

Inside: Muse Ronan Keating Pink Blue The Darkness Holly Valance

MUSICWEEK



United Business Press



Maiden return as rock rules radio

In a landmark week for rock music, Emap won its first radio licence auction last Thursday with its rock service Kerrang!. News of the victory came as word began to emerge of big steps forward for

The Darkness in the US, and international successes for albums by both Iron Maiden and Muse.

The Maiden are concluding one of their busiest years in the five stages by topping charts in five markets with their new album *Dance Of Death*.

"The successes came a fortnight before the band kick off their

Dance Of Death European tour on October 19, concluding in Birmingham on December 16. A summer tour has already seen the band play to more than 600,000 fans across 28 European shows and 200,000 in North America.

Sanctuary Group founder Rod Smallwood, who has managed Iron Maiden since 1979, says the

band have always renewed their fanbase, but the current vogue for rock has boosted interest in the band. "The concerts in the summer were full of young kids," he says. "We have a lot of older fans, but most of the shows in Europe, particularly the Latin regions, were made up of young kids."

● The Darkness, Kerrang! p4

Global sales dip continues apace

IFPI predicts that a halt to the record market decline could take a year or two to arrive, after a slow start to 2003 p3

MTV unveils EMAs line-up

Music channel reveals plans for Edinburgh show, with Robbie, Evanescence, 50 Cent and Sean Paul leading shortlists p6

Sync creates boom for music

With TV, film and ads ramping up their use of music, the sync business comes under the spotlight p9

This week's Number 1s

Albums: Dido
Singles: Black Eyed Peas
Airplay: Black Eyed Peas



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11.10.03/£4.00

Album tops 300,000 sales in the UK as promotional push delivers Top 10 debut Stateside

Dido flies into first-week sales elite

Retail

by James Roberts

Dido's second album *Life For Rent* yesterday (Sunday) clocked up one of the highest first-week sales on record, joining a select number of titles to open with 300,000 sales.

First-week, over-the-counter sales of the album, which was released by BMG last Monday, made it the first album since Herge's debut in April 2001 to pass the 300,000 mark.

Although the release had an initial pre-release shipment figure

similar to that of Robbie Williams' *Live At Knobworth*, which was released on the same day, Dido outsold her male counterpart at a rate of four to one for most of last week.

By the end of last week, *Life For Rent* had shipped more than 1m copies in the UK and a further 2m around the world.

BMV product director Steve Gallant says the album, which comes a week before this week's *Matrix Reloaded* DVD release, marks the true beginning of the festive period. "Our Oxford Circus store has Dido, Robbie and our

sale in the window - you can't have three better messages than that," he says. "Christmas starts here."

"I am pretty astounded by how much Dido is outselling Robbie Williams by," he adds. "But she has been all over radio and on Parkinson, so people are in no doubt that her record is out."

As the singer's UK sales began clocking up last Monday, Dido herself embarked on a 10-day US promotional tour, which includes several key national television appearances. *Life For Rent* was expected to score US sales of 200,000 in the first week, suffi-

cient to earn the album a Top 10 debut. "I don't think the UK has had an artist that can do this level of business around the world for some time," says the artist's manager Peter Leuk.

"The album is also heading for number one in France, number one in Italy, number two in Germany and is already platinum in Australia," he says. The album sold 102,500 copies in its first day of release in the UK alone.

Last Monday was the greatest day of my life," Dido told *Music Week*. "I wasn't really concerned about the sales. I was just happy

the album was finally coming out after four months of talking about it to people that hadn't heard it."

A BMG-chartered plane flew 160 competition winners and media from 16 countries between Virgin Megastores-hosted launch events in London and New York on the day of release. BMG UK international vice-president Dave Shack says, "With the London-New York promo trip, we put a line in the sand about this being a big record and a global act and it feels like this is an incredible global story at the moment."

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Your guide to the latest news from the music industry

Bottom line Mean Fiddler to invest £5m

● **Mean Fiddler Music Group** has revealed that it has a war chest of around £5m to spend on rolling out the Jazz Café brand in the UK and Europe and adding new festivals to its portfolio. The group picked up around £1.5m from its sale of Mean Country 1035 to Sunrise, £1.65m recently from Islington Council from a legal claim over the council's compulsory purchase of the Complex and some £2m from the sale of bars including Barkot and Jon. The news comes as the group last week announced an operating loss before tax of £36m on increased turnover of £134m for the six months ended June 30, 2002.



Sting: international chart success

● **Sting's** Sacred Love album has won top five slots in 10 international markets, including entering at one in Denmark, Italy and Switzerland and debuting at two in Austria, Germany and Portugal. **Sting kicked off** his **Stabside** shows last week with a concert at New York's Hammerstein Ballroom last Thursday following a spot on NBC's Today Show the same day.

● **EMI's** chief financial officer Roger Faxon says of refinancing the group's existing debt continued last week when it priced its issue at 10.7% more than the €300m envisaged when he announced the plan in mid-September.

● **IFPI** is predicting two more years of decline after a 10.7% worldwide dip in half-year figures, p3
● The stalkers have been spotted in the bidding war for **Boosie & Howes** after HGCapital put in an offer of 215p for the publishing outfit last Friday. The offer, made by the Hoge by the Classic Copyrights, values Boosie at £44.3m and is around 10.3% better than the 1995 previously bid for the two and owners by Regent on September 9. Classic's offer would maintain the present publishing management team led by Jim Moch, and has already received backing from Guinness Peat. Boosie's largest shareholder will own some 16.7% stake.

● **The Music Week's** **One To One DVD Europe 2003** conference takes place tomorrow and Wednesday (October 7 and 8).
● **The RIAA** says it has reached 64 settlements out of 261 lawsuits it issued last month in its fight against online music piracy. The US trade organisation adds that it has received

838 affidavits for its Clean Slate programme, giving amnesty to peer-to-peer networks users who volunteer to stop illegally sharing music online.

● **HMV's** rising domestic sales have been cooled by the summer heatwave, p7

● **Scottish Radio Holdings**, which fully owns 21 UK radio stations, is expecting its live-free radio news to rise 6% for the 12 months to September 30 this year. In a briefing update issued last Monday, the group reckoned national advertising revenue would be 10% up on the year with local advertising revenues improving 3% and sponsorship and promotions 7%.

Exposure

EU changes delay IFPI Awards

● **IFPI** has postponed its bi-annual Platinum Europe Awards until 2005 due to the changing make-up of the European Parliament and EU countries joining next year. The awards, which had been due to take place next year, were last held in July 2002 in Brussels. Meanwhile, Simply Red's Home, issued through the act's own simply.com operation, won a 2m vinyl award in Europe again in September. The same honour went to the Universal-Island Natural Music & The Legends Live by Bob Marley & The Wailers, while Warner's The Very Best Of The Eagles won a 2m award.

● **New Michael Jackson and Bruce Springsteen** releases are among **Sony's** fourth quarter priorities, p4
● **Future Publishing's** **Classic** album has produced a one-off special celebrating the career of Status Quo. The 148-page magazine, which lists news-stands this Thursday, is the first of what is promised to be a series of one-offs on rock acts. Its appearance precedes a new Status Quo album, Riffs, which is released by Universal Music TV on November 17.

● **Warner** is taking a second look at its US radio plans for The Darkness after winning the support of New York's four major radio stations, p4
● **Woodworts'** first instore music DVD chart has been topped by Justin Timberlake's Justified. The Top 20 chart, which is compiled by Woodworts and runs in 61 stores nationwide, has Liberty X's Live at two and Queen's Live at Wembley at three.

● **Blue** have teamed up with Steve Wonder for a Christmas single, p4
● **Empire** has won the third West Midlands regional FM licence, p4
● **The BBC** has added 10 new national digital radio transmitters across the country as part of its commitment to increase BBC national digital radio coverage from 65% to 85% of the UK population by mid-2004.
● **MTV Network Europe's** Brent Harniss is promising 'more high-quality live performances than ever



Johnny Vaughan was not the only new addition to Capital's headcount last week. Ronan Keating has signed up to the network for a series of programmes to be broadcast as part of the promotion for his forthcoming album Turn It On, which is due on November 17 through Polydor. Keating will present his two-hour Turn It On

show - a mix of music chosen by the singer, artist interviews, promotions and live acoustic sets - on Sunday afternoons across the Capital FM Network, the Century Network and Capital Gold. Capital Group creative director Rex Balfax says, "I'm delighted Ronan has decided to take us up on this offer to front this series of shows."

before" at the November 6's MTV Europe Awards, p6
● **Broadsound** from BT's **Interactive Music Awards** has added a series of categories for this year's event taking place on December 2 at London's Millbank Tower. The newly-launched best web-based music game, best radio station online and best interactive TV programme categories feature in an official event website (www.mia3.com) launched today (Monday) which will include details about all 14 prizes and downloadable entry forms.

However, Skinner's new company **Plenimist**, which was only set up on September 8, has yet to reveal to suppliers whether music will continue to be part of the chair's product offering.

Sign here

Something Else inks Brits deal

● The Brit Awards has signed a new deal with independent production company **Something Else** covering all radio programming for international radio stations for next year's event. **Something Else** will offer preview shows, a live broadcast, highlights and interviews from the February 17 ceremony at London's Earls Court.

People



Jay, fragile loss

Industry stunned at Jay death

● **Matthew Jay**, the singer-songwriter, died of a heart attack on October 12, it was confirmed the network's most requested "chick tracks" from his Eighties, Nineties and Now! playlists.

● **Sanctuary** has bought **Erson's** management company for £6m, p7
● **Warner Bros** has struck a deal with regional radio network Century FM to launch a co-branded music compilation titled **Hairbrains** Divas. Out on October 12, it features the network's most requested "chick tracks" from its Eighties, Nineties and Now! playlists.

