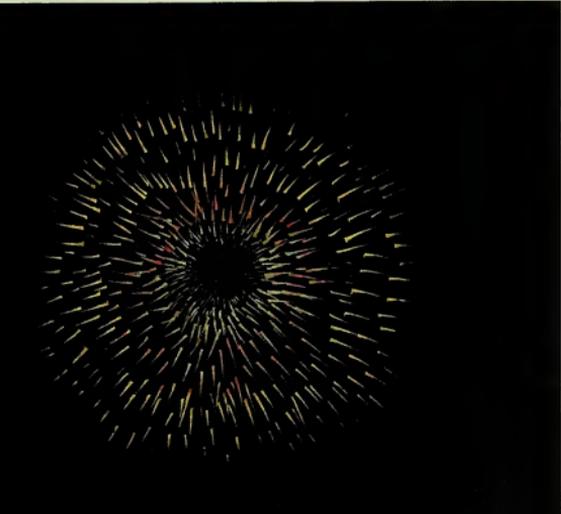


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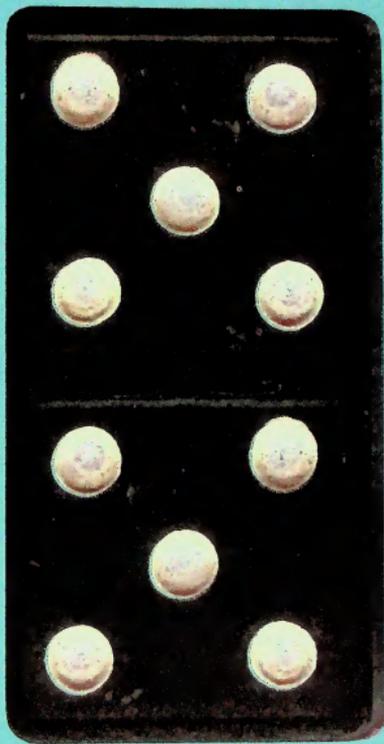


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Iain McDonough -
label manager
Harry Murfin -
business director
Jonny Bradshaw -

production:
Rob Murrell - A&R
co-ordinator:
Caroline Butler -
sales and retail
marketing
Gill Monaghan -
international press
and promotion

Alvyn Taylor - web
management
Ivan Jimenez -
financial controller

Features are edited by Adam Woods

As one of the UK's best-loved indies gears up for its 10th birthday, *Owen Lawrence* takes a retrospective look at the label and highlights forthcoming events marking the occasion.

Here's to 10 more years of Domino

It is hard to separate Domino from Laurence Bell - it is his personality and energy which power the company. "We have been living this for 10 years, so it is not just a job, it is who we are," he says.

Bell's boundless enthusiasm for music - and particularly leftfield rock and electronica, if Domino's roster can be classified at all - has seen his label grow from nothing to a bedrock of the independent scene in the UK and across Europe.

Bell's passion started at an early age. He was producing fanzines for bands at 12 years old, working in record shops and selling T-shirts at gigs, keen to be involved in music at any level. A stint at Fire Records in the early-Nineties taught him the day-to-day business of running a label, and then it was time to go it alone. "It wasn't thought through," he says now. "I just had a one-year plan, a couple of grand and an enterprise allowance scheme."

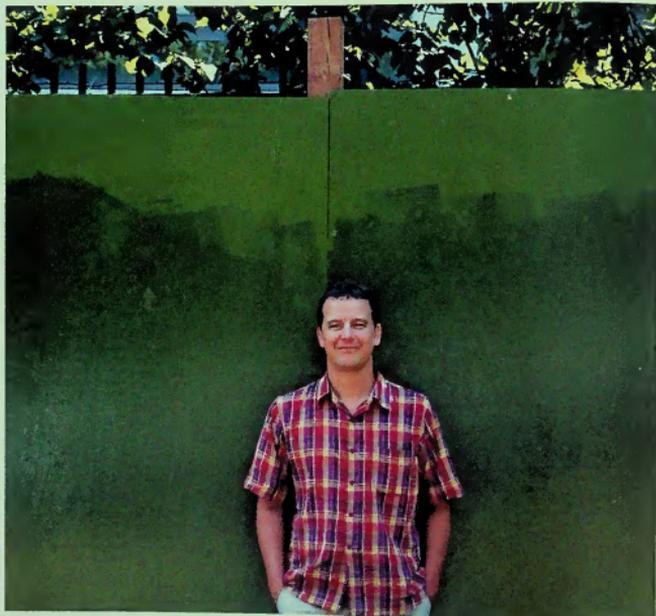
Bell's idea was to license the American bands he had been hearing through his contacts at Fire. "For me, it was easier to work with those people," he says. "I knew them in a natural way and it was outside the London A&R scrum, which was very competitive."

Bell's first release, in October 1993, was a Sebadoh single entitled *Soul And Fire*, licensed from Sub Pop at a time when the Seattle label was riding high on the success of Nirvana. Influential rather than commercially successful in their own right, the band's lo-fi approach was at odds with the industry at the time. "It was the height of Britpop, so everything was measured by success," Bell recalls.

Despite not having a desk, let alone an office, his passion for the project was boundless. "I just sat on the phone raving about music," he says. Next came Royal Trux, whose ramshackle, Sly-Stone-meets-the-Stones rock'n'roll was just arriving, about a decade ahead of its time. A flurry of other American artists followed, including Pavement and Will Oldham's various Palace collectives.

Another mid-Nineties signing, Elliott Smith, licensed his first three albums - *Roman Candle*, *Elliott Smith* and *Either/Or* - to the label. Although he moved to Polydor in 1998 through a US deal with DreamWorks, Smith remains the only Domino act to have performed at the Oscars, having received a best original song nomination for song *Miss Misery* - one of several he contributed to the *Good Will Hunting* soundtrack.

All the time, Domino grew steadily. "We were never caught unawares," says Bell. "It can be quite dangerous for labels when things happen very suddenly." As he puts it, one year an artist can lift a label to dizzy financial heights, "and the next



Domino boss Laurence Bell: "I just had a couple of grand and an enterprise allowance scheme."

year that artist has gone, or the next record flops and you have to make 20 people redundant. That's not a nice way to carry on."

Just a couple of years later, Domino were to be half-responsible for Britpop's downfall - Graham Coxon's love affair with Pavement signalled a change of direction for Blur in 1998, famously influencing their eponymous, post-Oasis album. Coming out of the otherwise musically unremarkable Stockton, California, Pavement's angular, arty rock had already established them as leading lights of the lo-fi movement before they arrived at Domino for 1995's *Crooked Rain, Crooked Rain*. Wovwee Zowee and *Brighten The Corners* fol-

lowed, before the well-intentioned patronage of the Britpop heroes helped make *Carrot Rope* - from the band's *Terror Twilight* swansong - Domino's first UK Top 30 single in May 1999.

Domino's organic growth has been the key to its long standing, and the same has applied to the growth of its artists, who owe far more to word-of-mouth and grassroots promotion than to media recognition. "It's the trusty way for people to discover music - people in independent record stores hear it and hear people talking."

This is, perhaps, partly due to the type of acts Domino represents. Bell gleans his acts from the underground and all of his artists seem to share

Designer's vision creates unique identity

For 10 years, Matthew Cooper has designed the record sleeves and artwork which have defined Domino's image. He talks about his feelings for the label.

How long have you been working with Domino?

I first met Laurence when he was working at Fire Records, more than 10 years ago. Friends of mine were in Bowditch, who Laurence had signed, and they needed someone to help put with their artwork. My mind and I had been to art colleges, so they put me in. We knew what we were doing. Laurence, when I joined, was setting up Domino, between them, design the label and I've been working with the label ever since. In that time, more than 95% of all the artwork produced for Domino has passed across my desk.

Do your working methods change from project to project?

Yes. Most of the US artwork comes fully formed so my input is fairly minimal on those releases. On projects where I'm more heavily involved, most times the

band will have a strong visual idea and need my help to bring it to fruition. They'll bring a sketch, their ideas and I'll do a variety of forms, colour, layout, fill it up with a lot of ideas, photos, text, film, books, anything. After that, we can discuss all

sorts of stuff. My challenge then is to try and weave it all together into a coherent whole.

Do you find it a huge workload working with such a prolific label?

Absolutely. But I'm not complaining.



Distinctively Domino (clockwise from top left) Four Tet's *As Serious As Your Life* (Ghazal, 2003), Hood's *Horns Is Where It Hurt* (Album, 2001), The Kills' *Keep On Your Mean Side* (Album, 2003), Clinic's *Internal Wrangler* (Album, 2000)

Domino on Domino

Domino artists name their favourite Domino releases and explain why they love the label.

Franz Ferdinand

1. (Smoog) - Knock Knock
 2. Royal Trux - Veterans of Disorder
 3. Four Tet - Rounds
 4. Silver Jews - Natural Bridge
 5. Deluxx Folk Implosion - Daddy Never Understood
- "They are true mavericks, truly independent and Laurence truly waves his arms around with enthusiasm."

Clinic

1. Clearlake - Keep Smiling
 2. Four Tet - No More Mosquitoes
 3. Max Tundra - Lausanne
 4. Third Eye Foundation - Half A Tiger
 5. Smog - I Break Horses
- "Laurence and Domino are a rare breed - music obsessives in the music industry."

Kieran Hebden (Four Tet/Fridge)

1. Palace Brothers - Come In
 2. Jim O'Rourke - Insignificance
 3. Quickspace Supersport - Superplus
 4. James Yorkston - Sweet Jesus
 5. Plus! - Three Quarters Blind Eyes (seven-inch)
- "They will be remembered as one of the great labels of our time. The diversity and quality of music they have released puts all other labels of the past 10 years to shame."



"diligence is the mother of good luck"

benjamin franklin

Domino



UNIVERSAL MUSIC PUBLISHING



Stephen Malkmus: 'All I know is Domino.'

his view of what signifies success. Many artists signed to Domino in the early years still release through the label, Pavement's Stephen Malkmus among them. "I have never really even spoken to any other people on the business side of music, so all I know is Domino," he says. "So far, it's been all need to know."

It is this mutual trust that has allowed Domino's roster to mature. "What we have been able to do is build up a catalogue and an artist roster that's really solid," says Bell. "We have artists whose careers we can represent proudly and we will do for as long as we can."

This long-term view of an artist's career has paid off for acts such as Jim O'Rourke and Bonnie Prince Billy (the current incarnation of Will Oldham), who are beginning to flirt with mainstream acclaim after a decade of quiet high-achievement. The most recent Bonnie Prince Billy album, *Master And Everyone* - Oldham's 11th record for Domino - was his first to chart in the UK, going in at number 48 on its release in February. It would be impossible to accuse Domino of trying to make a quick buck from its artists.

"That's a big thing for me, but that's not how other record companies always think," says Bell. "Their main objective of signing a group is 'can we make money?', but that's a million miles away from anything we have ever done."

To remain competitive while retaining their A&R integrity is great. They have an incredibly strong identity as a label.

Seth Carrill, Vital

Domino unveils events to celebrate 10th anniversary

The festivities begin at the ICA on Friday October 3. This free event offers a chance to view some classic Domino artwork and videos from over the years, soundtrack by DJs and live acts from the roster.

Saturday October 4 sees the return of Clinic, who preview material from their forthcoming album and no doubt baffle the assembled with strange attire.

On October 6, Domino releases a 36-track double album *Worlds Of Possibility* at a budget price, offering a chance to relive some classic releases from the likes of Elliott Smith, Pavement and Jim O'Rourke and the first chance to sample newer acts such as Fridge offshoot Adem and the widescreen vision of UNPOC.

On October 12, Geoprahic label bossess The Pastels perform work from their

soundtrack for the film *The Great Wilderness*, which featured Jarvis Cocker.

Gigs continue throughout the week with shows from Fence Collective Lynchpins James Yorkston and King Cressote at Cecil Sharp House in Camden on Monday October 13, while Tuesday October 14 offers a trip down memory lane with Jason Lowenstein and Lou Barlow playing songs from the seminal *Sebahdj* catalogue. There is further Americana on Wednesday October 15 as the much-loved Bonnie Prince Billy makes an appearance at Cecil Sharp House; his long-sold-out event also offers a chance to catch new signing Adem playing with a full band.

On Friday October 17, Domino launches *Over The End* for a night of febrile treats with live sets from the highly influential Four Tet and German electronic mainstays Mouse On

If anyone needed any evidence, it is worth looking to the seam of experimental music which runs through Domino's 10-year history. A natural progression after grunge was to bend, stretch and flatten guitar music into previously unthought-of shapes, and so post-rock was born. Spearheading this movement was man-of-many-alises David Pajo, whose work on Domino as Papa M fused guitars with a jazz aesthetic and resulted in sprawling, evocative instrumental music.

Scene figurehead Jim O'Rourke also records for the label and his enormously varied output - from music concrete to Bacharach & David covers - has struck a chord in many quarters. Recently recruited as the fifth member of Sonic Youth, he has also undertaken mixing duties on Wilco's Yankee Hotel Foxtrot. Domino has handled O'Rourke's sequence of albums named for Nie Roeg films, from *Bad Timing* to *Insignificance*, as well as last year's *Loose Fur* album with Wilco's Jeff Tweedy and Glenn Kotche.

Electronic music in all its forms has a strong presence on Domino's roster, from the haunted drum & bass of Matt Elliott's *Third Eye Foundation* to the ever-changing soundscapes of Mouse On Mars or the quirky, strange pop of Max Tundra. Kieran Hebden's *Four Tet* project has also made big ripples, his blend of acoustic-driven melody and cutting edge programming giving birth to a style generally known as folktronica. With last year's *Rounds*, Hebden was hotly tipped for a 2003 Mercury nomination which ultimately failed to materialise, but he has nonetheless proven to be another huge success for the label; he is now in the middle of producing for Beth Orton.

Vital distribution manager Seth Carrill recognises Domino's credibility as its most important attribute. "To remain so competitive while retaining their A&R integrity is a great achievement - they have an incredibly strong identity as a label," he says.

This genuine relationship with their artists is obviously the result of a two-way understanding. Many bands seem to feel at home on Domino and turn down more lucrative offers. "Certain types of artists are really attracted to a home where they feel comfortable, so they will come to us rather than take a bigger cheque elsewhere," says Bell.



Mars alongside DJ sets from John Peel and Franz Ferdinand. The celebrations continue after the weekend with *The Kills* at the Astoria on Tuesday October 21, while Franz Ferdinand celebrate their recent Top 40 debut at *Electrowerkz* on Friday October 24. Finally, Monday October 27 has roster Lynchpins Stephen Malkmus and Quasi at *Shepherd's Bush Empire*.

Domino's manufacturer Sound Performance is the sponsor of the events, and managing director Chris Marksberry is a big fan. "We are really proud to be associated with them," he says. "They're a great bunch of people who know and love their music."

Clinic: set to preview new album at one of Domino's birthday events at the ICA on October 4

Domino on Domino

James Yorkston

1. UNPOC - The Fifth Column
2. Bill Wells Trio - Also In White
3. Teenage Fanclub & Jad Fair - Words Of Wisdom And Hope
4. Four Tet - Pause
5. King Cressote - Kenny And Beth's Musakal Boat Rides

"I love Domino as they let me be. The label I was flirting with (before I signed with Domino) would hear a track and inevitably screw their faces up when the small pipes came in or suggest I replace the accordion with a Moog. No such carelessness from Domino."

Movietone

1. Palace Brothers - Days In The Wake
2. Palace Music - Lost Blues & Other Songs
3. Hood - Home Is Where The Hurt Is
4. The Pastels - Illumination
5. Third Eye Foundation - Ghost

"The music helps us through the grey days and adds a shimmer to sunny climates."

Clearlake

1. Royal Trux - Veterans Of Disorder
 2. Snop - Knock Knock
 3. Elliott Smith - Either/Or
 4. Pastels - Remixed
 5. Will Oldham - Master And Everyone
- "We are honoured to be counted among such curious and wonderful talent. The label is about a passion for content over style."

Adem

1. Pavement - Crooked Rain, Crooked Rain
 2. Jim O'Rourke - Bad Timing
 3. Fourtet - Rounds
 4. Quixscape Supersport - Superplus
 5. Bonnie Prince Billy - Master And Everyone
- "They genuinely and deeply love music."

Hood

1. Elliott Smith - Either/or
 2. Aerial M - Aerial M
 3. Four Tet - Pause
 4. Palace Brothers - Days In The Wake
 5. Third Eye Foundation - Ghost
- "Nice people in a shit business."

Matt Elliott (Third Eye Foundation)

1. Joana Molina - Tres Cosas
 2. Palace Brothers - Hope
 3. Max Tundra - Mastered By Guy At The Exchange
 4. Hood - The Cycle Of Days And Seasons
 5. Royal Trux - Royal Trux
- "Why I love Domino? The staff, because I'm a creep."

Tom Cullinan (Quixscape)

1. Third Eye Foundation - Ghost
 2. Palace - Viva Last Blues
 3. Clinic - Walking With Thee
 4. Ganger - Fore
 5. The Pastels - Illumination
- "I like their integrity and the fact they release music because they like it, not because they can make money."

Mouse On Mars

Favourite Domino bands:

1. Pram
 2. Gasty Del Sol
 3. Max Tundra
 4. The Pastels
 5. Royal Trux
- "True music lovers; reliable and pleasant people; futuristic endeavours."

Club Charts 27.09.03

The Upfront Club Top 40

Rank	Artist	Track	Label
1	HARRY'S AFRO HIT	AFRO HIT	Mercury
2	ASHVAI SUNJISE	AFRO HIT	Mercury
3	MARY J. BLIGE	LOVE @ FIRST SIGHT	Sirius
4	MILLI & SIGUR	LET THE SUNSHINE IN	Sirius
5	RACHEL STEVENS	SWEET DREAMS MY L.A. EX	Mercury
6	IAN VAN DUSEN	CAN'T LET YOU GO	Mercury
7	MADDA RAZZI	SHOW ME LOVE	Mercury
8	PROPHETS OF SOUND	TIDE OF DREAMS	Mercury
9	LOVEBUG	WHOS THE DADDY	Sirius
10	SPACE DOWBOY	GRACY TALK	Sirius
11	SYSTEM OF A LIE	LIVE IS COOL	Mercury
12	PAUL VAN DYK	FEAT. VEGA 4 TIME OF OUR LIVES	Mercury
13	ANNIE LENNON	A THOUSAND BEAUTIFUL THINGS	Mercury
14	CHRISTINA AGUILERA	CAV'T HOLD US DOWN	Sirius
15	TOMORROW	BRAINWASHED	Mercury
16	STING	SEND YOUR LOVE	Mercury
17	CHICAGO	LOOKING DOWN	Mercury
18	DUB FISTS	FEAT. TERRY HALL PROBLEM IS	Mercury
19	EMMA VAARREN	WANTS U BACK	Mercury
20	EMMA VAARREN	WANTS U BACK	Mercury
21	TRUST & FLETCH	GOOD GOOD LOVING	Mercury
22	TERRI WALKER	DRAWING BOARD	Sirius
23	DAVID GUETTA	JUST A LITTLE MORE LOVE	Sirius
24	ANGEL CITY	FEAT. LARA WALKER LOVE ME RIGHT	Mercury
25	TOMMY LEE	FEAT. DEMPRESS YOU MAKE ME WANNA	Mercury
26	SKIN	FATHFULNESS	Mercury
27	MAN OUT WEST	WUTHA...KA	Mercury
28	THE BACKLASH	MAGNIFICENT 7	Mercury
29	TIM DELUXE	LESS TALK MORE ACTION	Mercury
30	SCOUZIE/KENNY THOMAS	YOU CAN'T HIDE MY LOVE (MIXES)	Mercury
31	FLIP & FILL	RISH BLUE	Mercury
32	JUNJIE XL	FEAT. PETER TOSH DONT WAKE UP POLICEMAN	Mercury
33	PLASTIC BOY	FEAT. ROZALLA LIVE ANOTHER LIFE	Mercury
34	S CLUB 8	SUNDOWN	Mercury
35	BANG BROTHERS	BANG BANG BANG	Mercury
36	LOUISE	PAUDRAS KISS	Mercury
37	SOLLITAE	L I K E L I N E L O V E	Mercury
38	FATMAN SCOP FEAT. THE CROOKY CLAN	BE FATHFUL	Mercury
39	LIBERTY X	JUMPIN'	Mercury
40	LIBERTY X	JUMPIN'	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1. ASHVAI SUNJISE
2. HARRY'S AFRO HIT
3. MARY J. BLIGE
4. RACHEL STEVENS
5. IAN VAN DUSEN
6. MADDARAZZI
7. PROPHETS OF SOUND
8. LOVEBUG
9. SPACE DOWBOY
10. SYSTEM OF A LIE



COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	RACHEL STEVENS	SWEET DREAMS MY L.A. EX	Mercury
2	MARY J. BLIGE	LOVE @ FIRST SIGHT	Sirius
3	CHRISTINA AGUILERA	CAV'T HOLD US DOWN	Mercury



Limelight loves Stevens

By Alan Jones

Keaton Mantonik achieves the rare feat for a mixer of replacing himself at the top of the Upfront Chart, having provided mixes for both the ongoing **Chicane** single *Looking Down* and its replacement at number one, **Chino** by **Harry's Afro Hit**. The latter disc, a limited house effort, zaps 15-1 this week, and is getting a canning on specialist radio too, with Radio One's Seb Fontaine and Pete Tong among its supporters. The highest new entry, at number 14, is **Christina Aguilera's** latest, *Can't Hold Us Down*. Its belated arrival (it entered the OCC sales chart 1 fortnight ago) is due to late servicing of dance mixes from the **Shan** Boys and Jadedrix.

Initially on schedule to top the OCC sales chart, former **S Club 7** star **Rachel Stevens'** debut solo single *Sweet Dreams My L.A. Ex* eventually lost out to **Black Eyed Peas**, but on the Commercial Pop Chart there's no denying Stevens, who leaps 6-1 on the list. With mixes by **BMX** and **Bambo** Jones transforming the disc, it also explodes 22-5 on the Upfront Chart.

Runner-up on both the Upfront and Commercial Pop charts is **Ashwa's** Surprise, a terrific trance tune which leaps 11-2 at Upfront and 19-2 at Commercial. Although it trails by only 595 on the latter chart, it's a distant 2096 behind on the Upfront list.

The Urban Chart shakes off its recent lethargy and hosts eight new entries – as many as in the four weeks combined. The year's two hottest hitmakers are the fastest starters, with **Beyoncé** and **Sean Paul's** *Baby Boy* debuting at a lofty number three – and falling by just five to achieve a career number one debut – closely followed at number five by **50 Cents'** *PIMP*. The arrival of his collaboration with **Beyoncé** means Sean Paul has three discs in the Top 10, as he also holds seventh slot in his own right with *Like Glue and Slips* to number nine with his **Big Grrrrrr!** disc *Breathe*.

At the top of the chart, **Mary J. Blige's** *Love @ First Sight* ends its three-week stint as runner-up, supplanting last week's **My Love Is Like Love @ First Sight** by Ms. Blige's first number one hit on the chart this year, and extends her impressive streak, which has seen her score at least one number one every year since 1997.



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

MUSICWEEK

The Official UK Charts 27.09.03

SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	BLACK EYED PEAS WHERE IS THE LOVE?	RACHEL STEVENS SWEET DREAMS MY LA EX	DIDO WHITE FLAG	WESTLIFE HEY WHATEVER	LOUISE PANDORA'S KISS	NICKELBACK SOMEDAY	BIG BROWZ BABY BOY	JAMIELIA SUPERSTAR	SO SOLID CREW BROKEN SILENCE	LIMP BIZKIT EAT YOU ALIVE	ELTON JOHN ARE YOU READY FOR LOVE?	BLU CANTRELL FEAT. SEAN PAUL BREATHE	JUSTIN TIMBERLAKE SENORITA	CHRISTINA AGUILERA/LIL' KIM CAN'T HOLD US...	GARETH GATES SUNSHINE	ULTRABEST PRETTY GREEN EYES	CHEMICAL BROTHERS/FLAMING LIPS THE GOLDEN PATH	MARY J BLIGE/METHOD MAN LOVE @ 1ST SIGHT	MUSE TIME IS RUNNING OUT	NELLY/P DIDDY/MURPHY LEE SHAKE YA TAIL...	SEAN PAUL LIKE GUE
	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock

ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	THE DARKNESS PERMISSION TO LAND	STARSAILOR SILENCE IS EASY	DAVID BOWIE REALITY	SEAL IV	SEAN PAUL DUTTY ROCK	DMX GRAND CHAMP	DANIEL BEDINGFIELD GOTTA GET THRU THIS	HAYLEY WESTENRA PURE	BLACK EYED PEAS ELEPHUNK	NORAH JONES COME AWAY WITH ME	ELTON JOHN THE GREATEST HITS 1970-2002	JAMES TAYLOR THE BEST OF	CHRISTINA AGUILERA STRIPPED	THE THRILLS SO MUCH FOR THE CITY	IRON MAIDEN DANCE OF DEATH	DELTA GOODREM INNOCENT EYES	JET GET BORN	BEYONCÉ DANGEROUSLY IN LOVE	BIG BROWZ MU FLOW	EVA CASSIDY AMERICAN TUNE	JUSTIN TIMBERLAKE JUSTIFIED
	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock

1 HOUR OF FAME



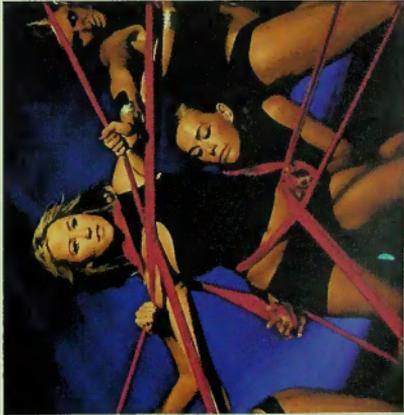
WITH ENTRENCHING AND RECONCILING FROM THE WICKED AND THE WICKED AND ENTRENCHMENT STARS, THE HALL OF FAME IS A UNIQUE COMBINATION OF STAR POWER, LIVE MUSIC, AN INTERACTIVE VIEWERS' CHAIR, BEATS, COMPETITIONS AND STUNTS: ALL RATED IN FRONT OF A LIVE STUDIO AUDIENCE.



BROADCASTING LIVE WEDNESDAY FROM 4.30PM

WYB/ABC

20	10	NELLY P UDDY/WORRY LEE SHAKE YA TAIL...	Bad Religion
21	20	SEAN PAUL LIKE GLUE	W&A
22	15	LEMAR DANCE (WITH U)	Sony Music
23	12	RISHI RICH PROJECT/JAY SEAN DANCE WITH YOU... (RICH'S CUT)	Universal
24	16	KELLY CLARKSON MISS INDEPENDENT	S
25	18	LUMIDEE NEVER LEAVE YOU (UH OOOH UH OOOH)	Universal
26	14	LINKIN PARK NUMB	W&A
27	6	PLACEBO SPECIAL NEEDS	Int'l Flgts
28	17	ABS FEAT. NODENSHA MISS PERFECT	BMG
29	11	LISA SCOTT-LEE TOO FAR GONE	Felony
30	4	STING SEND YOUR LOVE	AA&P/Star
31	10	KONTAKT SHOW ME A SIGN	Milk
32	20	STARSAILOR SILENCE IS EASY	EMI
33	26	JAIMES COMPLETE	VO2/Def
34	6	JUNIOR JACK E SAMBA	Defected
35	26	BEYONCE CRAZY IN LOVE	Coretta
36	31	GIRLS ALoud LIFE GOT COLD	Pyralis
37	30	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN'	Arca
38	37	BUSTED SLEEPING WITH THE LIGHT ON	Universal
39	29	THE ROLLING STONES SYMPATHY FOR THE DEVIL	Mercury
40	24	THE WHITE STRIPES I JUST DON'T KNOW...	A&I



RACHEL STEVENS: NEW ENTRY AT NUMBER TWO

COMPILATIONS

1	3	CLUBMIX SUMMER 2003	Various Artists
2	6	HOT CITY NIGHTS	Sony Music
3	4	POWER BALLADS	Vegetal
4	2	NEW WOMAN - THE NEW COLLECTION 2003	BMG/Int'l Flgts
5	1	KISS PRESENTS R&B COLLABORATIONS	Sony/Int'l Flgts/Star
6	3	NOW THAT'S WHAT I CALL MUSIC! 35	EMI/VEP/Universal
7	5	THE NEPTUNES PRESENTS CLONES	Arca
8	6	THE VERY BEST OF PURE DANCEHALL	Telstar/TUM&C
9	4	BEST OF CAFE DEL MAR	Mercury
10	6	BITTERSWEET LOVESONGS	Vegetal
11	6	THE CHILLOUT SESSION - IBIZA SUNSETS	Mercury/El Soud
12	8	LET'S GROOVE AGAIN	Sony Music
13	10	SWING CLASSICS	Warner Dance
14	9	SKIBBER ROCK	BMG/Star/Int'l Flgts
15	7	KISSTORY URBAN CLASSICS	Universal/TV
16	11	THE ANNUAL SUMMER 2003	Mercury/El Soud
17	6	DISCO KANDI 05.03	Int'l Flgts
18	12	BOMBAY MIX	Telstar/TUM&C
19	14	RIDE DA RIDDIMS	Universal/TV
20	17	CLUBLAND III	INT'L/AA&P

FORTHCOMING

KEY SINGLES RELEASES	NOV 3	BEYONCE BABY BOY (Columbia)	NOV 10	ATOMIC KITTER (TBC/Interscope)	NOV 10
BLU CANTRELL FEAT. LADY AWAY 2007 (A&I)	NOV 10	BEATLES: LET IT BE... MAKED (Parlophone)	NOV 17	BUSTED: TBC (Universal)	NOV 17
BLUES-GOULD (Interscope)	NOV 20	BLUE COUNTRY (Interscope)	NOV 24	BLUE COUNTRY (Interscope)	NOV 24
BUSTED: 2003 THE WEDDING (Universal)	NOV 11	DIRTY: LIFE FOR REAL (Cherry/Int'l)	SEP 29	DIRTY: LIFE FOR REAL (Cherry/Int'l)	SEP 29
CHINE ACADEMY WINNER: TBC (Polygram)	NOV 17	DIRTY: LIFE FOR REAL (Cherry/Int'l)	NOV 17	ROMAN KEATING: TBC (Polygram)	NOV 17
CHINE ACADEMY WINNER: TBC (Polygram)	NOV 17	DIRTY: LIFE FOR REAL (Cherry/Int'l)	NOV 17	ROMAN KEATING: TBC (Polygram)	NOV 17
LIBERTY X: JAWON (V2)	OCT 20	DIRTY: LIFE FOR REAL (Cherry/Int'l)	NOV 10	PINK: TRY THIS (Island)	NOV 10
KYLE MINOGUE: SLOW (Polygram)	NOV 3	REAR: BEST OF 1988-2003 (Warner Bros)	OCT 6	ELVIS PRESLEY: 2ND TO NONE (RCA)	OCT 6
PINK: TROUBLE (Arca)	OCT 27	REAR: BEST OF 1988-2003 (Warner Bros)	OCT 27	BRITNEY SPEARS: TBC (Jive)	NOV 17
BRITNEY SPEARS: HE AGAINST THE MUSIC	NOV 3	REAR: BEST OF 1988-2003 (Warner Bros)	OCT 20	TEXAS: CAREFUL WHAT... (Mercury)	OCT 20
TEXAS: CAREFUL WHAT... (Mercury)	NOV 3	REAR: BEST OF 1988-2003 (Warner Bros)	OCT 13	THEMIS IS LE: HEROINES (Independent)	OCT 13
THEMIS IS LE: HEROINES (Independent)	NOV 3	REAR: BEST OF 1988-2003 (Warner Bros)	NOV 24	ROBBIE WILLIAMS: LIVE AT PNEUMONIA	NOV 24
HOLLY WILANCE: STATE OF MIND (Interscope)	SEP 29	REAR: BEST OF 1988-2003 (Warner Bros)	NOV 24	ROBBIE WILLIAMS: LIVE AT PNEUMONIA	NOV 24
ROBBIE WILLIAMS: LIVE AT PNEUMONIA	OCT 27	REAR: BEST OF 1988-2003 (Warner Bros)	NOV 3	WILL YOUNG: TBC (S)	NOV 3
ROBBIE WILLIAMS: SEXED UP (Polygram)	NOV 3	REAR: BEST OF 1988-2003 (Warner Bros)	NOV 3	WILL YOUNG: TBC (S)	NOV 3