● **Amsterdam Dance Event** will be announced its full day programme under the umbrella theme Where To Go. It includes panels covering the Changing Role Of Music Publishers & A&R and Learning From The Rock Community, while three special meetings will focus on doing business in France, the UK and the US.

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

In a year that saw global sales dip 11%, IFPI forecasts two more years of decline before green shoots appear

Sales recovery on way in two years

by Robert Ashton

The IFPI is predicting another 'year or two' of doom and gloom in music sales before legitimate online platforms, tighter legislation and new formats begin to help turn around the declining global market.

Its forecast follows the publication of figures last week showing that recorded unit music sales fell more than 10% in the first half of the year, with only one of the world's Top 10 markets, Australia, showing any sort of improvement. Commercial piracy, a lack of international-selling albums and unauthorised file-sharing were given as key reasons for the 10.9% drop in value and 10.7% in units.

But IFPI chairman and CEO Jay Berman believes the industry is now at the 'tail end of a cyclical decline which began three years ago and will probably continue to be 5% to 6% down over the next year or two', Berman says the building blocks – continued action against pirates, the Apple online initiative, 30 legitimate online sites in Europe, the phenomenal rise in DVD music video (unit sales up 46%) – are already in place to turn around this slump and the IFPI has a role in creating the environment to encourage the legitimate online business to take hold.

"We need to continue to fight against piracy," he says. "The legitimate streams, reflected in the Apple downloads, are there and we need to encourage that. But Apple is only 3% of the computer market in the US, so it would be great if there was a Windows-related platform."

Top 5 global markets

Country	Value	Units	Change
USA	\$4.86bn	98.5%	-22.0%
Japan	\$2.20bn	30.6%	-13.5%
UK	\$1.18bn	4.1%	-4.7%
France	\$0.77bn	4.0%	-2%
Germany	\$0.83bn	14.7%	-8.1%

SOURCE: IFPI WORLDWIDE MUSIC INDUSTRY SURVEY OF 2004. COMPARED TO SAME PERIOD OF 2003

However, he concedes that many companies remain cautious about launching online services until they can be assured that the environments they are launching into are secure. "In the EU we are still waiting for countries to adopt the Copyright Directive," he says. "It is our responsibility to work with EU members and national groups. We are making this a priority."

With Christina Aguilera's *Stripped*, 50 Cent's *Get Rich Or Die Tryin'*, Coldplay's *A Rush Of Blood To The Head* and Celine Dion's *One Heart* cited as the best-selling albums of the year at the halfway point, Berman concedes that the market has not benefited from the "massive seller that has the dual effect of not only

getting 20m sales, but also the by-product of drawing those people into stores to buy other releases." He adds, "There just hasn't been that dominant number one this year. We still have the superstars around, but it is tough to compete with free."

Over the next couple of years, Berman also believes that a new format could help reinvigorate sales. "We are seeing the DVD going very well," he says. "The introduction of an audio format that would have additional capabilities, perhaps combining CD and DVD, could help. CD is great, but it has been around a long time and DVD has had such a major impact. We are open to and would welcome a new physical format."

Some record executives believe piracy and file-sharing are not entirely to blame however. Sanctuary Group Inc CEO Merck Mercuriadis says, "If people are passionate about music, yes they download. But they also buy the real record and the merchandising and the concert ticket. The problem often is that albums are nine-tenths filler, so people just download the one-tenth and leave the rest behind."

The UK market, down just 1.1% in unit terms but with a 4% rise in album sales, fared better than many world territories and Berman believes the ongoing review of the singles chart will help to maintain interest in music. "Each market has its own unique factors, but the UK hasn't suffered unduly from physical piracy and has strong local repertoire," he adds. "It has also been aggressive at the retail end."

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MUSE OVERSEAS CHART POSITIONS
France 1, Holland 2, Switzerland 3, Japan 3 (International) & 7 (Domestic), Ireland 3, Italy 4, Norway 4, Austria 5, Belgium 5, Portugal 7, Germany 11, Finland 12, Spain 14, Denmark 28

News is edited by Paul Williams



Muse: heading for their most successful international album to date

Muse album fires up overseas lists

Muse are heading for their biggest international success to date, with their latest album *Absolution* claiming Top 10s in 10 overseas markets after topping the UK chart last week.

Absolution secured a first week number one in France and top five in the Netherlands (2), Ireland (3), Switzerland (3), Japan (3) and international chart, Italy (4), Norway (4), Austria (5), Belgium (5) and Portugal (7).

East West managing director Kostas Marshall, who brought the band with him when the major acquired his Mushroom Records UK company in the spring, says he is delighted at the success.

Marshall says, "I put the success down to the fact that it is a fantastic record and, in the time they have been away, the number of people who are appreciating music has grown. It is all about the organic process of people discovering the band and allowing them to grow with each record."

Marshall, who signed lead singer Matt Bellamy when he

was 18, says he is currently in negotiations with the band's manager Anthony Addis and Taste Media to extend their current licence deal. "I am confident that the right result will prevail," he says.

Warner currently licenses the band through East West, from Taste Media, for a string of international markets including much of Europe, Australia, New Zealand and parts of South America and Asia.

Muse manager Anthony Addis says the campaign for *Absolution* has been driven by an extensive promotion campaign through Europe, including live showcases in six key European markets.

While Warner's Spanish affiliate brought media over to last month's Xfm showcase, promo trips to Sweden and Italy were also organised in the run-up to release, while the band returned to Italy last Wednesday to record a 45-minute live set for MTV's *Supersonic* for broadcast in the market and across MTV's network.



Berman: cyclical decline nearly over

THE MUSIC WEEK PLAYLIST



ANTI ATLAS
Future Nostalgia (Nagash) Clasy release that has found favour on Classic FM's Chiller Cabinet show and Jazz FM's Late Lounge (album out now)



FYA
Teasie (white label) Cheeky white label version of Phoenix's *Forster* from *MV* playlist favourites FYA Crew, now signed to Mercury Killer. (single, incl)



JOSS STONE
The Soul Sessions (S-curve) She sounds like a classic soul singer, yet is authentically, yet surprisingly, she's just and hails from Devon (album out 2004)



LOSTPROPHETS
Burn Burn (Visible Noise) Eric Valentine has worked his magic with *Wolfe* band. (single, Nov 3)



BASEMENT JAXX
Cish Cash (XL) The Jaxx head electro on this rocking and funky collision featuring the Bandhees siren, Siuzie Sioux (album track, Oct 20)



PINK
God Is A DJ (Arista) Written and produced by Billy Mann, just one of the initial highlights from the feisty popstar's new try This (from album, Nov 10)



HAPPYLIFE
Breath For Me (Albert Productions) Familiar and fresh in equal measures, this is the perfect set-up single for the rock world is already warning to these newcomers (single, Nov 10)



BLUE
Gully (Innocent) With more than a hint of Take That's *Back For Good*, this is the perfect set-up single for the trio (single, Oct 22)



THE GLITTERATI
Do You Love Yourself (Poplone) A buzz building nicely for these Leeds sleaze rockers (single, Nov 17)



KYLIE
Still Standing (Parlophone) Prince's back catalogue appears to be the inspiration for this highlight from Kylie's comeback *Body Language* (from album, Nov 17)

SONY MUSIC KEY FORTHCOMING RELEASES
October 6: Marsh Cary Reminisce, Bette Midler Sings The Merry Merry Holiday Songbook

October 13: Blonde The Curse Of Blondie, Coline Durr, Live, Fly 4 Types, Jagged Edge, Ray, John Mayer, Heavier Than Water
October 20: Suede Singles

October 27: Barbara Streisand The Essential Collection, Pearl Jam Rarities, Michael Vey Best Of Various Artists, Greatest Hits, Various Artists Six In The City

November 10: Bruce Springsteen The Essential Collection, Pearl Jam Rarities, Michael Vey Best Of Various Artists, Top Gear
November 17:

Michael Jackson Number Ones
November 24: Korn Take A Look In The Mirror, Lamar Docketed, Dixie Chicks Live, Simon & Garfunkel Essential

December 1: The Offspring Splinter
December 15: Nas The Lost Tapes Volume 2

Best of's join new albums from Korn and The Offspring

Jacko 'best of' leads Sony's Xmas thrillers

Labels

by James Roberts

Sony Music is looking to replicate the success in recent years of number one compilations from the likes of The Beatles and Elvis Presley by releasing a new Michael Jackson compilation titled simply Number Ones.

The set leads the fourth quarter new release schedule for the major, which has already scored significant breakthrough successes this year through debut albums from Beyoncé, Evanescence, Delta Goodrem, Kelly Rowland and Big Brovaz.

The Jackson package, which will be preceded by a new R Kelly-written Jackson single One More Chance on November 10, will be issued in four limited-edition sleeves and will be heavily TV advertised. Other big titles lined up for this autumn include best of from Bruce Springsteen, Suede, Wynonna Judd, Prince & The New Power Generation and studio albums from Korn, Blondie, and Lemar and The Offspring.

Jo Headland, marketing director for Sony Music UK international repertoire division, says, "In contrast to previous years, there are not a huge amount of best of's in the market this year, so I think there is room for everything.

"There hasn't been a Bruce Springsteen compilation since 1996, so we are expecting The Essential Collection to do very well," she adds. "Big artists like



Elton John seen here at his TV-backed title

Elton John seen here at his compilation of some form in the Christmas market every couple of years, so I don't think people get tired of them."

The careers of two of the most seminal British groups of the last decade are also revisited this autumn, through retrospectives from Suede and Primal Scream. Meanwhile, Korn and The Offspring lead the company's line-up of new material. The two US acts are due to return in November and December respectively with long-awaited new material.