20	4	EVA CASSIDY AMERICAN TUNE	BMG/Star
21	10	JUSTIN TIMBERLAKE JUSTIFIED	Universal
22	11	BUSTED BUSTED	BMG
23	16	EVANESCENCE FALLEN	Virgin
24	6	THE HUMAN LEAGUE THE VERY BEST OF	W&A
25	22	GEORGE BENSON THE VERY BEST OF...	XL
26	25	DIZZEE RASCAL BOY IN DA CORNER	XL
27	26	THE WHITE STRIPES ELEPHANT	XL
28	27	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
29	19	ROBBIE WILLIAMS ESCAPOLOGY	Headline
30	21	KINGDS OF LEON YOUTH AND YOUNG MANHOOD	Headline
31	36	LINKIN PARK METEORA	Warner Bros
32	35	50 CENT GET RICH OR DIE TRYIN'	Interscope/Star
33	24	BLU CANTRELL BITTERSWEET	Arca
34	26	ATHLETE VEHICLES & ANIMALS	Parlophone
35	29	THE ROLLING STONES FORTY LICKS	Vegetal
36	31	SHANIA TWAIN UP!	Mercury
37	6	A PERFECT CIRCLE THIRTEENTH STEP	Virgin
38	30	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK V2	Interscope/A&I
39	40	AMICI FOREVER THE OPERA BAND	Interscope/A&I
40	6	THE CURE GREATEST HITS	Felony/Polygram



STARSAILOR: IMPRESSIVE COMEBACK

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track
1	JUSTIN TIMBERLAKE	SCORCHIN'
2	DAVID DREYFUS	JUST A LITTLE MORE LOVE
3	MILK & SUGAR	LET THE SUNSHINE IN
4	IBO PROJECT VS SIMON	SUMMER WAM
5	SOULJOURN	WALK IN THE RAIN
6	MARQUEE SPINNS	GOOSE
7	DAVID DREYFUS	JUST A LITTLE MORE LOVE
8	MADE ROMAN FEAT. CHRISTINA & KATIE MOORE	ONE LOVE
9	SO SO GLO	OH MY BROKEN HEART
10	LIBERTY X	JUSTIFY
11	HARRY'S HERO	HIT COUNCIL
12	ASINVA	STRANGE
13	TIM MCELREATH	THE KAYAK
14	POLYBOND	SO LOVIN' ME
15	JUSTIN TIMBERLAKE	SCORCHIN'
16	WILFANG	CHIEFO TO MEKSIK
17	JUSTIN TIMBERLAKE	SCORCHIN'
18	THE SUNSHINE	LET THE SUNSHINE IN
19	TRINICARDI	SOULJOURN
20	SEIZENKRAFT	MANILLA

These charts are also available online at musicweek.com



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Look out for massive tunes coming very soon from:

- Stash this name! **David Benicovich** - *Shababes*
- "Mama Lu Wunder" **Tinder** - *"Made in the Heat"*
- Prayer **Prayer** - *Island*
- Don't believe **Travis** - *Island*
- State of mind **"Oh Linnor"** - *"The Bann Beannidh"*
- London **Prinzel** - *Island*
- The hardest **Just Good Music** - *Island*
- "Don't believe" **"Tashababes"** - *Island*
- Don't believe **Prayer** - *Island*
- Don't believe **Prayer** - *Island*

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COOL CUTS CHART

Rank	Artist	Track	Label
1	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
2	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
3	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
4	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
5	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
6	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
7	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
8	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
9	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
10	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
11	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
12	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
13	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
14	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
15	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
16	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
17	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
18	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
19	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
20	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony

URBAN TOP 30

Rank	Artist	Track	Label
1	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
2	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
3	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
4	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
5	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
6	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
7	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
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15	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
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17	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
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21	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
22	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
23	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
24	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
25	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
26	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
27	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
28	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
29	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony
30	THE NOTORIOUS B.I.G.	HYPERBALLER	Sony

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"But these days I'm a little bit more conscious of our responsibilities as a company and as an employer, so maybe I can't put out so many records just because I love them."

This ethic of mutual respect seems to extend in the further-reaching business dealings of the label. Ken Lower of Hermana, which handles press for many Domino artists, refers to their "gentlemanly way of working". Without Domino, he adds, "it would probably be fair to say there would be no Hermana".

Likewise, Universal Music Publishing director of film, television and new media Laurence Kaye has nothing but praise for the label. "We first got involved with Laurence and Domino in 1996 as sub-publishers of Domino's publishing arm Double Six Music," he says. "As their publishers, we represent their song catalogue throughout the world, and that's something we're very proud of. Domino and Double Six have been synonymous with creative quality – inventive, eclectic and successful. Killer albums from them remind me why I work in this industry."

A decade into its life, the company employs 11 people. Three of those are based at Domino's US office in New York, and this transatlantic reach clearly pleases Bell. "Clinic got nominated for a Grammy this year – it's incredibly exciting to be sending music out there."

British talent, too, has always been strongly represented, as Domino continues to diligently release albums by cult artists such as Quickspace, Pram and The Pastels. Bands such as these have found a natural home on a label who are unswayed by current trends and this has resulted in a wealth of ever-interesting, sometimes com-



mercially unviable releases. This approach pays off for the label and has given them accidental successes – for example, the harmonium-led folk of James Yorkston or the gentle, undulating post-rock of Fridge.

Since 2000, there has also been the offshoot label Geographic, which came about through Bell's relationship with Stephen and Katrina from The Pastels. "It was a pretty natural co-venture with our friends in The Pastels," says Bell. "We have always had a close tie with Glasgow and those guys particularly. Instead of them whispering in my ear, 'release this band's records...,' I said, 'why don't you release it?'"

Geographic is fast developing its own identity. Geographic boss Stephen Pastel says, "In a way, I think Geographic has more of a house style, but we always try to show our artists the same respect

Cutting-edge in 2003: guitar-based indie from Franz Ferdinand (left), and folktronica by Fourtet



that Domino has shown us; to encourage them and allow them to express themselves."

Bell seems happy to sit back and watch this process. "I'm more interested in helping people who have their own vision than diluting our vision by trying to do too many things."

Domino is a rare animal – an independent that has stayed independent. Bell is coy about any major label interest, although he will admit to having "had a few lunches".

"I don't think we would be particularly compatible," he says of Domino and its corporate suitors. Nor does he believe Domino and its artists need to suffer for their independent attitude. "We are an outsider company and proudly so, but at the same time we really want to sell a million records, don't get us wrong. All these records we have put out have been massive hits round our way."

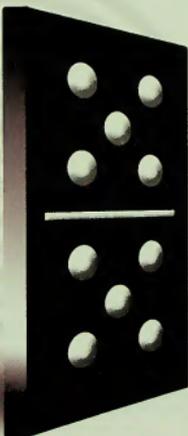
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RELEASED 29/09/03

Sanctuary cuts staff for growth

by Andrew Stewart

Sanctuary Classics has made two of its senior staff redundant as part of a wider corporate shake-up, simultaneously appointing Chris Craker to head the company's classical division. Richard Harrison and Pawlina Bednarczyk, respectively general manager and head of A&R of Sanctuary's ASV labels, both expressed shock and surprise at their removal.

"It came without any warning at all," said Bednarczyk, "so, as you can imagine, after more than 12 years of working in A&R, I'm still feeling rather shocked, principally because of the abrupt way in which it came to an end."

According to Craker, the departure of Bednarczyk and Harrison was decided upon by the Sanctuary board and took everyone by surprise. "We've lost two good friends, which is very sad. This was a corporate decision, which was taken largely for commercial reasons."

Outside observers may feel that Sanctuary's decision to axe two key members of staff sends out negative signals at a time of general uncertainty in the classical record industry. "In this case, I would say



Craker confident about achieving Sanctuary growth targets

this is about us having a more focused view about where we are going to take this company," says Craker. "Those decisions might not have been taken by the previous incumbents. The Sanctuary board is looking for a new vision."

Craker has been charged with growing Sanctuary Classics' business worldwide. He says that there is room for a 10-15% increase in the company's turnover from classical sales and a proportionate rise in its market share, which is presently pegged at around 0.2% in the UK. "Sanctuary overall is doing well, growing 11-15% year-on-year," says Craker. "Classics has to keep up with that. While it has been prof-

itable and stable, they want to see more growth."

To deliver Sanctuary's growth expectations, Craker intends to entice "big name" artists to record with the Black Box and ASV labels, helped by the number of leading classical performers looking for major label contracts. He has also appointed 21C, a New York-based PR firm, to beef up Sanctuary's PR profile in the US.

"I will revisit all those forgotten treasures in the ASV archives," he says. "There are some real jewels there that we can promote at a high level and I feel confident about achieving the growth targets."

Andrew.stewart1@compuserve.com

JS Bach
English Suites. Hewitt. (Hyperion
CDA67451/2 (2CD)).



Angela Hewitt's complete survey of Bach's keyboard works clocks up its penultimate

release with this two-disc set of the so-called English Suites. As usual, Hyperion supports the Canadian pianist's eloquent work with sympathetic recorded sound, expert attention to detail in presentation, high-profile ads in the specialist classical press, and PR support that shows that selling Hewitt's Bach genuinely matters to the independent label.

Brahms

Sonata in F minor: 5 Hungarian Dances, etc. Kissin. (RCA Red Seal 82876 52737 2).



Some of Russian pianist Evgeny Kissin's live performances have come in for

some heavy-hitting criticism of late in the UK and US press. His latest release on BMG's RCA Red Seal label is likely to divide critical opinion when it comes to his interpretation of Brahms' 'Five Hungarian Dances'. But the sheer

power and concentration of Kissin's music making here and in the composer's early Piano Sonata show total artistic conviction, a rare selling proposition that demands serious attention.

Campra
Florissants Motets. Les Arts Florissants/Christie. (Virgin Veritas 5 4618 2).



It was something of a coup for Virgin Classics to sign a short contract with William

Christie and Les Arts Florissants in time for this release to appear during the label's 15th anniversary year. The blend of musical discipline and spontaneity that Christie and his musicians bring to French Baroque music is sufficiently potent to blow away any lingering prejudices about it being "boring" or lacking in emotional force.

Purcell

Anthems and Sacred Solo Songs. Chanticleir, etc. (Teldec 2564 60290-2).

The adult male voices of San Francisco-based vocal ensemble Chanticleir bring a different tonal colour and weight to that most often heard in this

Day 1

DVD Europe 2003

October 7th-8th 2003

8.30 Registration

9.30 Keynote

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

The Formats: DVD-Video/DVD-Audio/SACD - what are the differences and who's supporting what.

The Market: How big is it, what formats are developing, and how much growth is there still? What content is selling, and who's buying it?

11.00 - 11.30 Morning Coffee

11.30 - 12.30 **Session 2:**
Multichannel Music - who cares?

The 5.1 debate: do we need it? Who needs the extra sound quality of 'super-fl' DVD music beyond Dolby Digital?

Sponsored by Pioneer

12.30 - 2.00 Lunch

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

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

3.00 - 3.30 Afternoon Tea

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

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

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

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

18.00 Party

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

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repertoire from the boys and men of Anglican cathedral and collegiate choirs. Occasional stresses and strains imposed by Purcell's high-lying treble parts are offset by the intensity and stylishness of these performances, crowned by a vivacious closing account of the composer's coronation anthem, My heart is inditing.

Lalo

Symphonie espagnole; SAINT-SAËNS: Violin Concerto No.3; RAVEL: Trigane. Vengero, Filharmonia Orchestra/Pappano. (EMI Classics 5 57593 2).

Maxim Vengero worked his brand of musical magic on the audience at this year's Classical Brit Awards with an impassioned performance of Ravel's Trigane, a pastiche of the gypsy fiddler's art that clearly suits the showman in the Russian violinist. The heart-on-sleeve approach spills over on this disc into Lalo's Symphonie espagnole, a work Vengero first played when he was eight years old. He's also on top form in the Saint-Saëns concerto, offering a gift for in-store playback and listening post presentation.

Smetana

String Quartets Nos. 1 & 2. Skampa Quartet. (Supraphon SU 3740-2 131).



Independent Czech label Supraphon comes up for sale next month. If the latest batch of releases, presently distributed in the UK by RSK Entertainment, is any measure, then the company is in very good artistic health. This Smetana disc was made in the Dvorak Hall of Prague's Rudolfinum last November by one of the best of the younger generation of string quartets, well known in the UK thanks to their regular appearances at London's Wigmore Hall and major venues elsewhere. They bring swagger and panache to Smetana's "autobiographical" first quartet and express the pain and nostalgia of the deaf composer's String Quartet No.2.

The Silver Swan Works by Purcell, Gibbons, J.S. Bach, Anon. Part, etc. Barley. (Black Box BBM1068). Crossing musical boundaries comes naturally to cellist Matthew Barley, whose recent tours with solo player Ustad



Amjad Ali Khan and jazz pianist Nikki Yeh have been interspersed with classical recitals and concerto performances. This Black Box disc goes deep into the art of arrangement and way beyond run of the mill. Barley performs each of the parts in 18 multi-track transcriptions of familiar classical works, almost all by the cellist himself. Given the right airtone on Classic FM and

elsewhere, several of these tracks could score hit status.

Transcriptions

Works by Barber, Berg, Chopin, Mahler, Wolf, etc. Accentus/Equilibry. (Naïve V 4947). Prizes have already flowed in the direction of this album since its earlier release in France, recognition not just of the novelty factor attached to choral

ALBUM OF THE FORTNIGHT**Whiger**

Abide with me. David of the White Rock, etc. Aled Jones, etc. (IJC 9865579).

This set will match, if not better, the chart-topping success of last year's eponymous album from Aled Jones, which was the Welsh baritone's first release since the late-Eighties. Now he is back with another compilation of songs, hymns, and other items cannily arranged and produced by Robert Prizeman. Higher is aimed at Aled's Sunday primetime Songs of Praise audience and those who listen to his shows on Classic FM and BBC Radio Wales, and its September 29 release will be supported by an October UK tour and heavyweight marketing for the all-important Christmas market.

arrangements of works such as the Adagio from Mahler's Fifth Symphony, but also of the refined musicianship of the Paris-based Accentus Chamber Choir under its founder-director, Laurence Equilbey. Barber's Agnus Dei, better known as the composer's Adagio, and brilliant transcriptions of piano works by Chopin and Debussy add to the marketability of this issue.

Day 2**DVD Europe 2003****October 7th-8th 2003****8.30 Registration**

9.30 – 10.00 Crystal Ball Keynote

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

10.00 – 11.00 **Session 1:**
From the Shop Floor

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

11.00 – 11.30 Morning Coffee

11.30 – 12.30 **Session 2:**
Breaking the rules

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

12.30 – 1.00 **Session 3:**
Copy Protection

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

1.00 – 2.00 Lunch

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

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

3.30 – 4.00 Afternoon Tea

4.00 – 4.45 **Session 5:**
Case Study 2

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

4.45 – 5.00 Conference sum up & Close

Speakers include:
Mike Offield
Tim Clark - IE Music
Geoff Kempson - Eagle Rock Entertainment
Frank Brüngrer - Warner Vision Int
Rob Pinniger - Abbey Road
Dick Carruthers - M Productions

Adrian Pope - Independent
Peter Noble - Peter Noble PR
Paul Clifford - The Official UK Chart Company
John Bamford - Pioneer
Andy Evans - The Pavement
Martin Brooker - Macrovision



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The key for our industry is to spread the truth – that music represents good value

The price of music is way out of sync

EDITORIAL MARTIN TALBOT



The new Passport initiative organised by Channelly is one prime example of the vast volume of good work carried out by the music industry. Like the fantastic efforts on behalf of Nordoff Robbins and the Brits Trust, War Child and others, which tend to operate beneath the general media radar, it typifies the grand tradition of the music community in contributing to the wider good.

It is, then, perhaps surprising that the music industry finds itself in the PR hole that it currently does. It is – apparently – an industry which flogs over-priced products, ripping off the consumers and exploiting the talent which generates its revenue.

This image came into sharp focus again last week when *The Sun's* Dominic Mohan trawled up that age-old moan that CDs are too expensive.

One of the facts highlighted by Tony Wadsworth at In The City included price comparisons across three decades; LPs were priced £1.70 in 1960 (equivalent to £25 today), Wadsworth indicated, while a CD cost £11.99 (again, £25 today) in 1983 – compared to an average price of £10.60 today.

When some consumers are paying as much as £4

for a basic mobile ringtone, £4.50 for a still of their favourite artist to display on their 3G phone and older consumers are splashing out £150 (face value) for a Rolling Stones ticket, it seems clear to me that the pricing of recorded music is way out of sync. Too expensive? Music is a bargain.

Perhaps Mohan – someone who has received plenty of free tickets and CDs in his time – hasn't bought a CD recently.

It is, however, clear that we are still losing the debate. One look at last Friday's *Sun* letters page – dominated by readers agreeing with Mohan – should tell us that.

The key for our industry is to get the message out there. The BPI's Peter Jamieson and Sony's Gary Farrow did everyone a service by going into print against Mohan in last Tuesday's *Sun*, but it is not just down to them or the senior executives of the trade associations or major labels to talk the talk – it is down to all of us.