The key UK-developed artist with new material to feature in Sony's pre-Christmas schedule is Lemar, whose debut solo album Dedicated is released on November 24. Dedicated will be preceded by the artist's second single 50:50, the follow up to 10 Top 10 sales and airplay debut Dance (With U). Sony Music UK VP A&R Nick Raphael says his artist has already

managed to break the mould of fellow Fame Academy contestants by focusing on being original.

"He wanted to make a soul record, not a record that apes America R&B," he says. "The process was led by the artist, who chose the 14 songs on the album from 32 he recorded in 20 days. You can mimic contemporary R&B by production. With soul you either have it or you don't."

Elsewhere, campaigns for current albums from Beyoncé, SeanP, Delta Goodrem, The Coral and Big Brovaz will continue to be worked into the new year, to keep interest high in the projects, which have boosted Sony's market share throughout the year.

"For example, the third single from the Beyoncé album will be serviced to TV and radio before Christmas, but it won't be released until the new year, so it will have impact on album sales just before Christmas," says Headland.

The ever-increasing value of DVD in the mainstream record industry is also reflected in the extensive schedule of music titles lined up for the festive market. This kicks off on November 3 with the debut DVD from Australian singer Delta Goodrem, followed by titles from Pearl Jam (live) on November 10, Bruce Springsteen (live), Good Charlotte (live), Jennifer Lopez (I'm Real), Michael Jackson (Number Ones) on November 13 and Dixie Chicks (live) on November 24.

James Roberts



like were in Los Angeles last week recording with music legend Stevie Wonder for a new version of Slightly Scathed Deliverer, which is set to be a last minute addition to their forthcoming third album Guilty, due for release on November 3. Annie Stone is also a featured vocalist on the Blue and Stevie Wonder collaboration, which is tipped for release as the band's Christmas single. Following the sessions in LA, Blue were due to fly back to the UK yesterday (Sunday) when Channel 4's T4 was broadcasting Blue Day as part of the promotion for their forthcoming single Guilty, which is released on October 20 through Innocent. Meanwhile, speculation

surrounding this year's Christmas number one grew last week when The Darkness confirmed they are to issue a double-A single through Must Destroy/Atlantic on December 15, featuring Friday Night – taken from their current album Permission To Land – along with a new festive track, Christmas Time (When Will The Boats End?). William Hill is currently offering odds of 7/2 of The Darkness reaching the top for Christmas week, compared with 3/1 for the as-yet undecided Pop Idol 2 winner, 10/1 for the winner of Fame Academy 2 and 33/1 for Cliff Richards' festive offering Santa's List, which is due on December 8.

US radio support pulls Darkness plot forward

Warner is bringing forward The Darkness's US radio plot by three months after New York

alternative radio station K-Rock decided to play the band. I Believe In A Thing Called Love was added to K-Rock's playlist two weeks ago after a station interview with the group and a day after they played a gig at the city's Bowery Ballroom.

The track is now on a 25-spin-a-week rotation, while the video was viewed 700 times that week on the radio station's website.

Although the band's album Permission To Land was released on September 16, Warner Music UK international director Hassan Choudhary says the record company's original aim was to undertake some ground work with the band Stateside and then go to radio with the track in January. However, the early support of K-Rock is now persuading Warner to revise its plans.

"We were never going to radio this side of Christmas," says Choudhary. "The whole idea was primarily to make the record available to state off imports and

start a buzz going in America."

But, in contrast to reviewing its radio plans, Warner is ensuring a careful game in playing it does not push the band too quickly into the US limelight. Choudhary says the band were offered a slot on NBC's high-profile Conan O'Brien show, but the invitation was declined because it was felt they needed more time in the market first.

That TV stay-away is likely to be reversed when they go back for a second trip in November, with an offer already on the table to appear on another key US TV show. They are also planning more live dates during the visit, which will be followed by their first promotional trip to Japan.

Ahead of the band's US return, The Darkness's overseas focus will be on the Continent, where the album is being released in stages and I Believe In A Thing Called Love has been made an MTV Europe network priority. Meanwhile, Warner has pencilled in three further US promo visits for the band in the first half of 2004.

New licence fuels Emap plan

Emap aims to capitalise fully on its newly-won Kerrang! FM licence by utilising the West Midlands station as a rock production centre for the entire group.

Emap Performance chief executive Tim Schoonmaker believes the station, which is expected to be on air by late spring, will not only be able to provide rock-oriented programming for itself but content for Emap's Kerrang!, Mojo and Q digital radio services.

"I see this as a great opportunity to build a business," says Schoonmaker, who believes the Radio Authority's decision to give the licence to Kerrang! underlines that the future of radio is all about brands.

Emap beat off 10 other applicants, including other rock-led bids from Absolute Radio, GWR,

Virgin Radio and West Midlands Music Radio, to win the licence, serving an adult population of 2.3m. It is the third West Midlands regional licence to be awarded following victories for Heart and Saga-branded applications and the first licence win for Emap, which has bought all its existing stations.

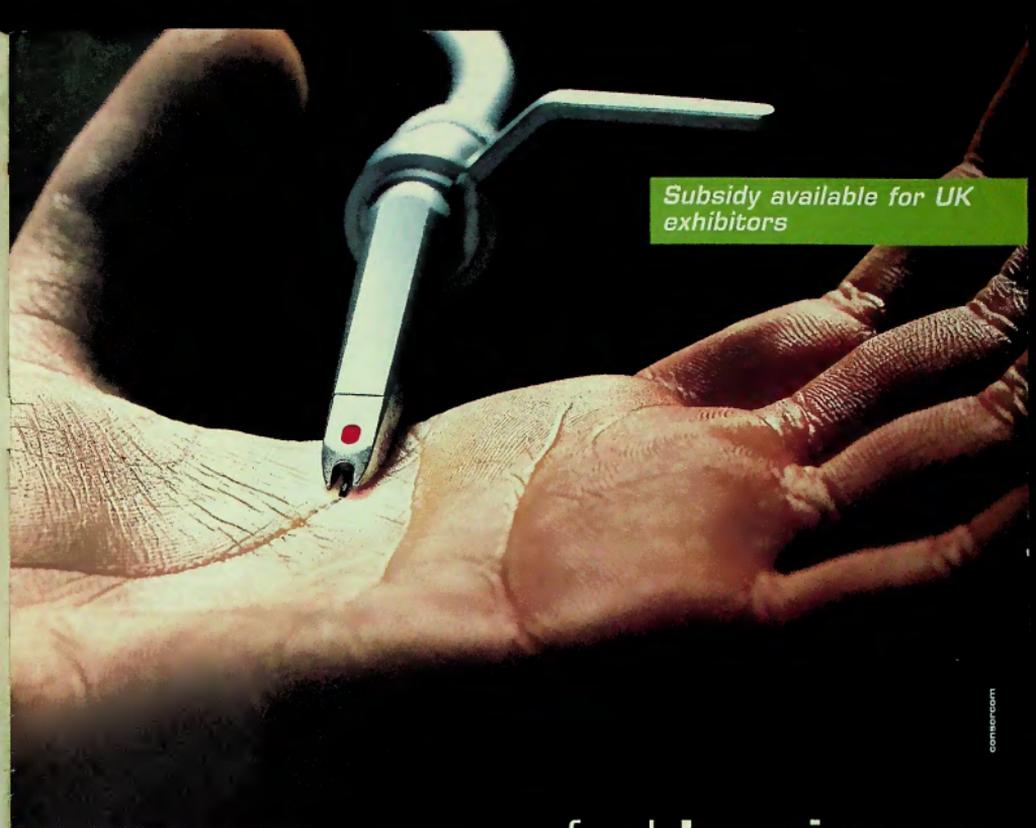
The Radio Authority's executive chairman David Whitmore says the applications were "generally of an impressively high standard" but, after a long discussion, the organisation concluded Kerrang! Radio best met the statutory criteria with its programming widening choice in the region.

Kerrang! Radio West Midlands managing director Lynne Wood says the win could hardly have come at a more appropriate time, with six of the seven biggest-selling

artist albums a week ago by rock acts. "Even when you look at things like Fame Academy, all the judges are saying rock is the new pop," she says.

The new station, which follows the launch of a Kerrang! service last year on Freeview, will primarily be aimed at a 15- to 24-year-old audience, with the music content covering everything from classic and modern rock through to the likes of thrash.

However, speech will figure significantly in the schedule, including 75% of Robin Banks' weekday breakfast show. Drivetime will be all request, while 9pm to 11pm weekdays will feature a different rock area each night including Ozzy Osbourne presenting classic rock on Mondays and Jerry Dammers ska on Fridays.



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Christina Aguilera: Kylie Minogue; **Macaroni:** Pink; **Best Hip Hop:** 50 Cent; **Emerlin:** Jay-Z; **Missy Elliott:** Nelly; **Best R&B:** Ashanti; **Beyoncé:** Craig David;

Jennifer Lopez: Mary J. Blige; **Best Dance:** J'Nai; **Senior:** Moby; **Purple MC:** Paul Oakenfold; **The Chemical Brothers:** **Best pop:** Christina Aguilera; Justin

Timberlake: Kyle Minogue; **Pink:** Robbie Williams; **Best song:** Beyoncé; **Best live:** Jay-Z; **Ority In Love:** Christina Aguilera - **Beautiful Emergence - Beyoncé - Craig Mc To Life**

Justin Timberlake - Cry Me A River; Sean Paul - Get Busy; Best male: Craig David; **Emerlin:** Jay-Z; **Timberlake:** Kyle Minogue; **Robbie Williams; Sean Paul; Best new act:** 50

Cont. Emergence: Good Charlotte; **Justin Timberlake;** Sean Paul;

Music DVDs will gain from massive explosion in the format's sales in Q4 as Xmas sales to shine

DVD

by Martin Talbot

In this era of rapidly increasing piracy and a shrinking global music market, there is not exactly a surfeit of good news stories for music. Except, that is, in the DVD arena. After a booming Christmas last year, music sales accounted for some 3m units, or around 3.5% of all DVD sales in the UK.