It may not be a cool argument to pursue at a party or down the pub, but everyone making a living from music has the ultimate incentive to do so.

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Ludgate House, 245 Buckingham Road,
London SE1 9JL

Singles: one release date across the board is best

VIEWPOINT JON WEBSTER



On the eve of the Chart Supervisory Committee meeting that should decide to change rules to revitalise the chart (tomorrow, Tuesday), the decision of Steve Knott to take on the chairmanship of Bard is to be lauded. His comments, particularly as he is determined to do something soon – something that both Bard and the BPI as equal partners in OCC have failed to do.

What is interesting is that everyone wants a download chart as though a chart is the only way to kick-start a business. It's hard to see why another chart is so valuable

Legitimate downloads have to be available as soon as the track is sent to the media

able when we have treated the one we have with contempt.

Record companies have failed to grasp the realities of the internet. I hope retail don't join them. It is not the former who are penalising the latter over the potential clash of release dates of legitimate downloads and physical singles.

To counteract illegal file sharing, legitimate downloads have to

be available as soon as the track is released to the media or illegal downloads will mop up demand. It is the physical single that is out of step. We need to take action within months not years, and all three things (media/single/legal download releases) need to happen simultaneously. This will produce a chart where singles grow and retail will have to make stocking decisions based on how good they think a track is before the media tell them what the public will buy.

Even if, in the short term, there is a difference in release dates between downloads and physical release there won't be gaps in retailers' charts because most of them make their own up and so can exclude non-physically available tracks.

It is obviously not ideal so, one of the solutions Steve Knott can work towards, is having all the retailers using the same chart. The other is to get Bard and the BPI to give up control of the chart rules. Anathema to many, but give the power to an independent, strong OCC to change rules. After all, the Mercurys is the best awards event – and it is that way precisely because it is independent.

Jon Webster is a consultant with Clivity Webster Partnership

Are the Mobo Awards rewarding homophobia?

The big question

Is the Mobos' nomination of Elephant Man, Bounty Killer and Beanie Man "tantamount to rewarding bigotry", as OutRage have claimed?

Richard Smith, Gay Times associate editor

"It's absolutely ridiculous to say it's 'tantamount to rewarding bigotry'. It's rewarding bigotry, full stop. Just as there's nothing to 'allege' about their lyrics – they're clearly homophobic. Would an overtly racist singer even get a deal with a major, never mind airplay or armfuls of awards? That said, I think OutRage's call for their arrest and prosecution is misguided. I don't want the State to determine what anyone can or can't sing about, even if they're singing about the joys of killing queers like me."

Jo Wallace, Channel 4 head of music and incoming Sky head of music channels

"I'd say while I don't condone homophobia, I do think you have to allow for creative freedom and freedom of speech."

Neil Palmer, Telstar deputy chairman

"I think music historically has to be a personal expression. It has to go into the public arena. To cleanse music lyrics of their opinion would not be

right. At the end of the day the public will decide whether they want to listen to it."

Steve Bunyan, Union Square Music marketing director

"They are not giving them an award for those lyrics, they are giving it for their whole musicality, but you cannot ignore their lyrics. You almost have to make a point of saying, 'you are great artists, but we don't like those lyrics'. If they don't give them an award, it will not stop their music being played, but we have to ask how can we bring them around. All developing artists are about some sort of rebellion and it must be hard to get them to acknowledge that they have moved on. But they are now on a world stage and if they want to be part of society, they either have to change those lyrics or not perform those songs – the industry should be making a stand."

Toussaint Davy, *Tense* magazine editor and publisher

"OutRage has a very strong argument, and a valid point – had it been about racism there would be an absolute failure. Mobo have to be very careful because they are now an internationally recognised brand. Reggae has always had its fair share of misogyny and homophobia, but that does not mean it is right and should be rewarded – someone has to take responsibility somewhere along the line."

One of the most senior British A&R executives in the global music business **David Massey** says the UK is the next country to watch for emerging talent

Quickfire

Why do you think there are so few British record executives working in the US industry?
It is a big commitment to leave your home country and absorb the culture of a new one on the chance of it working out a success.

What is the biggest difference between the UK and US business?
There are vast differences ranging from the way that radio is so categorised in the US to the way the US can be more artist-development orientated and the prevalence of R&B and rap definitely affects the pop side of the business. The UK is moving in the direction of the US, but it is still easier for a band to develop over time over here. The UK market is still very fast and singles-driven. But I think, in some ways, we have replaced the single in the US with a very expensive single with 10 B-sides.

Which British traits translate?
A UK executive needs an interest in, commitment to and understanding of the US market. Ashley Newton and Peter Edge have been very successful because they have developed an understanding of what is successful here. With artists there are many factors, including spending time here. Since you joined Sony, the business of established artists has



changed greatly. What are the biggest hurdles today when wanting to break an act on a global scale?
The artist has to have the ability to gain global acceptance, to appeal to people of different languages and there are not many who can do that. Over the last decade, most of those artists have emanated from the US, while in the Eighties, a lot of those artists emanated from the UK. Some of that is to do with the importance placed on the singles chart and dance records. For an outsider to see some of the deals made for UK singles, they are the kind of deals US companies would do for long-term album projects – those years may

have taken the attention away from artists that could have become the next Dido. Coldplay is an exception and the tide is turning in the UK with acts like The Darkness, The Thrills and Delta Goodrem.

What is the most rewarding part of your job?

I love the international aspect of it, dealing with artists from all over the world and developing artists to the top, along with A&R. A global A&R role has never really existed before.

Which is the next country to watch?

Clearly the UK. I feel incredibly positive about it – artists, songwriters and producers – but you will also see artists coming from a lot more places. We have already had hit acts coming from Russia, it is going to be quite eclectic. But the UK is leading the way for great creative and commercial talent.

Which UK Sony acts do you think will break the US next year and why should they succeed?

The Coral will continue to develop – a fantastic band with strong songs and an identifiable sound – Hope Of The Fall. Their single will be a very important record for us. Big Broz early next year and Lemar will be an interesting record for us next year – he has real potential to sell albums. **Walkers** crisp, sweets and English TV.

Crib sheet

The Beatles, no strangers to the corridors of the High Court in London, are among those very corridors again. More than 30 years after the court served as the venue for the painful break-up of the group, the Fab Four have now returned to issue a writ against Apple (the computer company, not the label) over the launch of the company's music service iTunes.



The Beatles: boys to bear with iTunes

So, why has iTunes got The Beatles so infuriated?

They claim the service breaches a 1991 agreement reached between Apple Corps – owned by surviving members Sir Paul McCartney and Ringo Starr, John Lennon's widow Yoko Ono and the Estate of George Harrison – and Apple Computer. Back then it was determined that the computer giant could continue to use its Apple name, providing it stuck to the Mac game and stood well clear of the music market.

Hasn't Apple Computer got the message?

Apparently not. Moreover, Apple Corps' 1991 suit was only served after The Beatles' company reckoned Apple Computer had ignored a suit issued in 1981 which resulted in the computer company paying an undisclosed fortune in damages to the group and agreeing only to use the

name Apple for computer products. The 1991 action was taken when Apple Computer used its apple logo on music-synthesising products. At least Apple Computer has one of the litigators after the suit, a note of music it had added to its software was given the name "Sousuni" ("So sue me" – gedit?).

But it seems now both sides have different interpretations of that 1991 deal. Apple says "The agreement was the name Apple and use of the name Apple and use of the company's respective well-known logos of apples." However, Apple Computer CEO Steve Jobs, who only called his company Apple in the first place because he is a big Beatles fan, told in 1981 "The Independent" last week: "We might have to get a judge to decide"

DOOLEY'S DIARY



The slowdown in The City...

Remember where you heard it: In The City didn't get off to a great start for some – attempting to work their way through train problems between London and Manchester over the weekend – but was certainly triumphant on the Sunday night. On the Monday morning, director Tony Wilson thanked all the delegates who voted for Manchester's Victoria Baths in the BBC's Restoration poll, thus holding to win £3m to revitalize the building. As usual, there was plenty of lively debate during the panels. Reflecting on his days as a pluggier, EMI Music Publishing's top man Peter Reichardt told how he hoped when he had to promote records in the dry like "You just stick it into the tin and fuck off," he said. But Tony Wilson clearly wasn't amused by his reference to late Led Zep manager Peter Grant as "frankly a bully." "We don't speak ill of the dead," Wilson snipped. **Baddy Brown** had problems getting into the M&A and hotel bar over the weekend. "I fuckin' made it in The City," he was heard to opine, to bemused security staff. **Grokker** top man Wayne Rosso has no doubt about his place in the world, introducing himself at the start of his ITC session with: "You know me – I'm Salton." But, spare a thought for poor old Wayne, who was stuck in the UK

after ITC because of Hurricane Isabel which hit the East Coast base of his file-sharing operation. Can the RIAA really have that much influence?... **Stephen Budd** certainly enjoyed announcing details of the Passport event – it kept his mind off the Champions League 0-3 disaster which was unfolding at Arsenal at the same moment. "It was quite glad I missed it," he says. "I would have had one of the most miserable nights of my life, but instead I had one of the best of my life..." There's confusion at camp Macca where Ringo's one-time bassist had early last Friday apparently left long-time publicist Geoff Baker go over an incident near David Blaine's Tower Bridge residence. Baker supposedly tipped off a photographer that Sir Paul would be visiting the scene, resulting in "an incident between the rapper and the ex-Beatle, and McCartney telling his PR, 'You're fired.' Later, McCartney claimed he was "joking"... Who says **The Darkness** are the kind of act to make an ass of themselves? Well, probably most of the population of Manhattan by the sound of it. The boys, in the States last week playing the release of their album there, were given \$800 by *Blender* magazine for a feature on what they would spend the cash on. The boys ignored the more obvious rock'n'roll options and settled instead for a drink, which they drank before heading to Times Square under the glare of thousands of passers-by. **Louise** is now a world record holder: she made the Guinness book last Thursday after **arditi** 101,000 people sang along to her **BRISQ** Cancer Care-supporting single **Don't Give Up**, making it Guinness's biggest-ever singing... She's over 50 and can still carry 400 fishnets and a mini-skirt. Yes, **Blondie** played a starring role to a 250-capacity theatre full of London's media and Sony. And, the new material sounded great even alongside classics such as **Heart of Glass** and **Rapture**.



It's obviously not that grim up north judging by the grins on the faces of GMG Radio buds and friends when they met the Rolling Stones ahead of their Manchester concert recently. Pictured, left to right, at the MEN arena are GMG Radio MD John Myers, GMG finance director Stuart Kilby, John's brother Eddie Myers, Real Radio Scotland programme directors Jay Crawford, Real Radio

Yorkshire programme director Terry Underhill, presenter Derek Hutton, Century Radio's MD Nick Davidson, together with some **Manchester Evening News** representatives, showing just how pleased they were to meet the boys, albeit for less than 30 seconds. The Stones remarked that the last time they'd seen Derek Hutton was at Liverpool's Cabin Club circa 1964.

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Datafile

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Week 38

TV & radio airplay p32 Cued up p36 New releases p38 Singles & albums p40

KEY RELEASES

ALBUMS

THIS WEEK
The Chemical Brothers Singles 93-03 (Virgin); Gareth Gates tbc (Si); Muse *Absolution* (Mushroom/Antic); Sting *Sacred Love* (Polydor)

SEPTEMBER 29
Dido *Life For Rent* (Cheeky/Arista); Outkast *Speakerboxxx: The Love Below* (Arista); Rachel Stevens *Furley Dory* (99Polydor)

OCTOBER 6
Belle & Sebastian *Dear Catastrophe Waitress* (Rough Trade); Aretha Franklin *Do Damn Happy* (Arista); Elvis Presley *2nd To None* (RCA)

OCTOBER 13
The Electric Soft Parade *The American Adventure* (DB); Finlay Quaye *Much More Than Love* (Epic); Travis 12 *Memories* (Independent)

OCTOBER 20
Basement Jaxx *Kiss Kash* (XL); The Strokes *Room On Fire* (Rough Trade); Suede *Singles* (Epic); Texas *Careful What You Wish For* (Mercury)

SINGLES

THIS WEEK
The Darkness 1 *Believe...* (Must Destroy!/Atlantic); Elvis Presley *Rubberneckin'* (RCA); Ewanescence *Going Under* (Epic); Amy Studd *Under The Thumb* (Polydor)

SEPTEMBER 29
Eva Cassidy *You Take My Breath Away* (Big Street/Holt); Milk & Sugar *Let The Sunshine In* (Datalab/Off); S Club 8 *Sundown* (Polydor); Travis *Re-Offender* (Independent)

OCTOBER 6
Robbie Williams *Baby Boy* (Columbia); Fast Food *Rockers Say Cheese* (Smile Places) (Belter/The Devil); The Strokes 1251 *(Rough Trade)*; Texas *Carnival Girl* (Mercury)

OCTOBER 13
50 Cent *PIMP!* (Interscope/Polydor); Craig David *Word Filled With Love* (Wildstar); Sappaphoe Hole *In The Head* (Usward); UB40 *Swing Low* (Virgin)

OCTOBER 20
Bliz *Control* *feat. Lady M* (Round Up (Arista)); Blue *Gully* (Innocent); Liberty X *Jumpin' (V2)*; Madonna *Nothing Falls* (Naverick/Warner Bros)

The Market

Classical acts make chart impact

Alan Jones

There is no change at the top of the singles or albums chart this week, with Black Eyed Peas and The Darkness once again enjoying easy triumphs. The Black Eyed Peas single *Where Is The Love?* is the seventh single to achieve a three-week reign this year, and its three-week sales of more than 75,000 are the biggest by any record at this stage of its life. In its first 20 days in the chart it has sold 256,000 copies, making it already the year's eighth biggest seller.

Meanwhile, The Darkness' *Permission To Land* extends its stay atop the albums chart to four weeks. Its sales last week of more than 64,000 were its best yet, and mark the sixth week in a row it has posted gains. In 11 weeks in the shops, it has sold 391,000 copies, placing it 15th in the year-to-date artist album rankings.

Despite The Darkness' continuing impressive sales, and the fact that half of this week's Top 10 albums are new entries, the artist album market overall grew by a modest 3% last week, failing to offset a 5% decline the week before. But this singles market recovery continues, with a 13% increase last week, with 683,670 singles were sold, the highest figure for 25 weeks and the fourth highest of the year.

The past month has seen the



Westenra: one of a raft of classical artists making an impact on the albums list

arrival of a raft of new classical talent in the albums chart, starting with veteran German MOR bandleader James Last's *The Classical Collection*, followed a fortnight later by Italian pianist/composer Ludovico Einaudi's *The Collection*. This week sees new arrivals from 16-year-old Hayley Westenra, from New Zealand, whose debut disc *Pure* - produced by George Martin's son Giles - includes both classical and pop repertoire, and debuts at number eight, while Daniel Barenboim's self-defining debut *The Opera Band* debuts at #39. Meanwhile, the Croatian Maksim was one place and 51 sales from a Top 75 debut last week with his equally self-defining album *The Piano Player*.

The deaths of Johnny Cash and

Warren Zevon prompted increased sales for both artists last week. Much of Cash's extensive catalogue registered big increases, with three albums making the Top 200, led by his recent acclaimed covers album, *American IV - The Man Comes Around*, which re-charts at #78. Zevon's *Wanderlives Of London* is a well-known song though, surprisingly, he never had a hit single or album while alive. But the debuts on the albums chart at number 57 this week with *The Wind*, a star-studded finale featuring famous friends like Bruce Springsteen, Jackson Browne, Tom Petty, Don Henley and, considering it was recorded when he was suffering from terminal cancer, a bravely tongue-in-cheek rendition of *Knockin' On Heaven's Door*.

FAST CHART

SINGLES

NUMBER ONE
BLACK EYED PEAS
WHERE IS THE LOVE? Interscope
Previous best third-week sales tally this year was 65,165 by Gareth Gates with *Spirit In The Sky*. Where Is The Love has sold 79,289 to date.

HIGHEST NEW ENTRY
RACHEL STEVENS
SWEET DREAMS MY LA EX Polydor
This a great solo start for Stevens, who had 12 Top Five hits with S Club.

ALBUMS CHART

NUMBER ONE
THE DARKNESS
PERMISSION TO LAND Must Destroy
This is the first hard rock album to spend four weeks at number one since *These Days* by Bon Jovi in 1995.

HIGHEST NEW ENTRY
STARSLOR
SILENCE IS EASY EMI
Their 2001 debut album is the top-selling disc by a new UK act since Robbie Williams. Initial sales of *Silence*, suggest it will be equally big.

COMPILATIONS

NUMBER ONE
VARIOUS GLEMIXX SUMMER 2003
AARTUWMTV
This is the fourth number one in six attempts for All Around The World/Universal Music Television's *Glemixx* collaboration. It sold 27,000 copies last week.

SCOTTISH SINGLES

NUMBER ONE
BLACK EYED PEAS
WHERE IS THE LOVE? Interscope
Scotland consistently returns lower sales on an urban act - but Black Eyed Peas enjoy an early third week at number one north of the border, with a 14% margin over Rachel Stevens.

RADIO CHART

NUMBER ONE
DIDO
WHITE FLAG Clevery
This is the fourth single this year to exceed a 100m audience. It also tops the airplay chart in Germany and Belgium, and is #2 in France and Sweden.

MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 36	
Sales versus last week: +13.4%	Sales versus last week: +2.7%	Sales versus last week: +18.1%	Sales versus last week: +2.8%	Year to date versus last year: +0.6%	Year to date versus last year: +0.6%	The biggest dip out of the Top 40 this century - for the Cooper Temple Clause album which fell from 5 to 41.	
Year to date versus last year: +0.6%	RADIO AIRPLAY	UK SHARE					
Market shares	Origin of single sales	Origin of single sales					
29% 23%	29% 23%	29% 23%	29% 23%	29% 23%	29% 23%	(Top 75) UK: 66.0%	(Top 75) UK: 66.0%
RCA Arista 23.3%	EMI Records 14.1%	US: 30.7%	Other: 13.3%				
Sony Music 6.1%	RCA Arista 9.5%	Other: 13.3%	Other: 13.3%				
Positive 5.0%	Polydor 2.7%	Other: 6.6%	Other: 6.6%				
Universal Island 4.2%							

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TV Airplay Chart

NO	WEEKS ON CHART	ARTIST/TITLE	WEEKS ON CHART	PEAK
1	1	BLACK EYED PEAS WHERE IS THE LOVE?	WIND UP	582
2	1	DIDO WHITE FLAG	CHEERWAVE	518
3	4	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	379
4	3	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	354
5	3	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPULSE	347
6	36	MUSE TIME IS RUNNING OUT	MUSIC/REPUBLIC	325
7	8	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	WIND UP	304
8	11	LINKIN PARK NUMB	WARNER	272
9	5	CHRISTINA AGUILERA FEAT. LIL' KIM CANT HOLD US DOWN	VEA	236
10	3	BLUE GUILTY	BUENA VISTA	230
11	4	ELTON JOHN ARE YOU READY FOR LOVE?	SOUTHERN	229
12	16	THE WHITE STRIPES I JUST DON'T KNOW WHAT TO DO WITH MYSELF	WIND UP	216
13	25	EVANESCENCE GOING UNDER	WIND UP	215
14	7	ULTRABEAT PRETTY GREEN EYES	ALL AROUND THE WORLD	199
15	13	LIBERTY X JUMPIN'	VEA	193
16	30	SUGABABES HOLE IN THE HEAD	ISLAND	186
17	3	BIG BROVAX BABY BOY	EPIC	180
18	49	REM BAD DAY	WARNER BROS.	178
19	15	GARETH GATES SUNSHINE	S	157
19	11	SEAN PAUL LIKE GLUE	VP/ALAMO	157
21	19	JUSTIN TIMBERLAKE SENORITA	JIVE	154
22	19	LIMP BIZKIT EAT YOU ALIVE	INTERSCOPE/REPLY	143
23	1	JAMELIA SUPERSTAR	REAL Gone	138
24	12	WESTLIFE HEY WHATEVER	S	135
25	19	NICKELBACK SOMEDAY	ROCKAWAY	134
26	205	IRON MAIDEN WILDEST DREAMS	EMI	132
26	19	DELTA GOODREM INNOCENT EYES	COLUMBIA	132
28	40	50 CENT PIMP	INTERSCOPE/REPLY	123
29	13	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	ARISTA	115
30	37	KELLY CLARKSON MISS INDEPENDENT	S	114
31	28	JAIMEON COMPLETE	JIVE	109
32	28	CLEA DOWNLOAD IT	PROSTAR	103
33	46	QUEENS OF THE STONE AGE FIRST IT GIVETH	INTERSCOPE/REPLY	97
34	10	LEMAR DANCE (WITH U)	SONY	96
35	46	GORDON HASKELL HOW WONDERFUL YOU ARE	LYRIC STRINGS	87
36	18	ELVIS PRESLEY RUBBERNECKIN'	BMG	83
37	7	MARY J. BLIGE LOVE @ 1ST SIGHT	DEF JAM	81
38	7	FEEDER FIND THE COLOUR	ECHO	80
39	17	BUSTED SLEEPING WITH THE LIGHT ON	INTERSCAPE	79
39	26	BEYONCE CRAZY IN LOVE	COLUMBIA	79

#1 Best Top 40 Hit Entry
#1 Highest Chart

CLOSER TO THE STARS

Name: Rachel Stevens Star Sign: *Kris*
 D.o.B.: 09.04.78 Best Feature: *my hair*
 Height: *5'9"*
 Message to TRL: *I've had a fantastic time on TRL thanks to all the fans that came down & the gorgeous Dave Berry*

TRL TOTAL REQUEST LINE



2. Black Eyed Peas
 The video doesn't feature Justin Timberlake, but even without the eye candy the "Black Eye Peas" Where Is The Love single has moved to the top of the TV airplay chart. Progressing 28-20-13-2-1, it is getting exposure on Smash Hits TV and Q TV, where it was aired 149 and 145 times respectively last week.

That Q TV, where it was aired 149 and 145 times respectively last week, and explains why it racked up 582 spins on the 32 monitored stations last week.

7. The Darkness
 With four weeks at number one on the albums chart, The Darkness are half property. Their current single "I Believe In A Thing Called Love" is #12 on the radio chart and powers to a #7 debut on the TV chart, making it the week's highest new entry. Q TV played it 145 times last week.



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Sean Paul's collaborations with Blu Cantrell and Beyoncé swap places at three and four as Muse race into the Top 10.

MTV MOST PLAYED

NO	ARTIST/TITLE	LAST
1	LINKIN PARK NUMB	VEA
2	BLACK EYED PEAS WHERE IS THE LOVE?	WIND UP
3	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	WIND UP
4	KELLY CLARKSON MISS INDEPENDENT	S
4	DIDO WHITE FLAG	CHEERWAVE
6	EVANESCENCE GOING UNDER	WIND UP
7	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPULSE
8	JUSTIN TIMBERLAKE SENORITA	JIVE
8	GOOD CHARLOTTE THE ANTHEM	EPIC
8	CHRISTINA AGUILERA/LIL' KIM CANT HOLD US DOWN	VEA

THE BOX MOST PLAYED

NO	ARTIST/TITLE	LAST
1	LIBERTY X JUMPIN'	VEA
2	ELTON JOHN ARE YOU READY FOR LOVE?	SOUTHERN
2	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA
2	BLACK EYED PEAS WHERE IS THE LOVE?	WIND UP
5	DIDO WHITE FLAG	CHEERWAVE
2	ULTRABEAT PRETTY GREEN EYES	ALL AROUND THE WORLD
5	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPULSE
4	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA
9	SUGABABES HOLE IN THE HEAD	ISLAND
1	CHRISTINA AGUILERA/LIL' KIM CANT HOLD US DOWN	VEA

KERRANG!

NO	ARTIST/TITLE	LAST
1	MUSE TIME IS RUNNING OUT	MUSIC/REPUBLIC
2	LINKIN PARK NUMB	VEA
2	LIMP BIZKIT EAT YOU ALIVE	INTERSCOPE/REPLY
4	IRON MAIDEN WILDEST DREAMS	EMI
5	EVANESCENCE GOING UNDER	WIND UP
3	QUEENS OF THE STONE AGE FIRST IT GIVETH	INTERSCOPE/REPLY
6	FEEDER FIND THE COLOUR	ECHO
8	50 CENT PIMP	REPLY
3	NICKELBACK SOMEDAY	ROCKAWAY
9	KORN DID MY TIME	EPIC

MTV BASE MOST PLAYED

NO	ARTIST/TITLE	LAST
1	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	ARISTA
2	50 CENT PIMP	INTERSCOPE/REPLY
7	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA
11	MONICA SO GOIN'	JIVE
5	BLACK EYED PEAS WHERE IS THE LOVE?	WIND UP
1	SEAN PAUL BLIGE LOVE @ 1ST SIGHT	DEF JAM
7	MARY J. BLIGE LOVE @ 1ST SIGHT	DEF JAM
8	MARY J. BLIGE LOVE @ 1ST SIGHT	DEF JAM
3	ONE YEAH GOT SOME TEETH	INTERSCOPE/REPLY
9	JUSTIN TIMBERLAKE SENORITA	JIVE

SMASH HITS MOST PLAYED

NO	ARTIST/TITLE	LAST
1	XTM PRESENT ANNA FLY ON THE WINGS.	SERIOUSLY
2	EVANESCENCE BRING ME TO LIFE	WIND UP
3	BEYONCE CRAZY IN LOVE	DISNEY
5	BLAZIN' SQUAD WE JUST BE DREAMIN'	EAST WEST
5	SLEEPING WITH THE LIGHT ON	UNIVERSAL
6	GARETH GATES ANYONE OF US (STUPID STARS)	S
6	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA
8	FAST FOOD ROCKERS FAST FOOD SONG	BETTER THE BELT
8	WILL YOUING ANYTHING IS POSSIBLE	S
10	BENNY BENASSI PRESENTS THE BIZ SATISFACTION	DISNEY

THE BOX NUMBER ONE
 Liberty X jump
HIGHEST CLIMBER
 Sugababes Hole In The Head
HIGHEST NEW ENTRY
 Blue Guilty

MTV NUMBER ONE
 Linkin Park Numb
HIGHEST CLIMBER
 Sugababes
 Round Robin
HIGHEST NEW ENTRY
 Blue Guilty

KERRANG! NUMBER ONE
 Muse Time Is
HIGHEST CLIMBER
 Audiences Show Me How To Live
HIGHEST NEW ENTRY
 Five Fingers
 Breakout

MTV2 NUMBER ONE
 The Darkness
 I Believe In A Thing Called Love
HIGHEST CLIMBER
 Longview Cant
 Escapist

HIGHEST NEW ENTRY
 Fantasy For A Friend
 She Drive Me To Daytime
 Television

KISS TV NUMBER ONE
 Christina Aguilera
 feat. Lil' Kim
 Can't Hold Us Down
HIGHEST CLIMBER
 Kevin Little
 Turn Me On
HIGHEST NEW ENTRY
 Angel City Fight
 Lara Moulton
 Love Me Right

MTV BASE NUMBER ONE
 Pharrell Williams
 feat. Jay-Z
HIGHEST CLIMBER
 Nelly feat. Kelly Rowland
HIGHEST NEW ENTRY
 Fatman Scoop
 Be Faithful

SMASH HITS NUMBER ONE
 Black Eyed Peas
 Where Is The Love?
HIGHEST CLIMBER
 Liberty X
 Jumpin'
HIGHEST NEW ENTRY
 Blue Guilty

VH1 NUMBER ONE
 John Arch
 Are You Ready For Love?
HIGHEST CLIMBER
 Texas Carnival Girl
HIGHEST NEW ENTRY
 Chidley In My Place

The UK Radio Air

Dido pips Elton John to the top spot ahead of three non-movers, as Travis and Jamelia both jump into the upper reaches of the chart and Sugababes are catapulted into the Top 50.

RADIO ONE

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	PREVIOUS POSITION
1	2	DIDO WHITE FLAG	28	30	2342
2	1	ELTON JOHN ARE YOU READY FOR LOVE?	21	30	2984
3	7	BLACK EYED PEAS WHERE IS THE LOVE?	34	30	2955
4	4	RACHEL STEVENS SWEET DREAMS MY LA EX	32	29	2937
5	9	ELTON JOHN ARE YOU READY FOR LOVE?	29	29	2906
6	7	CHRISTINA AGUILERA FEAT LIL' KIM CANT HOLD US DOWN	27	24	2895
7	6	STARSAILOR SILENCE IS EASY	27	23	2824
8	1	THE DARKNESS I BELIEVE IN A THING... MUST DESTROY PLANET	18	23	2625
9	12	DIDO WHITE FLAG	22	21	2575
10	18	JAMELIA SUPERSTAR	17	20	1537
11	14	NELLY P. DIDDY & MURPHY LEE SHAKE YA TAIL... DUB PISTOLS	19	19	1626
12	18	THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR)	19	19	1626
13	18	BEYONCÉ FEAT. SEAN PAUL BABY BOY	17	19	1626
14	8	TRAVIS RE-OFFENDER	17	18	1668
15	8	SEAN PAUL LIKE GLEE	25	18	1622
16	16	MUSE TIME IS RUNNING OUT	18	18	1510
17	10	JAMISON COMPLETE JABING	23	18	1510
18	6	LEE-CARRERA FEAT. ALEX CARTANA SHAKE IT... CREDITS	18	18	1505
19	10	JURGEN VRIES WILDERNESS CONNECTION	23	17	1295
20	16	LEMAR DANCE WITH U	19	17	1272
21	4	KONTAKT SHOW ME A SIGN	28	15	1266
22	29	FEEDER FIND THE COLOUR	12	15	1176
23	18	LUMIDEE NEVER LEAVE YOU (UH-OOH)	15	15	1090
24	29	THE STROKES 12 INCH BRIDE	16	14	1067
25	14	CHEMICAL BROTHERS FLAMING LIPS THE GOLDEN PATH	26	14	827
26	5	50 CENT PIMP	15	13	876
27	24	NICKELBACK SOMEDAY	15	13	747
28	6	FATMAN SCOP BE FAITHFUL	3	13	683
29	0	SUGABABES HOLE IN THE HEAD	3	12	460
30	0	FOO FIGHTERS HAVE IT ALL	3	12	824
31	27	MARY J. BLIGE LOVE 4	12	12	710

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6	7	CHRISTINA AGUILERA/LIL' KIM CANT HOLD US DOWN	27	24	2895
7	6	STARSAILOR SILENCE IS EASY	27	23	2824
8	1	THE DARKNESS I BELIEVE IN A THING... MUST DESTROY PLANET	18	23	2625
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10	18	JAMELIA SUPERSTAR	17	20	1537
11	14	NELLY P. DIDDY & MURPHY LEE SHAKE YA TAIL... DUB PISTOLS	19	19	1626
12	18	THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR)	19	19	1626
13	18	BEYONCÉ FEAT. SEAN PAUL BABY BOY	17	19	1626
14	8	TRAVIS RE-OFFENDER	17	18	1668
15	8	SEAN PAUL LIKE GLEE	25	18	1622
16	16	MUSE TIME IS RUNNING OUT	18	18	1510
17	10	JAMISON COMPLETE JABING	23	18	1510
18	6	LEE-CARRERA FEAT. ALEX CARTANA SHAKE IT... CREDITS	18	18	1505
19	10	JURGEN VRIES WILDERNESS CONNECTION	23	17	1295
20	16	LEMAR DANCE WITH U	19	17	1272
21	4	KONTAKT SHOW ME A SIGN	28	15	1266
22	29	FEEDER FIND THE COLOUR	12	15	1176
23	18	LUMIDEE NEVER LEAVE YOU (UH-OOH)	15	15	1090
24	29	THE STROKES 12 INCH BRIDE	16	14	1067
25	14	CHEMICAL BROTHERS FLAMING LIPS THE GOLDEN PATH	26	14	827
26	5	50 CENT PIMP	15	13	876
27	24	NICKELBACK SOMEDAY	15	13	747
28	6	FATMAN SCOP BE FAITHFUL	3	13	683
29	0	SUGABABES HOLE IN THE HEAD	3	12	460
30	0	FOO FIGHTERS HAVE IT ALL	3	12	824
31	27	MARY J. BLIGE LOVE 4	12	12	710

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

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RADIO TWO

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	PREVIOUS POSITION
1	1	DIDO WHITE FLAG	28	30	2342
2	1	GARETH GATES SUNSHINE	5	2	1000
3	4	WESTLIFE HEY WHATEVER	5	2	1000
4	3	STING SEND YOUR LOVE	5	2	1000
5	3	ELVIS PRESLEY RUBBERNECKIN'	5	2	1000
6	6	SEAL GET IT TOGETHER	5	2	1000
7	9	RACHEL STEVENS SWEET DREAMS MY LA EX	32	29	2937
8	7	ATHELTEE YOU GOT THE STYLE	5	2	1000
9	6	TURIN BRANES 5 MILE THESE ARE THE DAYS	5	2	1000
10	1	ELTON JOHN ARE YOU READY FOR LOVE?	21	30	2984