And, the DVD Entertainment Group – an umbrella organisation devoted to the promotion of the format – predicts that sales will have increased by more than 100%, to 7m units, in 2003 – that is 5% of an ever-growing overall DVD market that would account for 40m sales in 2003.

Music Week – in conjunction with its sister title *One To One* – examines the key issues in the sector at the two-day DVD Europe 2003 Conference starting tomorrow (Tuesday) at the British Music's Core Centre in London. The rebalancing of the event is as timely as it could possibly be, coming a matter of days into a fourth-quarter period which will see the vast majority of that projected growth reach fruition.

DVD Entertainment Group's Mike Brown believes the big upsurge in this year's DVD sales will take place in October, November and December, with sales of DVDs across all areas – including movies, TV and sport, too – expected to reach 60m unit sales, compared with just 36m in the same period of 2002.

DVD experts lend weight to conference

The Music Week/One To One DVD Europe conference will cover a range of topics tomorrow (Tuesday) and Wednesday (October 7 & 8).

After Tony Woodworth's keynote speeches kick off the event at 9.45am, the technology behind the format will be reviewed by Bill Foster and David Skebbottom (of Understanding Solutions) in a 10am session, while a "Who Cares?" session at 11am will examine the demand for 5.1–through speakers including Abbey Road's Bob Ranger, Pioneer's John Banford, Warner Vision's Mark Branger and Strongroom Studios' Rob Budder.

The creative process will be highlighted at 2pm with a debate on the costs of creating music DVDs – speakers including Pioneers Andy Evans, Eagle Rocks' Geoff Kempin, Lee & Thompson's Jeremy Gowdy and freelance producer Fiona Bell – followed by a 3.45pm session featuring Robbie Williams' music manager Tim Clark, Taz's Media managing director Saffia Jaffar, Dore & Dore's live music promoter Hamish Hamilton and Metropole Studios' Andy Townsend.

The day concludes with a presentation

"The fourth quarter is usually as big as the rest of the year put together," says Brown. "I think that is when it is all going to happen. And there is so much big stuff coming this autumn, it's very possible music can take 5%."

Heller, who helped oversee the launch of the biggest music DVD of the year so far, the two-disc Led Zeppelin set, agrees. "Our Led Zeppelin release has done phenomenally well, which is great for the format. We are also seeing retailers move to having stand-alone music DVD charts, which we hope will stimulate sales."

Heller believes there is plenty of development to come, too. While the Led Zeppelin release tapped into the demographic which were the earliest adopters of the format – roughly 35-year-old males, says Heller – substantial growth of the format is possible.

"One of our big challenges is to get the consumer to understand what 5.1 is all about, which our research shows we have not yet done," he says.

Certainly, the optimism for the future of the format is not limited to a strong fourth-quarter release schedule. DVD is big, but will grow bigger, as the penetration of players continues to grow. Brown believes that more than 3m extra players will be sold between now and Christmas.

With press ads trumpeting Richer Sounds' offer of the first £29 player last week, he may well be right.

martin@musicweek.com

of the Led Zeppelin DVD by Dick Carruthers of M Productions at 4.45pm.

After Joan Lu Renaissance of DVD Intelligence examines the future of DVD at 8.30am, the practical issues of marketing getting discs to market will come under the microscope throughout Wednesday. These will include in-store marketing at 10am (speakers including Virgin Retail's Joe McNicholas, Warner Vision's Simon Heller, EMI International's Mark Dunn, and Peter Noble of Peter Noble VHS); the UK's evolving chart rules at 11.30am (speakers including Official Charts Company's Paul Chifford, Independent's Adrian Pope and Sarah Brinkley of Mezz); copy protection at 12.30pm (through a session by Martin Brooker of Macrovision); and the value of packaging at 2.30pm (speakers including ACI's Anthony Fraser, Acoustic's Siling of Scavo, Big Act's Gerald Sall and David Mason, formerly of Arsonic).

The two-day event finishes with a Mike Oldfield celebrity interview at 4pm. Walk-up registrations for the conference will be available on the day, priced £295 plus VAT.

MTV Europe goes back to basics for 'stripped-down' EMAs event

MTV Networks Europe president and chief executive Brent Hansen is vowing to strip away the MTV Europe Music Awards' glitz and glamour for a "stripped-down" format, to mark its 10th anniversary show in Edinburgh.

Hansen, who is bringing in fresh blood for the November 6 event in the shape of renowned live director Hamish Hamilton, promises this year's awards at the Scottish capital's Ocean Terminal Arena in Leith's Western Harbour will be "more powerful" than ever before.

"I will look and feel different to any other event and I guarantee to deliver more high-quality live performances than before," says Hansen, whose organisation will also repeat the awards' inaugural event at Berlin's Brandenburg Gate in 1994 by specially constructing a 6,000-capacity venue comprising several stages – this time on the Leith waterfront.

Christina Aguilera was announced as the show's host at a nominations launch at London's Royal Festival Hall last Monday, while Beyoncé, the Chemical Brothers, Fleming Lips, Sean Paul and Travis were all confirmed as performers. Jane's Addiction, Perry Farrell and Dave Navarro will be among the guest presenters.

Justin Timberlake leads the way on the shortlist with five nominations out of the 14



Aguilera: set to host EMAs show

categories, followed by Christina Aguilera with four, alongside The White Stripes who are nominated in album, rock, group and video categories.

The UK's strongest contender is Robbie Williams, who is nominated for male, pop and album awards for Escapology, while Ewanescence, 50 Cent and Sean Paul also find a hat-trick of nominations. Goldfrapp are the only UK act represented in the web award category.

The build-up to the event itself – the Road To Edinburgh – kicked off with a gig featuring Polish band Myslovitz, Skin and Travis at the Royal Festival Hall following the nominations announcement.

Meanwhile, MTV UK & Ireland unveiled director Michiel Bakker among a series of events in the run-up to the event including a pop night in Birmingham (October

11), a rock night in Manchester (October 18), an urban event in Newcastle (October 26) and an MTV party hosted by Trevor Nelson.

The week of the Edinburgh event will see activities in the city staged by MTV in partnership with Scottish Enterprise, while MTV is also set to stage Total Request Live and MTVZ's Gonzo show there during the week, and an 8,000-capacity alternative event on the night of the awards itself at Prince's Street Gardens.

"I can guarantee that this year's show will be edgier and more powerful than ever before," says Hansen, who thanked the Scottish executive, Scottish Enterprise and the City of Edinburgh Council for their support.

New additions to the awards include the introduction of a local award for Perthshire among the 11 regional categories while, for the first time, the winners for each category will be voted for by SMS text messaging. Similarly, the winners of the best song category will be voted for live by SMS text messaging during the awards.

The Edinburgh show, sponsored by American Express, Vodafone Live, Replay Blue Jeans and Foot Locker, is the EMAs' second time in the UK after being staged at London's Alexandra Palace in 1996. The event took place at Dublin's Pointe venue in 1999.

SNAP SHOT

JOSS STONE

US TV's Good Morning America today (Monday) becomes the latest high-profile stop for one of the UK's fastest-rising music talents. Sixteen-year-old Joss Stone is currently little known back home, but her classic brand of soul has prompted comparisons across the Atlantic with legends such as Aretha Franklin; exposure has included Frankins in *Rawling Stone* and the *New York Times* and an appearance on the Conan O'Brien Show last month.

A five-day US tour supporting Simply Red starts tomorrow (Tuesday), while she will perform on David Letterman's show on October 28. Sixteen-year-old Joss Stone is currently little known back home, but her classic brand of soul has prompted comparisons across the Atlantic with legends such as Aretha Franklin; exposure has included Frankins in *Rawling Stone* and the *New York Times* and an appearance on the Conan O'Brien Show last month.

GAST LIST: US label: S-Curve; Publisher: BMG; Music: Parlophone UK; Management: Jackie Hughes and Lizzy Ingham; Presales: Hughes Management; US co-manager: Wendy Stoker.

THIS WEEK'S BPI AWARDS
SINGLES
 Blu Cantrell
 Breathe (Arista) (silver)
 Black Eyed Peas
 Where Is The Love? (Polydor) (gold)

ALBUMS
 Blu Cantrell
 Bruce Springsteen (Arista) (silver)
 Blu Cantrell
 Breathe (Arista) (silver)
 Black Eyed Peas
 Where Is The Love? (Polydor) (gold)

(gold)
 The Neptunes
 Live At Knebworth (EMI) (platinum)
 Pricilla's Classics (Arista) (gold)
 R Kelly: R In R&B - Greatest Hits - Collection Vol. 1 (A&M) (gold)

Robbie Williams
 Live At Knebworth (EMI) (platinum)
 Beyoncé
 Dangerously In Love (Columbia) (double platinum)
 Dido: Life For Rent (triple platinum)

CAST LIST
 Management: Craig Logan, Roger Davis
 Marketing: Louise Hart, BMG
 Radio: Tomaj
 Controller: Lightstorm Studios, BMG

TV: Jackie Gavril, Annette Miller, BMG
 PR: Sharon Tobitt, EMI

Buyout of Beyoncé's management kicks off urban move

Sanctuary unveils new urban division

Labels

by Robert Ashton

Sanctuary is using its acquisition of the management company behind Beyoncé and Destiny's Child to spearhead an assault on the massive R&B, hip-hop and gospel markets with a new New York-based urban operation.

The launch of the division, comprising a label, publishing outfit and tour agency in the US, follows the UK group's £6.06m acquisition of Beyoncé's management company, Music World Entertainment (MWE), which is headed by the singer's father Mathew Knowles. At a stroke, the move gives Sanctuary direct access to an urban market which is worth more than \$1bn in the US record market alone.