BEAT 106

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	PREVIOUS POSITION
1	1	BLACK EYED PEAS WHERE IS THE LOVE?	34	30	2955
2	2	ULTRABEAT PRETTY GREEN EYES	18	18	1510
3	3	BLU CANTRELL FEAT. SEAN PAUL BREATHE	17	18	1668
4	3	DIDO WHITE FLAG	22	21	2575
5	3	BEYONCÉ CRAZY IN LOVE	15	15	1090
6	7	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	16	16	1100
7	8	EMINEM BUSINESS	16	16	1100
8	5	JUSTIN TIMBERLAKE SENORITA	17	16	1100
9	15	FEEDER FIND THE COLOUR	12	15	1176

NUMBER ONES

HELEDRA PAV
ULTRABEAT
PRETTY GREEN EYES
ESSIEVE FM
BLU CANTRELL
ORCHARD FM
Big Brother Radio Day
9.3-9.5 PM

Rachel Stevens
Sweet Dreams My La Ex
GROUSE FM
Sean Paul & Lil' Kim
Cant Hold Us Down
CHRISTINA AGUILERA
Lil' Kim
Cant Hold Us Down
IMAGINE FM
Spendings June Yourself
Where In The Rain

LINCS FM
Gareth Gates
Sunshine
DREAM 100FM
Elvis Presley
Rubberneckin'
BEAT 106
Black Eyed Peas
Where In The Rain

XFM

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	PREVIOUS POSITION
1	4	MUSE TIME IS RUNNING OUT	18	18	1510
2	1	THE DARKNESS I BELIEVE IN A THING... MUST DESTROY PLANET	18	23	2625
3	8	TRAVIS RE-OFFENDER	17	18	1668
4	1	STARSAILOR SILENCE IS EASY	27	23	2824
5	9	ELTON JOHN GOOD DANCERS	29	29	2906
6	1	THE CORAL PASS IT ON	17	18	1668
7	10	DUB PISTOLS PROBLEM IS	15	15	1090
8	2	KINGS OF LEON MYYLON'S CHAMBERS	15	15	1090
9	17	JOE STRUMMER & THE MESCALINOS COMA GIG	12	15	1176
10	15	10 YEAR YEAHS MAPS	12	15	1176

EMAP BIG CITY GROUP

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK	PREVIOUS POSITION
1	5	DIDO WHITE FLAG	28	30	2342
2	4	BLACK EYED PEAS WHERE IS THE LOVE?	34	30	2955
3	3	ULTRABEAT PRETTY GREEN EYES	18	18	1510
4	1	BLU CANTRELL FEAT. SEAN PAUL BREATHE	17	18	1668
5	2	ELTON JOHN ARE YOU READY FOR LOVE?	21	30	2984
6	4	GARETH GATES SUNSHINE	5	2	1000
7	1	WESTLIFE HEY WHATEVER	5	2	1000
8	14	UD PROJECT VS. SUNCLUB SUMMER/JAM	5	2	1000
9	12	LEMAR DANCE WITH U	19	17	1272
10	18	STEREOPHONICS MAYBE TOMORROW	16	16	1100

HIGHEST NEW ENTRIES

WELSH FM
Any Show Under The
ESSIEVE FM
The Darkness I Believe
In A Thing... Cnet Channel
ORCHARD FM
JAMELIA Superstar

9.3-9.5 PM
JUSTIN TIMBERLAKE
Senorita
GROUSE FM
MAKIN' JOHNSON Don't Worry
KISS 100FM
ANGEL CITY Love Me Like
Big Love
TEXAS
Carnival City

SUGABABES Hole In
The Head
LINES FM
SETHS Some Your Love
GROUSE FM
SOPHIE ELLE-BEATOR
Mind Up World
BEAT 106
TEXAS
Carnival City

27.09.03

Profile

IN-STORE NEXT WEEK



Singles - Travis, S Club 8, DMX, Amy Studt, Milk & Sugar, Albums - Dido, Robbie Williams, Rachel Stevens, Obie Trice, Dawn Janelle, Aled Jones, Feeder, Outkast, Linda Ronstadt, Michael Buble, Steve Miller, Now Decades, Trace Nation Harder, Parkinson Collection



In-store - Gareth Gates, Sting, Columbia 2003, Hot City Nights, Press ads - Gareth Gates, Coldplay, Westlife, Sugababes, Shakira



In-store - Dido, Robbie Williams, Obie Trice, Rachel Stevens, Justin Timberlake, Parkinson Collection, Aled Jones, Linda Ronstadt, Michael Buble, The Doves, Liberty X, Janelle, Doves, Feeder, Now Decades



Singles - Travis, S Club 8, Albums - Dido, Robbie Williams, Rachel Stevens, So Solid Crew, Obie Trice, Aled Jones, Linda Ronstadt, Michael Buble, Janelle, Doves, Finlay Quay, Thee Midlars, Las Vegas Legends



In-store - Sale, Windows - Dance UK, Rules of Attraction, Darkness, Charlie Chaplin, Muse, Sale



Press ads - Robbie Williams, Dido, Obie Trice, Dave Matthews, Linda Ronstadt, Outkast, Bell X1, Billy Bragg, Warren Zevon, Joe Henry, Lowgold, Jopy Pop, Partera, Kill Bill OST, Belle & Sebastian, Windows - Robbie Williams, Dido, Obie Trice, Finlay Quay, Rachel Stevens, Doves, Siobhan Donaghy, Fannyppack, Willis



Single - S Club 8, Travis, Blondie, Albums - Robbie Williams, Dido, Rachel Stevens, Feeder

BORDERS

Windows - £799 each or three for £20 on CDs, Dido, **In-store** - Sting, Justin Timberlake, Sinead O'Connor, Doves, Eve Cassidy, Feeder, Siobhan Donaghy, Pepsi Silver Cliff Concert, two for £22 and two for £10 on CDs, **Listening posts** - Dido, Robbie Williams, Hayley Westerin



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



Windows - October Sales, **In-store** - Travis, Amy Studt, David Bowie, S Club 8, Doves, Moby, Lene Marlin, Blondie, 2Pac, **TV ads** - Finlay Quay, Obie Trice, Placebo



Windows - Robbie Williams, **In-store** - Adiemus, Dido, Dave Matthews, Now Decades, **Listening posts** - Billy Bragg, Underlines, Unlike, Feeder, **Press ads** - Aled Fountains of Wayne, Emmylou Harris, Ian Brown, Shelby Lynne



Select listening posts - Aesop Rock, Alice Cooper, Lost In Translation OST, Fannyppack, Non Prospects, Majo recommended retailers - David Byrne, Mommy & Daddy, Joe Henry, Matt The Hoople, Faraway Places, Town & Country, Steve Earle

TASTEMAKERS

MARK FINDLAY
head of music, Capital FM Network

- 1 PINK TROUBLE (ARISTA)
- 2 LIBERTY X (JUPITER JAG)
- 3 TRAVIS (REPRIER (INDEPENDENT))
- 4 JACOB HRAZ (THE REMOVED (EAST WEST))
- 5 TIM DELUXE (LESS TALK MORE ACTION (EMERSON)
- 6 MILK & SUGAR (THE SUNSHINE (DATA))
- 7 THE DARKNESS (BELIEVE (JUST DESTROY))
- 8 NICKELBACK (SOMEDAY (CORNERSTONE))
- 9 BUTTERFLY BRIGHTER (THE SUNSHINE (BLANCK))
- 10 AQUILUNG (BRIGHTER (THE SUNSHINE (BLANCK))

LAWRENCE BELL
MD, Domino

- 1 KING CROSSTOKE (KENNY AND BETH MUSKAL (BGP))
- 2 BLUR (SINGING SEAGRAMS & TRAVELERS ISOLATED (FLEX))
- 3 KING GEDORAH (HAVE YOU TO YOUR LEADER (EQUINOX TRANCE (EQUINOX))
- 5 LOVE/LUV LUVS (DRIVE TO (MUSIC))
- 6 HOT OUT (DUP DOWN WITH PRINCE (MUSIC))
- 7 NORTH MUSIC (SOUNDTRACK STRATEGIES (THE IF WORKS))
- 8 ROBERT WRIGHT (O.PRODIGAL)
- 9 GIZZY BACAL (BOY IN THE COBBLES (MUSIC))
- 10 NEIL MCGHEE (HAGERTY (THE HOWLING WOLF))

NICK CHILCOTT
music buyer, Asda

- 1 THE SLEEPY JACKSON (LIVERS)
- 2 MOSE ABOLITION
- 3 LONGVIEW (CAN'T EXPLAIN (A DAMIAN REE CARMINO))
- 5 UK BUDDAH FIRE
- 6 MISS VALLA (VERTA TALE ESP)
- 7 SCARBARS (HOLE IN THE HEAD)
- 8 DMX (HERES MY HEAD AT)
- 9 SNOW PAPER (SPITTING GAMES)
- 10 THE DARKNESS (I BELIEVE IN A THING CALLED LOVE)

"The Pink and Liberty X tracks are just real radio pop records. I didn't really get the Travis single straight away - it took a while to grow on me - but I love it now, and the album shows the darker side to Fran Healy's writing. The Tim Deluxe record is a really uplifting pop rock record with a great melody and great chorus and, like the Milk & Sugar record, it sounds great on the radio. As everyone knows, The Darkness are great fun. I have also lost a bet with the boys at Xfm that we wouldn't play a Darkness track. Nickelback's Someday is also a great rock track: they do it really well. I saw Butterfly Bruncher's acoustic show on Xfm and having heard this for the first time, I didn't really get it, but now I really get it. Finally, Aquilung's Brighter The Sunshine is a really nice song - a real progression from their first album."

"Neil McGhee's Hagerty is the US's greatest rock'n'roll and his new album is just wild. 10,000 Things are incredible like Eddie Cochran meeting The Cramps and covering Si Vicious. I Love Lucy are from the same Glasgow art underground as Franz Ferdinand and offer powerful, visceral rock. The Dizzee Rascal album breaks down racialist barriers and has the 'Am I really hearing this?' factor that all real music fans look for."

"Damien Rice is one of those artists who make music buying a privilege as well as a career. His album O is slowly gaining the credit, and sales it deserves and Cannonball will surely make him into a household name. Longview have undoubtedly produced one of the debut albums of the year and Can't Explain is another showcase for their jaunty melodies and anthemic choruses. I believe In A Thing Called Love is another spanked-out stormer from the Darkness's Permission To Land, which was a Mercury Prize (nominally only because the band are too good and too popular. This single will only hasten their inevitable march towards world domination."

TV LISTINGS

CO:UK
Blue Cliffs: Gareth Gates On Your Own Way, Metallica
Friday: Sophie Ellis-Bextor: Head Up
World: Sophie Ellis-Bextor: Head Up In The Heat
Gully's: Liberty X
Waves: Jay

MTV UK
Stacie Orrico
(There's Got To Be More To Life)
Sunshine: Hole In The Head
Blue Cliffs: Liberty X
Waves: Jay

TOP OF THE POPS SATURDAY
Janet: Superstar
Justin Timberlake
Santana: Louise
Pentagon: Bob, Mary
J Blige: Love Is In The Air
Santana: Louise
Dreading My LA Ex: So
Solid Crew: Broken
Salero, Westlife: Hey
White Horse

POPWORLD
Clea: Downbeat
Evancosione: Fast
Fever: Rockers
Jung: Vics
Widowmaker
Nickelback: Someday
Obie Trice: Got Some
Sophie Ellis-Bextor: Head Up
World: Sophie Ellis-Bextor: Head Up In The Heat
The Darkness: The
Vivids

T4 SUNDAY
Blonde God: Boyz

TOP OF THE POPS FRIDAY
Black Eye Peak
Blink 182: In The Line
Christina Aguilera
Hot U.I. Kim Carni
Hole: U.D.

BBC 2
Can't Take It With You: Jam
Hendrix (Tuesday)

ITV1
Pop Idol (Saturday)

TOP OF THE POPS FRIDAY
Black Eye Peak
Blink 182: In The Line
Christina Aguilera
Hot U.I. Kim Carni
Hole: U.D.

RADIO LISTINGS

RADIO 1
Lamaq Live: Feeder
John Peel: Seal
Hugoboss: Seal
Hugoboss: Seal
David Jack
(Wednesday), Bulby
(Thursday)
Zane Lowe: Rancid
Scott: Westlife
Pete Tong: Live from
Café Marmite (Radio 1)
The Best Return
(BBC2 Saturday)
Sara Cox: record of
the week: David
Guttery, Asa Little
More Love
John Peel: record of
the week: Rascal
This Is The Last Time
The Youth: Yeahs

RADIO 4
Desert Island Discs
Nick Hornby: Sunday

BBC 6 MUSIC
Terry Pop Day
(Monday)
Steve Lamacq
Specialist special
(Saturday)
6 Mix - For Set
(Sunday)

BBC LONDON
Davy's Midnight
Runners special
(Saturday)

XFM
Zane Lowe: record of
the week: The Youth
Yeahs
Moss: Christian O'Connell's
record of the week: The
Shelby Jackson: Good
Dances

RADIO 2
UK Black with
Country Pine
(Thursday)
Soul Solutions with
Mica Paris
(Wednesday)
Mark Radcliffe's
Group Therapy
Pete Mitchell: Star
Shine, Rattle & Roll
with Mark Lamarr
(Thursday)
Real Songs - The
Dance: Warren Stay
(Friday)
Live & Exclusive
(Saturday)
Jonathan Ross: David
Guttery (Saturday)
Record of the week
Domestic: David
Cannonball

VIRGIN
Ben Jones: Nickelback
good (Sunday)
Mick Stewart: Martin
Sprengle: Bert
good (Sunday)
Charlotte Gainsbourg
good (Sunday)

KISS FM
Ben Jones: Nickelback
good (Sunday)
Mick Stewart: Martin
Sprengle: Bert
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Mick Stewart: Martin
Sprengle: Bert
good (Sunday)
Charlotte Gainsbourg
good (Sunday)

MEDIA INSIDER



Arrow flies on digital radio

Alan Carruthers programme director, The Arrow
A little over two years after it first arrived on the scene, The Arrow is one of the fastest growing of Britain's new breed of radio stations, stimulating on DAB multiplexes in London, the North East, the North West, the West Midlands, South Wales and the West, Central Scotland and Yorkshire and - as of last week - on Channel 91 on Sky Digital to the whole of the UK and beyond.

Programme director Alan Carruthers has been at the helm from the start and is optimistic about how far the station has come, and where it is going.

"I think we have made a major leap forward by going on Sky, and the fact that Sony has just announced it will be making DAB records is of great significance."

Carruthers is the first to admit that DAB has not thus far generated major income for The

We have taken the bull by the horns, and have applied for a Rajar rating

Arrow, which is part of the Chrysalis Radio Group, but thinks this is about to change.

"We have taken the bull by the horns, and have applied for a Rajar rating, which should provide evidence of our reach, and generate advertising."

While that would be good news for shareholders, it would mean the current music content of the station - which can be as much as 58 minutes an hour - would inevitably decline.

The Arrow targets the 40+ audience, and broadcasts a mixture of classic and contemporary rock, the latter being represented by acts like Grandaddy, Starsailor, Speedway and the Darkness, and representing 20% of its output. Meanwhile, the station's core artists include the likes of Steely Dan, The Rolling Stones, Bruce Springsteen and David Bowie, whose New Killer Star has just been added to the station's small - 13 or 14 song - A-list, which is rotated once every six hours or so.

Address: The Square, 11 Broad Street, Birmingham B15 1AS; Tel: 0121 667 7200; website: www.thearrow.co.uk
e-mail: alan.carruthers@chrysalis.com

SINGLE OF THE WEEK

Texas

Carnival Girl

Mercury 9812254
A welcome return following their multi-platinum Greatest Hits album of three years ago, this infectious R&B/pop two-stepper features the hot dancehall toasting of MC Kardinal. With an A-listing at Radio Two, B-listings at Radio One and Capital and with the Jones Abernold-directed promo getting healthy TV airplay, this catchy single should make Top Three on release. The album *Careful What You Wish For* is released a fortnight later.

ALSO OUT THIS WEEK
SINGLES
Alabama Trio All On
Black (Ngram)
Easyworld 2nd
Amendment
Ezra's Favorites
feat. Tamiyo You

(Island) Various:
Serrif & Carter
Choice (A&U)

(Island) Various:
Serrif & Carter
Choice (A&U)

Records released 06.08.03

ALBUM OF THE WEEK

Elvis

Elvis 2nd To None

RCA B287656/942
This 30-track follow-up to Elvis's highly successful *Years 30 #1 Hits* takes a slightly different tack to its predecessor, yet should deliver another hit for BMG. Including five number one hits, it also features classics such as *That's All Right*, *Viva Las Vegas*, *Blue Suede Shoes* and *Always On My Mind*, plus the unreleased 1964 track *Y'm A Roustabout*. The album's profile will be raised by the Paul Oakenfold remix of *Rubberneck* currently at radio.