The initial five-year deal, funded through a mix of cash and a £1.81m share issue, gives Sanctuary, traditionally strong in rock, an immediate foothold in this growing market. Knowles and Destiny's Child have sold more than 40m albums between them.

As a spin-off of the deal, Sanctuary Group CEO Merck Mercuriadis is establishing a new urban division, involving a record label, publishing outfit and tour agency.



Beyoncé: management link-up

Knowles becomes president of the new division based both in New York and out of MWE's Houston offices.

Mercuriadis says the new urban division will mirror the model Sanctuary has built for rock music, by creating an infrastructure which will allow hip-hop, rap, urban and gospel acts to tap into the group's management, records, merchandising and touring operations, which are all set under one roof.

"The problem with a lot of urban acts is they don't leave America," he says. "An act might sell 3m units in the US, but could sell 5 or 6m in the rest of the world, so they are leaving a lot

money on the table." Mercuriadis says he believes that the urban music world is underdeveloped and perhaps as much as 15 years behind the more sophisticated rock world, leaving a huge reservoir of untapped potential.

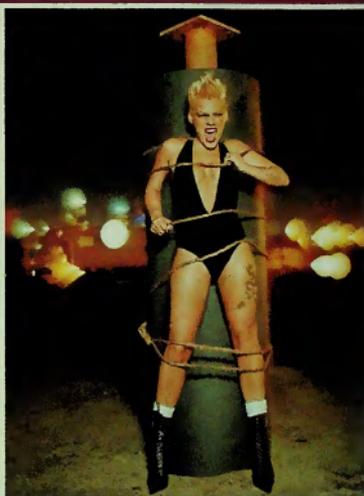
He also says that a new urban act from the UK could also tap into Sanctuary's as-yet-unnamed new urban label to gain a foothold in the US market through its links with the UK office.

"In partnership with Mathew, our expertise and infrastructure can have a significant impact on the urban world, which despite being the biggest music genre is still underdeveloped and lacking the sophistication of the rock world from the artist's perspective," adds Mercuriadis.

Knowles says the "marriage" with Sanctuary will provide him the worldwide infrastructure to further develop the urban business.

He adds, "For the first time ever, I've got total sales for the powers in the hands of the urban artists. Our goal is to establish the Sanctuary/MWE brand as the market leader in taking urban artists to new heights of success and earning power."

robert@musicweek.com



Pink becomes the first artist to host The Box's new daily show Stripped this week, as the campaign for her new album Try This continues. The new Box show - which will see celebrity presenters introducing favourite videos and answering viewers' questions - will be hosted by the BMG artist throughout this week, and features Blue, Kelly Rowland and Busta over the next three weeks. While radio airplay on Pin's new single Trouble (released on October 27) stalled last week,

TV airplay of the Sophie Muller directed promo is picking up fast, with The Box and MTV Hits its biggest supporters. Other exposure over the coming weeks includes features in *The Face*, *Splash Hits*, *Elise*, *Elle*, *Elle Girl*, *Playboy* and newspapers, as well as appearances on TOTP, CDUK, MTV and GMTV. Try This, which follows the single on November 10, features three tracks with writing contributions from Linda Perry, as well as eight tracks co-written with Tim Armstrong of Rancid.

HMV sales hit by hot weather as chain continues expansion plans

HMV UK & Ireland is counting the cost of record-breaking summer temperatures after a one-week slump reduced its trading to close on flat growth.

"The chain last week posted like-for-like sales up just 0.6% for the year to date, but if the second week of August - the hottest week of the year - is taken into account, like-for-like growth was a far more impressive 1.6%.

"Inevitably, we were affected by the hot weather," says HMV Group chief executive Alan Giles. "We feel overall we are a good performance for HMV in the UK and Ireland. For some time what we've been doing is growing the business through the opening of new stores."

He notes that music was "slightly down" over the period against continuing strong DVD growth, although he adds that the



Giles: music dip offset by growth in DVD is encouraged by the albums market, which is still growing.

The success of the expansion policy was reflected by total sales growth for the chain rising 6.5% for the year so far, while HMV UK & Ireland plans to add at least another 12 new stores before Christmas. Meanwhile, the Waterstones' side of the business is expanding for the first time in more than three years with an opening at Manchester's Trafford

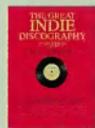
Centre in Manchester in July due to be followed by four more store launches later this year.

HMV Asia Pacific played a positive part in total sales for the entire group, rising 1.8% for the 21 weeks to September 20 this year. Giles notes that in Japan the group has opened eight new stores over the past 18 months and plans a further four during the next three months. He adds that its music market share in the region has risen by 0.8 percentage points in just a year to around 7.5%.

HMV's North American operation, though, continues to cause concern and the group blames a decline there largely on the closure of low-making US stores. It now has just seven stores operating Stateside and Giles admits, "You shouldn't be surprised if there were another one or two store closures."

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With a batch of promising UK films in the coming year, music publishers and record companies are looking forward to some potentially lucrative tie-ins. *By Hamish Champ*

Sync or swim: TV & film comes good

There are few things the UK music industry likes better than that magic moment when a film which contains its music copyrights turns into a domestic and international box office smash.

Music executives readily admit they like working with film-makers, while artists would rather be involved with movies than with ads, even if the ad world increasingly represents a rich – and increasingly credible – revenue source.

Synchronisation departments in music publishers and, increasingly, record companies, work flat out to secure placings of key current or catalogue tracks into what they hope will be the most popular films of the moment. While usage does not come cheap – anywhere from \$5,000 to \$200,000, depending on the track, the songwriter, the film's stars and its music budget – movie producers will still cough up for the right copyright, whose owners can reap considerable rewards beyond the sync fee: cinema licensing in the UK brought in £5.7m for PRS members last year, according to the rights body.

But, although there have been a few UK film successes in recent years, including Notting Hill – whose associated hits included Elvis Costello's rendition of She and Ronan Keating's When You Say Nothing At All – and Bridget Jones's Diary – Gabrielle's Out Of Reach and Geri Halliwell's It's Raining Men both came from the first of the film's two bestselling "soundtracks" – 2002 was not a great year for the British film industry.

Gratifyingly, then, for music and film industries alike, better times may just be around the corner, as a crop of forthcoming UK movies gear up to do well both at home and abroad.

"I hope there'll be a pick-up in the level of UK films that are getting made, using music and paying decent fees for it," says EMI Music Publishing's head of film and TV Jonathan Channon, who has just placed several of EMI's Twenties and Thirties catalogue copyrights into Stephen Fry's directorial debut, Bright Young Things.

"It tends to be boom and bust with films and it seems we're coming out of a bust," says Channon. UK films spurting the market into life this year include Calendar Girls, Bright Young Things and Bridget Jones' Diary 2. But the film which is attracting the biggest music industry buzz by far is Richard Curtis' new project, Love Actually.

One publisher describes the industry's efforts to secure tracks on the film as a "bumfist"; given Curtis' track record, this is an opportunity few can afford to miss and sync departments' minds are bogging at the potential.

Adam Bradley, creative director, network enterprises, at BMG Records UK, says he's "got

The ins and outs of music licensing for TV

Make Way For Noddy, broadcast daily on Five, sends children – and often their parents – out of the house whistling the programme's theme tune of the same name. This makes Tim HOLLIER of MCS Music a very happy man, since his company controls the copyright to the music on behalf of the programme's producer, Chorion. It all mounts up, according to Hollier, whose company also controls copyrights to all of EMI/Initial's TV productions, which include Big Brother and Fame Academy.

"I'd rather have music in 104 episodes of Noddy than the latest hit by a rap artist," he says.

Hollier gives the example of a 54-episode series of a cartoon, sold worldwide. If each episode contains five minutes of the theme music, it would earn £200,000 a year, he says. "If you could find a song that carried that every year, you would have one of the best songs in the world. It's safe as houses if it's on terrestrial broadcasting."

While it all "mounts up", individual songs do not generally command advances on the main TV networks, thanks to the blanket licence agreement, signed and funded by the main broadcasters including the BBC, ITV and BSkyB. The blanket, upfront fee of several tens of millions of pounds enables programme makers to use music as and when they wish, without the need to seek permission from



Noddy: These tunes is big money-maker for MCS Music

the copyright holders. For the independents, the licensing system sees production companies clearing tracks on an ad hoc basis. Channel Four pays £85 for two uses of 30 seconds, while Five pays around £62.

Publishers and record companies alike post out CDs and email potential users with sound clips for programme makers to sample. Increasingly, copyright holders have also begun bundling a selection of rights to smooth the administrative chore, as well as widen the use of their music.

Universal Music Publishing, which administers the theme music to Who Wants To Be A Millionaire, also puts packages together for the mutual convenience of all concerned. "We packaged As If on C4 (Carnival

Productions) – 26 episodes with each episode containing 10 tracks and every one, bar one, was a UMP copyright," says director of film, television and new media Laurence Kaye. "We've done similar deals with C5's Family Affairs and C4's Five Go Dating."

For record companies, TV exposure is an equally valuable commodity. "With [Elvis Presley's] Rubberneckin', we didn't get any Radio One support so we needed as many channels as we could get," says Adam Bradley, creative director, network enterprises, BMG Records UK. "TV's the Premiership was one example. If a consumer hears the track on CD/UK or Top Of The Pops, and then they hear it in the background on Coronation Street or EastEnders, then that's powerful." **HC**

about eight tracks" on the film, Universal Music Publishing's Laurence Kaye claims six, while Adrienne Dunlop of EMI Recorded Music says it is "currently finalising licenses" for the movie.

Nick Angel, head of music at Working Title Films, the production company behind Love Actually and such hits as Notting Hill, Bridget Jones' Diary and About A Boy, recognises the power he and his team can wield in raising the profile of a copyright. "There are many places to

get the music that we want and we have a stronger sense of what we are after," says Angel, a former head of A&R at Island.

"By and large, we pick our own tracks. It's not often I throw open cue sheets to people, but I'm always open for an idea and there have been many instances where someone's suggestion for a track has made us go, yep, that's really good."

One such instance saw Universal's Laurence Kaye pitch Darlene Love's All Alone On Christ-



You can't stick half a dozen songs in a movie and go 'great, we've got a soundtrack'

Ian Neil, Warner/Chappell Music UK

High hopes: Hugh Grant and Martine McCutcheon in the forthcoming *Love Actually*

mas to Angel as an alternative song to replace a song he was unable to clear. "Nick and Richard Curtis got it in one and we cleared the song for inclusion within 24 hours," says Kaye.

Pete Wingfield's *13 With A Bullet* was a marginally tougher sell when Kaye included it on a short-list for the closing titles of *Lock, Stock & Two Smoking Barrels*. "Guy Ritchie said he loved the song, but couldn't hear it working on the film," says Kaye. "Then I played it to him in the edit, watched his smile grow and I knew I had just secured the end-title song."

Record companies are just as assertive as publishers in hawking their wares to the film industry. EMI was early onto the scene with sync as a record company, and has songs in such forthcoming movies as Jack Black vehicle *School Of Rock*, Bernardo Bertolucci's *The Dreamers*, Sofia Coppola's *Lost In Translation* and the new Ewan McGregor film *Younis Adam*. Universal Music launched its own synchronization department early this year, headed by former Chrysalis Music executive Tracie London-Rowell, while other majors and many independents pursue similar paths.

Yet the temptation to chuck a whole load of music into a film just to write out a soundtrack album is to be avoided, say executives. "Everything started to change from *Transpotting*," says Ian Neil, director of film, TV and advertising, Warner/Chappell Music UK. "The success of that soundtrack meant that every producer who was making a film in the UK wanted to emulate it. But if you write shit films, you're not going to get that success. We saw a lot of old rubbish between 1997 and 2000. Not everything lends itself to a soundtrack, you can't stick half-a-dozen songs in a movie and then go 'great, we've got a soundtrack'."

Liz Gallacher, a London-based freelance music supervisor whose successes include *The Full Monty*, *Resident Evil* and *Calendar Girls*, agrees. "There are some films where music is heavily featured and people come out wanting to buy the soundtrack. But there is a danger that people can put too much music into films. Sometimes it's about holding back and not getting swallowed up by the urge that says 'put that in there and let's try and get a soundtrack album out of it'."

The picture for UK films and their related music in 2003 and going into next year seems brighter, according to music publishers and record companies. Gallacher certainly hopes their optimism is well-founded. "I'm hoping that if we have a couple of successful UK films, there will be some sort of rejuvenation in the local film industry and some knock-on effect for soundtracks. We're affected by the record industry as well; there was a time when we could get advances for soundtrack albums and that doesn't happen much any more. They're a risky business. If the UK film industry starts to pick up, I notice I have more money in my film budget."

The boundary between production and commercial music is being blurred as contemporary artists come on board with new compositions. *By Adam Webb*

Dust clears in library music renaissance

Not so long ago, the implied definition of library music was as a strictly second division musical form – the functional product of the jingle house, used to soundtrack broadcasts and commercials and lacking in all artistic merit. Even the name itself seemed to suggest a dusty tape stuck away in some darkened archive, out of sight until required.

For a number of reasons, these connotations no longer apply. The popularity of kitsch and retro has seen much library music, particularly from the early Seventies, held up to a new light. Authentic compositions such as James Clarke's *Wild Elephants*, the theme to *Channel 4's Boys & Girls* and soundtrack to a Gap commercial, have emerged as valuable resources for advertisers.

"A key synchronisation like an ad can turn a piece into an industry," says Trevor Jenkins, musical consultant at Amphonic. "The number of commercial releases that we have spun off with *Wild Elephants* is extraordinary."

Such music has also become increasingly fashionable thanks to crate-diggers in the dance fraternity. Compilations such as *Strut's Music For Dancefloors* and *Luke Vibert's Nuggets* have cemented library music's allure as an untapped source of sampling material. On eBay, original KPM or Amphonic vinyl releases can reach astronomical sums.

This reappraisal has coincided with significant increases in the volume of commercial sync licensing. Certainly, the arguments against using chart or album music in advertising, and the stigma involved in doing so, have become less palpable. Meanwhile, the distinctions between "proper" music and library, or production music, particularly within the dance genres, have become fewer. A form like chillout could undoubtedly fall into either camp.

And, with name composers becoming increasing involved in the making of production music, any remaining differences could be about to become fewer – instead of licensing that Sasha sound-a-like trance track, advertisers will soon be able to license library tracks by the man himself.

The use of commercial producers will be a central factor behind the relaunch of KPM's Music House library at the end of October. "We decided to relaunch Music House as a specialist, niche library intent on blurring the lines between commercial and production music," says Karen Spiering of the KPM creative team. "We will be mirroring

mainstream music trends as well as experimental and eclectic underground music and our first albums will cover pop to dark electro."

Among the first publishers to become involved with this initiative is Mute Song, which has announced that Daniel Miller, Echoboy, Komputer, Simon Fisher-Turner and Bruce Gilbert will compose tracks for the first in a series of joint Music House-Mute Song initiatives. For David McGinnis, head of licensing at Mute Song, the deal offers great opportunities, particularly for their more experimental artists. "A lot of our writers have got day jobs," he says, "and they also make beautiful, critically-acclaimed, five-star, wire-type albums that sell 1,500 copies which we love and we love them for it. But this is an opportunity to open up another revenue stream so that they get the PRS income and we make a little bit of money. It's just a win-win situation."

Such a move will put KPM into a similar position to Extreme Music which, in its five years of existence, has always aimed to use commercial composers. These have included the likes of Dweezil Zappa and Oscar-winning composers such as Hans Zimmer, Harry Gregson-Williams, and Klaus Badelt. Extreme's Onelectronic series, to be launched at the end of October, will include such high-profile dance producers as Sasha, John Digweed, Nick Warren and Fluke.

"Our main pitch to these guys, you can ignore this and not do it, but there are people just coming along and emulating you," says Russell Emanuel, co-director of Extreme. "The brief they're getting is 'I want something that sounds like that Digweed track' and what's happening is that someone's taking the tempo and the feel and the vibe and copying it – so essentially you're just handing money away. If you've got the time and the headspace and inclination to do it, you'll generally find that a lot of these guys have got studios at home and they're not on the road all year."

The effectiveness of dance as a production music was recognised six years ago by Ded Good Music and Resonant Matrix, both of which have established a niche in providing authentic drum & bass soundtracks. "We had some music in the Solaris film trailer and that's gone ballistic with people trying to locate the music," says Gary Scargill, creative director at Ded Good, for whom the likes of Bad Company and Total Science regularly supply compositions. "So there's a sense here now that the stuff we're trying to do is becoming



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Music production houses: who offers what?

BMGZOMBA MUSIC PRODUCTION

bmgmusicsearch.com
The company merged last year and has been working for nearly six months to create 12 main catalogues covering 60,000 compositions. Mid-2004 will see the creation of a comprehensive BMGZomba search engine as the company moves towards online downloads. The in-house team has sourced and created compositions for films: *My Big Fat Greek Wedding*, *X-Men 2*, *About Schmidt*, *Hope Springs*, *How to Lose a Guy in 10 Days*, *Agent Cody Banks 2*, TV title music (*Gardeners' World*, *Faking It*, *Futbol Mundial*, *Holiday Swaps*, *Bargain Hunt*, *The Stand Up Show*), as well as ads (*Listerine*, *U'real*, *McDonald's*, *Lurpak*, *Mail On Sunday*, *Fiat*, *Toyota*).

KPM

kpm.co.uk
musichouse.co.uk
playinghouse.com
Representing EMI's production music catalogue, KPM alone covers more than 30,000 compositions, while Music House and KPM Classical are represented with 225 and 30 CDs respectively. Music House is to be relaunched in late October with a series of cutting-edge releases. Nine other libraries represented in the UK include Kosinus, Selected Sound, Megatrax and Castle, while KPM compositions have been used in everything from Oprah and Friends to film scores and advertising.

EXTREME MUSIC

Extrememusic.com
The self-styled "bad boys of production music" have specialised in using name producers and composers (such as Hans Zimmer) in the past five years. Covering all styles and genres, their OneTronic series featuring the likes of Sasha, John

recognised as the same as commercial music – a fact that it's not for sale is frustrating many people.
For Stephen Cole, managing director of BMGZomba Production Music, the emphasis on quality and authenticity is critical to future success, since licensing charges are determined by the MCPS rate card and not the companies themselves. Aside from making albums with the likes of James Taylor or John Caccus and Hal David, BMGZomba records and sources its material via in-house marketing and production teams. "We don't buy in material," says Cole. "If we want to record Gregorian monk chants we go out and record them. A couple of years ago we were recording some American Indian tribal music so we sent someone around North America on eight weeks of location recordings."

This is all good news for advertising agencies. Potentially they will be licensing commercial composers at production music prices. Production music operates on a level playing field, with



Digweed and Nick Warren is to be launched in late October. Compositions have appeared in the likes of *Ocean's Eleven*, *Sex & the City*, *Fraser*, *Sopranos*, *Star Trek Voyager*, *Malcolm In The Middle* as well as significant ad campaigns for Nike, PlayStation, Hugo Boss, Compaq and McDonald's.

DE WOLFE

www.dewolfemusic.com
Established in 1909, family-owned DeWolfe is one of the oldest and most extensive classical sound production libraries in the UK. It also covers all other genres, with 500 CDs currently in circulation and 40 added each year. De Wolfe also represents Naxos and Sound Ideas, the largest sound effects library in existence, and owns the Angel studios in London and works regularly with approximately 120 composers and employs 55 people.