Singles

Beyoncé feat. Sean Paul

Baby Boy (Columbia)
SAMPCS133331

Drafting in reggae man of the moment Sean Paul is a wise move for the follow-up to the Beyoncé's massive hit *Crazy In Love*. A-listed at Radio One and rapidly rising up the airplay chart, it has been championed by The Box and MTV Base and looks certain to make a Top Five debut.

Bior

Good Song (Parlophone CDR6619)
A dazed and wild cousin of Parklife's *Badhead*, this third single from Think Tank lives up to its title's promise, but may not carry sufficient punch to turn the album's fortunes around. A more lively offering than the jarring *Crazy Beat*, *Good Song* is B-listed on Radios One and Two.

B2K

Uh Huh (Epic 6744012)

This release of the debut single from the P Diddy protégé that reached number 35 last August has been tightened up and given an urban polish by Ron G. It is B-listed at Radio One, while a repackaged version of the quarter's Pandemonium album follows on October 13.

Chingy

Ricki Thurr (Capitol CLD1949)
Already a smash hit in the US, this marvellous rap-a-long tune has all the ingredients to do just the same here: a nagging hook, a clap rhythm and plenty of clap-along opportunities. Bizarrely, radio is giving it the cold shoulder though.

The Coral

Secret Kiss (Deltasonic DLTCDD15)
Another down-tempo number from the Hoylake boys, Secret Kiss' background eeriness is brought back to earth by Skelly's kitchen-sink lyrics. Spooky.

Fast Food Rockers

Say Cheese (Smile Please) (Better The Devil BTDDSC)
With most people in the industry

still recolling from FFR's massive hit *Fast Food Song*, here comes the second instalment. Using the same formula of targeting the pre-school children's market, it looks set to chart high.

Funeral For A Friend

She Drove Me To Daytime Television (Infectious EWZ740D)
The profile of these British rockers is going up right now, with a *Kerrang!* best British newcomer award and a number 15 hit already under their belts. *She Drove Me...*, borrow from US emo-rock and the Manic Street Preachers for inspiration – a powerful formula which sees it B-listed at Radio One.

Jetscreamer

Black Hole/Front Porch (Bella Union BELLAC043)
If The White Stripes had come back with *Black Hole*, the media would be salivating over this down-and-dirty beat of stop-start blues rock. Front Porch is a superb seven-minute blitzard of distressed guitars, and spits in the face of commercialism.

Finlay Quaye & William Orbit feat. Beth Orton

Dice (Epic 6743062)
Originally slated for William Orbit's lost solo album, this slice of genius pop writing is the perfect vehicle for the return of Quaye. It is an irresistible single that nicely sets up his third album *Much More Than Love*, released a week later.

Attitude

Suede (Sony 6743062)
Released in advance of the band's Singles collection and greatest hits tour, *Attitude* has a skeletal, skanky rhythm underpinning Suede's Anderson's sterling falsetto vocal performance. It is a typically robust song from the Britpop veterans that will help power their autumn campaign.

Scooter

Maria (I Like It Loud) (Sheffield Tones/Epic UK 015025STUP)
The Teutonic returns with their sixth single in 18 months – a song that veers from Nitzer Ebb industrialism to football chanting with the yobbiest wares this side of Fat Les. Already a huge hit in

their native Germany, this could be their first single with no endearing qualities whatsoever.

The Strokes

The first single from the high-profile second Strokes album Room On Fire (released an October 6), sounds rather unassuming on a first listen. However, keyboards introduce a catchy melody, while what sounds like handclaps make this a foot-patter. It is A-listed at Radio One.

Joe Strummer

Cona Girl (Hell Cat/Epitaph 11352)
The much-missed Strummer's most recent solo material had much to recommend it, but *Cona Girl* will be a breath of fresh air for Clash fans who might have forgotten the hero's latterday acoustic/folkish direction. A melodiously tuneful blast in the vein of *Gates Of The West*, *Cona Girl* is a worthy parting shot.

Paul Van Dyk feat. Vega 4

Time Of Our Lives/Connected (Positiva CDTIV196)
The German trance producer recruits UK indie rockers Vega 4 for the anthemic lead cut, which is receiving support at Radio One, Galaxy and iLR. However, the real sales impetus will come from the flipside, which is currently soundtracking a Motorola TV ad.

Amy Winehouse

Stronger Than Me (Island CID830)
The lyrically poignant lead-off single from Winehouse's debut album hints at a complex mixture of influences from jazz standards to hip hop. But, if her striking vocal seems reminiscent of a Dinah Washington/Billie Holiday hybrid, her very modern take comes through loud and clear with this relationship tale. It has just been C-listed at Radio One.

Albums

Ateez

Come To Me (Better The Devil CDTBT)
Despite Ateez's exotic exotica – born of Turkish-Greek/Iranian parents, grew up in Germany – it is the exploding songs of Eighties

US soft rock outfits that are called very much to mind on many of this debut album's tracks. The power-pop-rock title track is currently gaining mass exposure featuring as the soundbed to the latest Pringles TV commercial.

Belle & Sebastian

Dear Catastrophe Waitress (Rough Trade RTREADSC080)
This is the long-awaited result of an unlikely meeting between the winsome Scottish collective and king of shiny pop Trevor Horn. Older fans may be dismayed by the loss of their shambling edge, but new converts will be impressed by the songwriting and unrelenting hooks.

John Cale

Hobo Sapiens (EMI 5917112)
For such a ZENITH prolific artist, Cale has been remarkably quiet on the albums front in the past few years, but *Hobo Sapiens* and this summer's 5 Songs EP are clear evidence of a renewed sense of purpose. This latest chapter, co-produced by Lemon Jelly's Nick Franglen, is a lush update of the more accessible end of his sound.

Eagle-Eye Cherry

Five Stars (Polydor 9865456)
Sib years after his breakthrough with international hit *Save Tonight*, Eagle-Eye Cherry's third album aims to regain that success with a familiar brew of Euro pop-rock, is unaccompanied stuff, but songs such as future single *Skull Tattoo* stick like mud.

Doves

Lost Sides (Heavenly HVNLP46CD)
If proof was needed that Doves are currently one of the UK's best guitar bands, then this is it. Some of the tracks on this collection of B-sides from the past two albums could have easily been included on the major releases – for example, the delicate *Northeast* and *Hot Sub-titles* tracks *Darker* and *Hit The Ground Running*.

Artha Franklin

So Danni Happy (Arista) B2876-52579-2
Arista's first album of new

Jaylib

Champion Sound (Genuine GENU0210D)
Madlib and Jay Dilla's hotly anticipated album lives up to its all-star billing. The hip-hop producer's multi-layered production, twisty raps and sonic tradjocks make for a thrilling ride throughout the album's 18 tracks. A great appearance by Quasimoto adds another dimension to the sonic aesthetic.

Kid Koala

Some Of My Best Friends Are DJs (Some Of My Best Friends Are) (A&U)
The Vancouver DJ's second album sees him honing his individual turntable style into a fully-formed melange of Dicedean jazz, woody beats and playful eccentricities. A vast improvement on previous collection *Carpal Tunnel Syndrome*, this is hip hop's most distinct album of 2003 so far.

Lowgold

Welcome To Winners (Sanctuary SANR202)
After a hiatus caused largely by the crash of their last record company, one of the hotly-tipped acts of 2001 returns with a second album big on intensity and melody. Emo-ballads such as *Means To An End* and *We Don't Have A Minute* pack a punch, although the funeral paing does make for heavy going at times.

Various

Worlds Of Possibility (Domino WIGCD 134)
This is an excellent selection of tracks from the admirable Domino roster to celebrate their 10th anniversary. The album features tracks from label stalwarts such as Smog and Jim O'Rourke and a sleek preview of things to come with a first chance to hear new signings Adem and UNPOC. A suitably eclectic and loveable collection.

This week's reviews: Duglas Baird, Phil Bocke, Joanne Jones, Owen Lawrence, Nicola Sisco, Martin Talbot, Nick Tesco, Simon Ward, Andy Wilson and Adam Woods.

Singles Chart

As used by Top of the Pops and Radio One
Chart compiled from actual sales data. Selling to retailers across a sample of over 700 4,000 UK shops.
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6. Nickelback
Following up their triple-platinum album Silver Side Up, Nickelback are off to a good start with Saturday, the first single off The Long Road, debuting at #16. Despite limited airplay, the single finds the rockers in the group to the Top 10, following last single Agian's #30 peak.



8. Jamelia
After the #37 single scolded by 'Blat', the first single from her new album Thank You, Jamelia's previous back with Scepterstar, which debuts at #18 this week, becoming the second biggest hit of her six career singles, nicely topping up Thank You, which is released next week.



13. Justin Timberlake
Remember his sixth hit in less than a year, Justin Timberlake misses the Top 10 for the first time. Serranillo is the fourth single from the 'N Sync star's debut solo album JustFet and debuts at #13. Timberlake also added vocals to Nelly's 'Nip It (#7 in March) and is, of course, featured on the current Black Eyed Peas hit.

INDEPENDENT SINGLES

The Last	ARTIST	TITLE	Label	Chart Position
1	ELTON JOHN	ARE YOU READY FOR LOVE?	Swansea (UK) LTD	16
2	JUNIOR JACK	E SAMBA	Delectable (UK) LTD	17
3	INTERPOL	OBSTACLE 1	Mercury (UK) LTD	18
4	JAMISON COMPLETE		Various (UK) LTD	19
5	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	5.0 (UK) LTD	20
6	DILLINJA	FAST CAR	Yule (UK) LTD	21
7	MILLION DAN DOZ N SLEDGEZ		Get (UK) LTD	22
8	DIZEE RASCAL	FIX UP LOOK SHARP	BLVD (UK) LTD	23
9	FRANZ FERDINAND	DARTS OF PLEASURE	Dancey (UK) LTD	24
10	FANNYPACK	CAMELTOE	Various (UK) LTD	25
11	THE JEEVES	THE WAY YOU CARRY ON	Various (UK) LTD	26
12	FREELAND	WE WANT YOUR SOUL	Dancey Music (UK) LTD	27
13	THE BLACK KEYS	HAVE LOVE WILL TRAVEL	Epitaph (UK) LTD	28
14	ZINC PEOPLE 4		P (UK) LTD	29
15	DYNAMITE MC & ORIGIN UNKNOWN	HOTNESS	Rain (UK) LTD	30
16	STEREOPHONICS	WAVE TOMORROW	Mercury (UK) LTD	31
17	DI SPICE	THE PORN TUNE	Rock 2 Beats (UK) LTD	32
18	I AM KLOOT	3 FEET TALL	Ed (UK) LTD	33
19	COOKIE MONSTER AND THE GIRLS	C IS FOR COOKIE	Major Tunes (UK) LTD	34

DANCE SINGLES

The Last	ARTIST	TITLE	Label	Chart Position
1	JUNIOR JACK	E SAMBA	Delectable (UK) LTD	1
2	THE CHEMICAL BROTHERS FEAT. THE FLAMING LIPS	THE GOLDEN PATH	Virgin (UK) LTD	2
3	DILLINJA	FAST CAR	Yule (UK) LTD	3
4	PAUL OAKENFOLD	HYPNOTISED	East West (UK) LTD	4
5	DIZEE RASCAL	CRYSTAL WATERS MY TIME	Harmont/Blaine (UK) LTD	5
6	ZINC PEOPLE 4		P (UK) LTD	6
7	FREELAND	WE WANT YOUR SOUL	Dancey Music (UK) LTD	7
8	DYNAMITE MC & ORIGIN UNKNOWN	HOTNESS	Rain (UK) LTD	8
9	COOKIE MONSTER AND THE GIRLS	C IS FOR COOKIE	Major Tunes (UK) LTD	9
10	THE ROLLING STONES	SYMPATHY FOR THE DEVIL	Mercury (UK) LTD	10
11	Y-TRAXX	FEAT. NERVE MYSTERY LAND	Mercury (UK) LTD	11
12	FRESH BE DEAD MAN WALKING/FORMULA ONE		Yule (UK) LTD	12
13	LABY CANDYMAN		Ed (UK) LTD	13
14	HYBRID FEAT. PETER HOOK	TRUE TO FORM	Mercury (UK) LTD	14
15	DALLAS SUPERSTARS	HELIMU	80 Around The World (UK) LTD	15
16	KRASFY KUTS AND CS	JOURNERS TAKE IT	Against The Odds (UK) LTD	16
17	DOUBLE DEE SHINING		Indie (UK) LTD	17
18	LEE CABRERA FEAT. ALEX CARTANA	SHAKE IT (MOVE A LITTLE CLOSER)	Cherry (UK) LTD	18
19	STATE ONE	FOREVER AND A DAY	Loudwire (UK) LTD	19
20	TIGA HOT IN HERRE		State (UK) LTD	20

R&B SINGLES

The Last	ARTIST	TITLE	Label	Chart Position
1	BLACK EYED PEAS	WHERE IS THE LOVE?	AMPT (UK) LTD	1
2	JAMIELLA	SUPERSTAR	Parlophone (UK) LTD	2
3	BIG BROTHER	BABY BOY	Cap (UK) LTD	3
4	SOLO DIO CREW	BROKEN SILENCE	Independent (UK) LTD	4
5	JUSTIN TIMBERLAKE	SERRANILLO	Jive (UK) LTD	5
6	BLU CANTELL FEAT. SEAN PAUL	BREATHE	Acis (UK) LTD	6
7	CHRISTINA AGUILERA FEAT. LIL' KIM	KIM CANT HOLD US DOWN	RCR (UK) LTD	7
8	MARY J BLIGE FEAT. METHOD MAN	LOVE @ 1ST SIGHT	Mercury (UK) LTD	8
9	NELLYP DIDDY/MURPHY	LEE SHAVE YA TAIL/FEATHER	Cap (UK) LTD	9
10	SEAN PAUL	BLUE GLUE	WB (UK) LTD	10
11	RISHTI RICH PROJECT/JAY SEAN	DANCE WITH YOU MACHINA (TIE: NAAL)	Mercury (UK) LTD	11
12	LEMMAR	DANCE WITH U	Big (UK) LTD	12
13	LOVEDON NEVER LEAVE YOU (UH OOH UH OOH)		Delectable (UK) LTD	13
14	PHARREL WILLIAMS FEAT. JAY-Z	FRONTIN'	Acis (UK) LTD	14
15	MVA	MY LOVE IS LIKE...ING	Independent (UK) LTD	15
16	MILLION DAN DOZ N SLEDGEZ		Get (UK) LTD	16
17	DIZEE RASCAL	FIX UP LOOK SHARP	BLVD (UK) LTD	17
18	FANNYPACK	CAMELTOE	Various (UK) LTD	18
19	FABOLOUS	CAN'T LET YOU GO	Major Tunes (UK) LTD	19
20	JUSTIN DOGG	BEAUTIFUL	Cap (UK) LTD	20

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GET MUSIC WEEK ONLINE TOO

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

Week On Chart	Peak	ARTIST	TITLE	Label	Chart Position
39	24	THE ROLLING STONES	SYMPATHY FOR THE DEVIL	Mercury (UK) LTD	16
40	29	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	5.0 (UK) LTD	20
41		INTERPOL	OBSTACLE 1	Mercury (UK) LTD	18
42		RANCID	FALL BACK DOWN	Mercury (UK) LTD	19
43	28	MARK OWEN	FOUR MINUTE WARNING	Mercury (UK) LTD	17
44	22	DUTCH FEAT. CRYSTAL WATERS	MY TIME	Harmont/Blaine (UK) LTD	5
45	32	STACIE ORRICO	STUCK	Various (UK) LTD	25
46	23	IRON MAIDEN	WILDEST DREAMS	Mercury (UK) LTD	16
47	25	SEAL	GET IT TOGETHER	Mercury (UK) LTD	17
48	40	DANIEL BEDINGFIELD	NEVER GONNA LEAVE YOU	Mercury (UK) LTD	16
49	34	SHANIA TWAIN	THANK YOU BABY!	Mercury (UK) LTD	16
50	38	LEE CABRERA/ALEX CARTANA	SHAKE IT (MOVE A LITTLE CLOSER)	Cherry (UK) LTD	18
51	27	CELINE DION	ONE HEART	Mercury (UK) LTD	16
52		SIOBHAN DONAGHY	TWIST OF FATE	Mercury (UK) LTD	16
53	33	MVA	MY LOVE IS LIKE...ING	Independent (UK) LTD	15
54	22	SNOW PATROL	SPLITTING GAMES	Mercury (UK) LTD	16
55	41	XTM & DJ CHUCKY	PRESENTS ANNIA FLY ON THE WINGS OF LOVE	Mercury (UK) LTD	16
56		DILLINJA	FAST CAR	Yule (UK) LTD	21
57		PAUL OAKENFOLD	HYPNOTISED	East West (UK) LTD	4
58		DOUBLE DEE SHINING		Indie (UK) LTD	17
59	23	HIM	THE SACRAMENT	Mercury (UK) LTD	16
60	5	D KAY & EPSILON FEAT. STAMINA MC	BARCELONA	Mercury (UK) LTD	16
61		STELLASTARR*	JENNY	Mercury (UK) LTD	16
62		STATE ONE	FOREVER AND A DAY	Loudwire (UK) LTD	19
63	45	THE CHEEKY GIRLS	HOORAY HOORAY (IT'S A CHEEKY HOLIDAY)	Mercury (UK) LTD	16
64		DALLAS SUPERSTARS	HELIMU	80 Around The World (UK) LTD	15
65	43	DIZEE RASCAL	FIX UP LOOK SHARP	BLVD (UK) LTD	17
66		MILLION DAN DOZ N SLEDGEZ		Get (UK) LTD	22
67	58	BENNY BENASSI	PRESENTS THE BIZ SATISFACTION	Mercury (UK) LTD	16
68	47	EVANESCENCE	BRING ME TO LIFE	Mercury (UK) LTD	16
69	50	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	Mercury (UK) LTD	16
70		KOSHEEN	ALL IN MY HEAD	Mercury (UK) LTD	16
71		KINESIS	ONE WAY MIRROR	Mercury (UK) LTD	16
72	62	FAST FOOD ROCKERS	FAST FOOD SONG	Mercury (UK) LTD	16
73	75	R KELLY	IGNITION	Mercury (UK) LTD	16
74	65	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	Mercury (UK) LTD	16
75	49	SPEEDWAY	FEELING IN A BOTTLE/SAVE YOURSELF	Mercury (UK) LTD	16

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The Darkness hold off new entries from Starsailor, David Bowie and Seal to make it a fourth week at number one, ahead of new entries from DMX, Hayley Westenra and Jet.