AMPHONIC

www.amphonic.com
Founded by Syd Dale in 1971, Amphonic Music controls more than 6,000 compositions throughout the genres. Synonymous with funk and jazz, its series of early-Seventies works featuring the likes of Alan Hawkshaw, Keith Mansfield, Nick Ingram, Ronnie Hazlehurst, Les Reed and Tony Hatch are particularly sought-after.

rates set by the MCPS and publishing and sync rights all bundled together, so it is easy to license. "Theoretically, it is a beautifully succinct and clean business," says Trevor Jenkins. "You can look at a rate card and say, 'I know that this piece of music for my advert for UK networks is going to cost me £1,900 for synchronisation.' It is so easy to calculate."

On top of this, MCPS is currently offering a 25% price discount to all TV producers using 20 units of production music in a single programme.

Potential rewards are there for artists, too. Compositions might be unavailable for commercial release but, if licensed, the synchronisation and performance royalties are favourable. And, beyond any financial benefits, production composition offers some freedom of expression – the opportunity to work beyond a restricted style and outside the usual commercial pressures. With the music business in a state of uncertain transition, production music has become an attractive complementary measure.

CARLIN MUSIC

www.carlinmusic.co.uk
Founded in 1988, Carlin controls more than 25,000 tracks. It operates worldwide with an online search engine and a CD-ROM music search facility.

PRIMROSE

www.primrosemusic.com
Primrose controls more than 20,000 tracks from some of the leading independent libraries from the UK, Europe, North America and Australasia. Primrose's tracks include *Come To My Body*, which features on Ministry of Sound's *Karma Kollektion Vol 2*.

DED GOOD

www.dedgood.co.uk
Specialising in dance genres, particularly drum & bass, Ded Good controls more than 400 compositions. Name producers such as Bad Company, Total Science and Björk collaborator Richard Brown are on board.

RESONANT MATRIX

www.resonantmatrix.com
The music production and licensing division of drum & bass label Moving Shadow was established in 1998 and has provided music for a number of computer games, including *Grand Theft Auto 3* and *Tony Hawkes Skateboarding*, utilising the talents of Moving Shadow artists.

Hans Zimmer: Gladiator composer who has also worked for Extreme Music.

These are all factors appreciated by James Taylor of J1Q, who has completed three production albums for BMGZomba. "It is just completely free from the constraints of the usual way of doing things," he says. "What music libraries are interested in is a composition that fits the genre that they're talking about. So, if you're already excited about that as a genre then it's the opposite of compromising yourself. It's more like specialising."

And, as Matt Hales of Aqualung – whose *Strange And Beautiful* came to prominence in a Volkswagen ad – would probably concur, the potential exposure for an unsigned act can be invaluable too – these days production music is as likely to make a career as break one.

This latter point was certainly one factor behind former Zomba Publishing sync specialist Richard Kirstein's decision to form Leap Music – effectively the in-house production music company of advertising agency Bartle Bogle Hegarty. The company, which launched in April, will effectively remove a link from the production music chain, allowing the agency to actually buy musical rights as opposed to license them. Acting as publisher, Leap takes a share in any potential PRS income and, as the rights owner, any secondary exploitation income generated.

Working on one-off, single-song assignments, Kirstein sees this as a mutually beneficial prospect – offering control and revenue to the agency and unique promotional opportunities to the artist, in a fashion which is hard to pull off the commercial sphere. He also points to the company's 100% rate of exploitation, as Leap only picks up titles with an allocated home, therefore guaranteeing income for the composer.

"Many of the managers that I talk to have said that if their band has little or nothing going on, then there's no massive incentive to sign an exclusive record or publishing deal," he says. "The companies just aren't paying the advances anymore because the money isn't there to recoup it. So if we can have a hit and give one song away in the process of having a hit, then we're in a much better position. And if we don't, then all we've done is give away one song."

For Kirstein, Leap perfectly encapsulates not only a shift in industry practices but the diminishing perceptions of "real" and "production" music. "I think in these days of flagging CD sales, people want to hang their releases on a peg and an exciting commercial is a good way of doing that," he says. "What we're doing is a function of the times here – in this wouldn't have worked three or four years ago, but in the current market it does work because people just aren't selling CDs anymore."

How well this strategy pays off will be noted with BBH's new advert for Lynx Eveready, based around a composition entitled *I See Girls*, currently breaking in UK cinemas. Interestingly, the track has already been sampled by a name recording artist and will be issued as a single in November.

Echoboy: one of many acts creating compositions via Muta Song for KPM's Music House library





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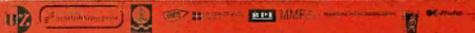
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Suede biography focuses on drama

by Adam Woods

On the dust jacket of *Love & Poison*, David Barnett's official biography of Suede, Brett Anderson compares the band's history to Hunter S Thompson's *Fear And Loathing In Las Vegas*, "rewritten by Machiavelli". According to Barnett, writing in the dying paragraphs, that description doesn't even begin to cover it, so instead he likens the band's tale to "a Wheel of Death, featuring crack-addled, Uzi-toting clowns armed with live ammunition".

But the actual story of Suede, judging from *Love & Poison*, appears to be 12 years with curtains drawn and substances/munchies to hand, the torpor only interrupted by intermittent recording sessions and a band split in 1994 which cast a shadow over the rest of the decade.

Anderson's best friend Alan Fisher describes their life in their shared Notting Hill flat, pre-fame, thus: "We never actually left the flat. If we'd had a cigarette machine...we'd never have left the front door for a couple of years. We'd just sit there taking copious amounts of Es." Cut to 1998 and



Suede: "a Wheel of Death, featuring crack-addled, Uzi-toting clowns"

the drug-addled recording of the band's fourth album, *Head Music*: "Brett, now living in a basement flat in Westbourne Park Villas, had become a virtual recluse..."

Almost 10 years on from the band's *Dog Man Star* peak, the core of the book focuses on the antipathy between Bernard Butler and his bandmates, culminating in the guitarist's departure in 1994. Although they are not now the press darlings they once were, one could argue that Suede were the band who showed their contemporaries

a way out of baggy and into the "classic" British songwriting sound of Britpop.

This year, as the band celebrates the 10-year anniversary of its first album with last month's gigs at the ICA and this month's Sony-issued Singles collection, Anderson finally gave the Suede biography the green light.

"We got approached by one publisher at the height of the band's success, but that kind of fizzled out," says Barnett, who has worked for Suede's management

company, Interceptor, for the past eight years. "When it came to this year, being Suede's greatest hits year, Brett said, 'Right, let's get this fucking book out now'."

Barnett credits the band, and particularly Anderson, for not attempting to revise the not-always-glamorous details of their career. "Brett was always saying, 'If we are going to do this, it's got to be warts-and-all, and I didn't really believe him at first, because I thought 'If it is, you are going to look like a bit of a dick, because you were always off your head'."

Barnett only rarely trips over his own partiality, and if there is one problem with *Love & Poison* it is that the band's drugs-and-squabbles tale is not really in the *No-one Here Gets Out Alive* league.

Nevertheless, there are many illuminating moments.

Brett Anderson apparently insisted that his then-girlfriend and bandmate Justine Frischmann return Damon Albarn's initial phone calls on the assumption that the Blur singer was courting Suede as a possible support band. And, while much of the power of the Britpop drug revelations has already been stolen by John Harris's *The Last Party*, there is still a salacious appeal in reading the grimy truth behind the official line of the time. adam@musicweek.com

Sullivan's Music Trivia by Paul Sullivan
Sanctuary ISBN 1860745113. Out now



With a concept lifted wholesale from the best-selling *Schott's Original Miscellany*, this collection does what it says on the tin. Gathering together over 200 pages of, variously, ludicrous and intriguing stats, ranging from strange world records, complete song lyrics, market shares of the major labels, the full list of Eurovision winners and 10 songs by Holland Dozier Holland (you get the picture), it is an absorbing collection of facts.

When The Levee Breaks - The Making Of Led Zeppelin IV by Andy Fyfe
Chicago Review Press ISBN 1550525087. Out now.

This compelling account of the making of one of the best rock albums of all time by ex-NME staffer Andy Fyfe gives a detailed history of the band, how their fourth album left a lasting mark on rock music, and how it finally won over UK critics. A track-by-track breakdown of the recording and the band's fight with the

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record company over the credit-less sleeve all add up to a fascinating read.

REM: Fiction by David Buckley
Virgin ISBN 0753508702. Out now.



The only thing that prevents REM from assuming the "legend" mantle is quite the way that The Pixies, Hüsker Dü or any number of other college rock groups have done is the fact that they are still together. They may be bigger than any of those bands – and their contemporaries – but they don't inspire quite the same nostalgic fascination as many far smaller bands. When they one day do, Buckley's 2001 book – now updated and out in paperback – may well be the definitive volume, drawing on first-hand interviews with Peter Dinklage and Mike Mills and benefiting from a broad, intelligent scan across the increasingly corporate world in which REM came of age.

Nirvana – The Recording Sessions by Rob Jovanovic
Helter Skelter ISBN 094679608. Out now.
There can't be too many bands of



any significance who haven't been given the track-by-track treatment since the appearance of the late Ian MacDonald's superior *Revolution In The Head: The Beatles' Music And The Sixties*, and here it is Nirvana's turn to step up. The accounts of the recording of the band's three, very well-documented studio albums function as an alternative history of the band and throw up some interesting trivia, but the best material concerns bootleg live recordings, obscurities and the unfinished songs.

Dylan's Visions Of Sin by Christopher Ricks
Viking ISBN 067080133X. Out now.
The early reviews of the book which balked at Ricks's lit-crit approach may have underestimated the number of people who live out their life in Bob Dylan lyrics and are only too happy to see them intellectualised. Possibly aimed at the kind of Dylan fan who draws up petitions to nominate him for the Nobel Prize for literature, Dylan's *Visions Of Sin* is a hefty read, but far from redundant.