The Official UK

TOP 20 MUSIC DVD

Pos	Last	ARTIST	TITLE	Label
1	1	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone
2	3	KISS	ALIVE IV	Sire
3	4	ADDIS	SLAVE AUDIOSLAVE	Epic
4	2	PINK FLOYD	CHAOS BLOODS: THE MAKING OF THE DARK SIDE OF THE MOON	Epic
5	4	LED ZEPPELIN	LED ZEPPELIN	Atlantic
6	8	DAVID BOWIE	BEST OF BOWIE	Epic
7	12	METALLICA	CUNNING STUNTS	Universal
8	7	IRON MAIDEN	VISIONS OF THE BEAST	Epic
9	5	LED ZEPPELIN	SONS REMAINING THE SAME	Warner
10	6	VARIOUS	ROADRAGE 2003	Capitol
11	9	ROBBIE WILLIAMS	THE ROBBIE WILLIAMS SHOW	Epic
12	3	PAUL WELLER	LIVE AT BRADFORD	Sire
13	5	CHER	THE FARWELL TOUR	Capitol
14	4	THE WHO	THIRTY YEARS OF MAXIMUM RAB LIVE	Universal
15	11	DESTINY'S CHILD	MUSIC WORLD MUSIC PIS DESTINY'S CHILD	Columbia
16	16	ROBBIE WILLIAMS	LIVE AT ALBERT	Capitol
17	15	QUEEN	GREATEST VIDEO HITS - 1	Parlophone
18	6	BON JOVI	LIVE IN LONDON	Universal
19	3	VARIOUS	THE CHILLOUT SESSION - IBIZA SUNSETS	Motown
20	20	THE BEATLES	THE BEATLES ANTHOLOGY - BOX SET	Parlophone

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TOP 10 COUNTRY ALBUMS

Pos	Last	ARTIST	TITLE	Label
1	1	SHANIA TWAIN	UP!	Mercury
2	3	THE DIXIE CHICKS	HOME	Epic
3	2	CHARLIE LANSBROUGH	SMILE	Telstar
4	5	JOHNNY CASH	THE MAN COMES AROUND	Legacy
5	4	GILLIAN WELCH	SOUL JOURNEY	WEA
6	6	WALFIS	UP ALL NIGHT	Columbia
7	12	JOHNNY CASH	AMERICAN III - SOLITARY MAN	Columbia
8	7	THE DIXIE CHICKS	WIDE OPEN SPACE	Epic
9	8	THE DIXIE CHICKS	FLY	Epic
10	9	JOHNNY CASH	AMERICAN RECORDINGS	Mercury

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THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Last	ARTIST	TITLE	Label
1	1	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 54	EMI
2	2	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 55	EMI
3	3	VARIOUS	POWER BALLADS	Capitol
4	4	ORIGINAL SOUNDTRACK	2 MILE	Capitol
5	5	VARIOUS	CLUBLAND III	Atlantic
6	5	VARIOUS	BACK TO THE OLD SKOOL CLUB CLASSICS	Mercury
7	7	VARIOUS	THE VERY BEST OF FUNK FEET	Capitol
8	9	VARIOUS	THE VERY BEST OF PURE R&B - SUMMER 2003	Capitol
9	8	VARIOUS	CLUBLAND X-TREME	Atlantic
10	11	VARIOUS	HITS 55	Capitol
11	11	VARIOUS	ALL THE CLASSIC TEAR-BREAKERS	Epic
12	12	VARIOUS	PURE URBAN ESSENTIALS	Capitol
13	13	ORIGINAL SOUNDTRACK	CHICAGO	Epic
14	14	VARIOUS	LOVE - ETERNAL LOVESONGS	Capitol
15	15	VARIOUS	THE VERY BEST OF MTV UNPLUGGED 2	Capitol
16	16	VARIOUS	REGGAE LOVE SONGS	Sire
17	17	VARIOUS	CLASSIC GUIDE TO SUMMER 2003	Capitol
18	18	VARIOUS	I LOVE U	Capitol
19	19	VARIOUS	HITS 56	Capitol
20	20	VARIOUS	THE QUIET STORM	Capitol

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2. Starsailor Starsailor's debut album *Love Is Here* debuts and peaked at #2 two years ago, under stubbornly unable to muster enough support to surpass Kylie Minogue's *Fever* album, which was released just a week earlier. *Love Is Here* sold 40,000 copies last week, a tally that has since swollen to 480,000. Follow-up *Silence Is Easy* is similarly destined a #1 debut by The Darkness this week, also making its initial impact at #2 with 54,000 sales.



3. David Bowie Bowie achieves his highest-charting album in more than a decade this week, which debuts at #3 with a first-week sale of almost 39,000. Bowie last topped the chart in 1993 with the album *Black Tie White Noise*.



4. Seal Five years after Seal's third album, *Human Beings*, failed to emulate the chart-leaping success of his first two albums, peaking at #4-4, he faces much better with *IV*, which debuts at #4. First-week sales are more than 21,000 despite poor showing of the introductory single *Get It Together*, which peaked at #25.

Pos	Last	ARTIST	TITLE	Label
1	1	THE DARKNESS	PERMISSION TO LAND	Capitol
2	NEW	STARSAILOR	SILENCE IS EASY	Epic
3	NEW	DAVID BOWIE	REALITY	Capitol
4	NEW	SEAL	IV	Capitol
5	3	SEAN PAUL	DUTTY ROCK	Mercury
6	NEW	DMX	GRAND CHAMP	Epic
7	17	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Polygram
8	NEW	HAYLEY WESTENRA	PURE	Capitol
9	15	BLACK EYED PEAS	ELEPHUNK	Atlantic
10	17	NORAH JONES	COME AWAY WITH ME	Parlophone
11	8	MILOTON	JOHN THE GREATEST HITS 1970-2002	Capitol
12	9	JAMES TAYLOR	YOU'VE GOT A FRIEND - THE BEST OF	Mercury
13	12	CHRISTINA AGUILERA	STRIPPED	Capitol
14	6	THE THRILLS	SO MUCH FOR THE CITY	Capitol
15	2	IRON MAIDEN	DADE OF DEATH	Capitol
16	14	DELTA GOODREM	INNOCENT EYES	Epic
17	NEW	JET	GET BORN	Capitol
18	13	BEYONCE	DANGEROUSLY IN LOVE	Columbia
19	7	BIG BROVAX	NU FLOW	Epic
20	4	EVA CASSIDY	AMERICAN TUNE	Capitol
21	18	JUSTIN TIMBERLAKE	JUSTIFIED	Capitol
22	11	BUSTED	BUSTED	Capitol
23	16	EVANESCENCE	FALLEN	Epic
24	NEW	THE HUMAN LEAGUE	THE VERY BEST OF	Capitol
25	22	GEORGE BENSON	THE VERY BEST OF - THE GREATEST HITS OF	Capitol
26	3	DIZZEE RASCAL	BOY IN DA CORNER	Capitol
27	28	THE WHITE STRIPES	ELEPHANT	Capitol
28	56	COLDOPLAY	A RUSH OF BLOOD TO THE HEAD	Capitol
29	41	ROBBIE WILLIAMS	ESCAPOLOGY	Capitol
30	21	KINGS OF LEON	YOUTH AND YOUNG MANHOOD	Capitol
31	36	LINKIN PARK	METEORA	Capitol
32	35	50 CENT	GET RICH OR DIE TRYIN'	Capitol
33	24	BLU CANTRELL	BITTERSWEET	Capitol
34	26	ATHLETE	VEHICLES & ANIMALS	Capitol
35	28	THE ROLLING STONES	ROLY POLLY	Capitol
36	43	SHANIA TWAIN	UP!	Capitol
37	NEW	A PERFECT CIRCLE	THIRTEENTH STEP	Capitol
38	30	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Capitol

WEEKEND	WEEKEND	WEEKEND	WEEKEND	WEEKEND
1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35
36	37	38	39	40



DAVE STEWART (PRS)

DIRTY VEGAS (PRS)

STING (PRS)

VAN MORRISON

SIR ELTON JOHN (PRS)

SONG OF THE YEAR
THE ROBERT S. MUSEL AWARD

UNDERNEATH IT ALL
Dave Stewart (PRS)
BMG Music Publishing Ltd. (PRS)

BMI LONDON AWARDS

7 MILLION

EVERY BREATH YOU TAKE
Sting (PRS)
EMI Music Publishing Ltd./Magnetic Music (PRS)

6 MILLION

BROWN EYED GIRL
Van Morrison*
Universal Music Publishing

YOUR SONG
Sir Elton John (PRS)
Bernie Taupin*
Universal Music Publishing (PRS)

5 MILLION

SPANISH EYES
Bert Kaempfert (GEMA)
Charles Singleton*
Eddie Stryker*
Doma Edition Bert Kaempfert (GEMA)

4 MILLION

EVERY LITTLE THING SHE DOES IS MAGIC
Sting (PRS)
EMI Music Publishing Ltd./Magnetic Music (PRS)

GET BACK
John Lennon (PRS)

THE HOUSE OF THE RISING SUN
Alan Price (PRS)
EMI Music Publishing Ltd. (PRS)

NEVER ON SUNDAY
Manos Hadjidakis (SACEM)
Billy Towne*
EMI United Partnership Ltd. (PRS)

WHAT'S LOVE GOT TO DO WITH IT
Graham Lyle (PRS)
Goodsingle Ltd. (PRS)
Hornall Brothers Music Ltd. (PRS)

3 MILLION

BUILD ME UP BUTTERCUP
Michael d'Abbo (PRS)
EMI United Partnership Ltd. (PRS)

BUS STOP
Graham Gouldman (PRS)
Hornum Music Ltd./Music Sales (PRS)

GIMME SOME LOVING
Spencer Davis (PRS)
Muff Winwood (PRS)
Steve Winwood (PRS)
FS Ltd. (PRS)
Universal Music Publishing (PRS)

ISLAND GIRL
Sir Elton John (PRS)

MY LOVE
Tony Hatch (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

TALKIN' IN YOUR SLEEP
Roger Cook (PRS)
Bobby Wood*
Music 1 Limited (PRS)

POP AWARDS

BUTTERFLIES
Marsha Ambrosius*
Perfect Songs Ltd.

DAYS GO BY
Steve Smith (PRS)
EMI Music Publishing Ltd. (PRS)

EMOTION (2nd Award)
Barry Gibb (PRS)
Robin Gibb (PRS)
Gibb Brothers Music/BMG (PRS)

FEEL IT BOY
Beenie Man (PRS)
Pharell Williams*
EMI Music Publishing Ltd. (PRS)

WRONG IMPRESSION
Gary Clark (PRS)
Chrysalis Music Ltd. (PRS)

GOTTA GET THRU THIS
Daniel Bedingfield (PRS)
Reverb Music Ltd. (PRS)

A MOMENT LIKE THIS
Jorgen Elofsson (STM)
John Reid (PRS)
BMG Music Publishing
Scandinavia AB (STM)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

STARRY EYED SURPRISE
Paul Oakenfold (PRS)
Fred Neil*
Mute Song (PRS)

THANK YOU (2nd Award)
Paul Herman (PRS)
Cheeky Music Ltd. (PRS)

THIS WOMAN'S WORK
Kate Bush (PRS)
EMI Music Publishing Ltd. (PRS)

UNDERNEATH IT ALL
Dave Stewart (PRS)
BMG Music Publishing Ltd. (PRS)

WHAT'S LUV?
Graham Lyle (PRS)
Irv Gotti*
Ja Rule*
Goodsingle Ltd. (PRS)
Hornall Brothers Music Ltd. (PRS)

WITHOUT ME
Trevor Horn (PRS)
Jeff I. Bass*
Kevin "DJ Head" Bell*
Eminem*
Unforgettable Songs Ltd. (PRS)

WRONG IMPRESSION
Gary Clark (PRS)
Chrysalis Music Ltd. (PRS)

URBAN AWARDS

BUTTERFLIES
Marsha Ambrosius*
Perfect Songs Ltd.

GANGSTA LOVIN'
Jonah Ellis*
Lonnle Simmons*
Alisha Yarbrough*
Minder Music Ltd. (PRS)

HALF CRAZY
Francis Lai (SACEM)

HAPPY
Raymond James Calhoun*
Irv Gotti*
Minder Music Ltd. (PRS)

WHAT'S LUV?
Graham Lyle (PRS)
Irv Gotti*
Ja Rule*
Goodsingle Ltd. (PRS)
Hornall Brothers Music Ltd. (PRS)

WITHOUT ME
Trevor Horn (PRS)
Jeff I. Bass*
Kevin "DJ Head" Bell*
Eminem*
Unforgettable Songs Ltd. (PRS)

LATIN AWARD

YO NO SOY ESA MUJER
Mike Shepstone (PRS)
Carlos Toro Montoro (SGAE)
Christian De Walden*

COUNTRY AWARDS

HELP ME UNDERSTAND
Wayne Hector (PRS)
Steve Mac (PRS)
Rokstone Music (PRS)
Rondor Music (London) Ltd. (PRS)

THE LONG GOODBYE
Ronan Keating (MRC)
Universal Music Publishing (PRS)

THESE DAYS
Steve Robson (PRS)
Jeffrey Steele*
Danny Wells*
Rondor Music (London) Ltd. (PRS)

YOUNG
Steven McEwan (PRS)
EMG Music Publishing Ltd. (PRS)
Trinifold Music Ltd. (PRS)

COLLEGE SOUND AWARDS

19-2000
Damon Albarn (PRS)
Jamie Hewlett (PRS)
EMI Music Publishing Ltd. (PRS)

DANCE AWARD

DAYS GO BY
Steve Smith (PRS)
EMI Music Publishing Ltd. (PRS)

EMMY AWARD

BLUE PLANET: SEAS OF LIFE
George Fenton (PRS)

FILM MUSIC AWARDS

DIE ANOTHER DAY
David Arnold (PRS)

SWEET HOME ALABAMA

George Fenton (PRS)

TV MUSIC AWARDS

CSI: CRIME SCENE INVESTIGATION
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

PROVIDENCE
John Lennon (PRS)

CABLE MUSIC AWARD

STRONG MEDICINE
David Bergeaud (SACEM)

SPECIAL TV MUSIC AWARD

THE WEAKEST LINK
Paul Farrer (PRS)
Sarah Mosback (PRS)
The Music Force

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GEORGE FENTON (PRS)

PETE TOWNSHEND (PRS)

DAVID ARNOLD (PRS)

JOHN LENNON (PRS)

GORILLAZ (PRS)