U2 – The Best Of Propaganda. 20 Years Of The Official U2 Magazine Various

Carlton ISBN 1844429873. Out now.
This 300-page quality hardback is basically a compendium of the best bits from the excellent half-yearly U2 fan club magazine *Propaganda*. The chosen highlights are either penned by the band themselves, or are extracts from interviews with journalists and friends, with photographs by the celebrated and long-term friend Anton Corbijn. This lavishly book is a must for their enormous fanbase with a foreword by the band and their manager Paul McGuinness.

Saint Morrissey by Mark Simpson
SAF ISBN 0946719659. October 13



Not a standard biography in any sense, or even a companion to the music, this is more a personal appreciation of Morrissey's cultural impact. As such, it reads like an extended essay, but it is very nicely written, and it also acts as a compendium of many of Mozer's best quotes.

beGLAD: An Incredible String Band Compendium, edited by Adrian Whitaker
Helter Skelter ISBN 1900924641. Out in October.

Among the high-profile books written to cash in on an artist's current fame, there are still many which only address a small fanbase but which will offer more pleasure than any number of glossy best-sellers. This anthology of articles from the Incredible String Band fanzine *beGLAD* falls unequivocally in the latter camp. Doubtless virtually impenetrable to the non-fan, it is an essential work for the converted.

Kurt Cobain: The Journals
November 27 Penguin ISBN 0140114677. **The Beatles Anthology** Out now Weidenfeld & Nicolson Illustrated ISBN 1818381414. **31 Songs by Nick Hornby** October 30, Penguin ISBN 0140113869

Three best-selling music titles make their debut in paperback. If Kurt Cobain's *Journals* translates as efficiently as the Beatles *Anthology* has done, there is no reason why it should not lead the ranks of serious music books this year as it did in 2002, while the Hornby book has the added push of a compilation based on its selection of tracks.

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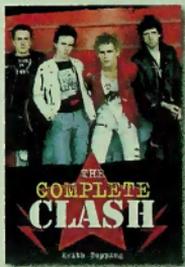


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Westenra makes chart history

by Andrew Stewart

Careful planning, well-timed PR and high-profile personal appearances appear to have contributed to the extraordinary chart success of Hayley Westenra's UK debut album, *Pure*.

The 16-year-old singer, who has already topped the pop charts in her native New Zealand, made swift progress towards the top of the UK equivalent when *Pure* appeared at the end of last month. The disc was officially recognised as the fastest-selling debut album in the history of the UK classical charts, capturing the number one slot. It also leapt to number eight in the sales chart within the first week of release. Universal's marketing and PR campaign has made excellent use of resources, delivering Westenra to a mass market through press articles and appearances on everything from Radio 4's *Woman's Hour* to ITV's *Today* with Des and Mel.

Pure looks set to enjoy ongoing success, helped by the artist's presence here for an extended period. After a Christmas break at home, she is due to return to London in the new year before preparing for a



Westenra: fastest-selling classical debut

UK solo tour next March. Meanwhile, Universal Classics & Jazz is looking to match the six-figure sales enjoyed last autumn by Aled Jones with the release of a follow-up album, *Higher*. The *Songs of Praise* and *Classic FM* presenter caught the attention of the Welsh press last week when he hosted a bowling match in Cardiff, winning the event in style and securing local media coverage.

Penguin releases classical tomes

Retailers lacking specialist classical knowledge or a handle on ever-green recordings from the classical catalogue should find unflinching

support from two new paperbacks published by Penguin.

The 2003/4 edition of the *Penguin Guide to Compact Discs & DVDs* is now available, weighing in at around 2 kilos and occupying 1,566 pages. Surround sound formats and DVDs of concerts and opera are included in the mix, which includes pithy reviews of albums by the truly great and the truly obscure.

Although the *Penguin Guide* has been given a strong run for its money in recent years by Gramophone's *Good CD Guide*, the book continues to lead the market in consumer guides thanks to its comprehensive coverage and the authority established over the years by its indefatigable writing team of Ivan March, Edward Greenfield and Robert Layton. Its new edition includes an extensive appendix of "key recordings", selected by the editors as ideal recommendations for consumers interested in building an eclectic classical collection.

In turn, the paperback issue of the third edition of Amanda Holden's *New Penguin Opera Guide*, although short of Alan Blyth's critical discography from the book's first edition, lists basic information on recordings of most of the 2000-plus works discussed in the text. AndrewStewart@compuserve.com

Julia Thornton

Harpistry, Works by Dowland, Vivaldi, Neusidler, Handel, J.S. Bach, etc.: Thornton. (EMI Classics 5 90145 2).



Former National Youth Orchestra member and Royal Academy of Music graduate Julia

Thornton follows in the footsteps of Royal harpist Catrin Finch with her debut solo album, a concept compilation that capitalises on the player's natural beauty and offers 13 tranquil classics. The album has been playlisted by Classic FM, while Classic's TV channel is already playing the video. She's set to make a personal appearance at Tower Records on October 9 and will appear as harpist and percussionist for Bryan Ferry's UK tour.

Adiemus

Vocalise: Music by Karl Jenkins. *Adiemus* (EMI Classics 5 57649). The latest *Adiemus* album from Karl Jenkins takes its name from the French term for a wordless song sung to one or more vowels, not a million miles from the composer's invented expressive language without literal meaning. This disc differs from its big-

selling predecessors in that Jenkins sets real texts for several tracks and also borrows tunes from the classical repertoire, by Beethoven, Chopin, Schubert and others. Belinda Sykes' Arab-influenced vocal improvisation in *Dona nobis pacem* makes for perfect in-store listening.

Roxanna Panufnik

Angels Sing: Including Westminster Mass, Douai Missa Brevis, Joyful Company of Singers, Westminster Cathedral Choir. (Warner Classics 2564 60292-2).



Roxanna Panufnik, English-born daughter of one of Poland's

finest 20th-century composers, has carved out a place among contemporary composers thanks to her elegantly crafted, tuneful works. Warner Classics helped place Panufnik on the musical map when it released her Westminster Mass. The work is reissued here with a selection of choral music, beautifully performed by the Joyful Company of Singers, which underlines the originality of Panufnik's style.

Tallis

Spem In Alium: Music for Monarchs

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and Magnates. The Sixteen/Christophers. (Coro CORSA/CD16026). Although the unique selling point for this disc comes in the form of the first SACD surround sound recording of Tallis's famous 40-part motet, it also demands attention for the sheer quality of the performances from Harry Christophers and The Sixteen and for the imagination of its programming. A DVD-A version is also available. Much of the music here is associated with the courts of Elizabeth I and James I, by turns impressively grand and opulent and searingly penitent. This release is backed by advertising in the specialist classical press.

Distant Land

The Orchestral Music Of John Rutter: Royal Philharmonic Orchestra/Rutter. (Universal Classics & Jazz 476124-2).

Last year's John Rutter Collection racked up silver album status at Christmas. This follow-up album offers the first compilation of orchestral works to date by the Cambridgehire-based composer. Fans of Rutter's vocal music will no doubt be attracted

to the purely instrumental arrangements of familiar choral pieces, What sweeter music and The Lord Bless You And Keep You Among Them. The title track, dedicated to Nelson Mandela, is a stirring version of Rutter's 1991 A song of freedom.

El Diablo Suelto

John Williams, Alfonso Moriles. (Sony Classical SK 90451).



John Williams' latest album pays homage to the rich legacy of Venezuelan guitar music, its programme capturing the emotional extremes of dances that range from wild joropos to impassioned laments. There are no weak links in performing, production or presentation, which uniformly suggest that this release was a labour of love.

Barber

Vanessa Soloists; National SO of Ukraine/Gil Rose. (Naxos 8.669140-41 (2CD)). Samuel Barber's fame as creator of the Adagio for Strings (used in Platoon and countless movie uses since) has overshadowed his status as one of America's most prolific 20th-century composers and arguably obscured some of



his finest works. Vanessa Barber's bleak Pulitzer Prize-winning grand opera, was written for New York's Metropolitan Opera and produced there to critical acclaim in 1958. Naxos adds a jewel to its American Classics line with this recording, a genuine coup for the budget classical label and the only version currently listed in the entire catalogue.

Budapest Philharmonic Orchestra 150th Anniversary Series: Various works and soloists; Budapest PO/Saccani. (BPO Live 1021 (2CD)).

Produced by the Independent Music and Media Alliance and distributed in the UK by Codaec, this budget-price box offers 22 discs of core classical repertoire impressively played and recorded by the Budapest Philharmonic

ALBUM OF THE FORTNIGHT

Mylene Klass

Moving On. Including arrangements of works by J.S. Bach, Satie, Karl Jenkins, etc. (Universal Classics & Jazz 9805632).

Mylene's translation to classical recording artist has already attracted several gallons of printer's ink and looks set to be one of the most controversial titles on the autumn schedules. The ire of purist critics is unlikely to stand in the way of Moving On, especially so given the smart selection of familiar classical tunes served up in saccharine sweet or Vanessa Mae-style arrangements. Karl Jenkins' Allegretto, a hit for Bond, and James Horner's love theme from Braveheart should ensure that Klass reaches the broadest possible mass audience.

Under its music director Rigo Saccani, a former winner of the Herbert von Karajan Conducting Competition and a musician with strong individual ideas. The set, which includes two Mahler symphonies, Holst's Planets, Orff's Carmina Burana and Tchaikovsky's piano concertos, is also released as a series of single discs. An ideal entry point for converts to classical music.

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migel kennedy
berliner philharmoniker

concerto for 2 violins, strings & continuo in a minor, op3 no.8, rv522

"the four seasons"
from "il cimento dell'armonia e dell'inventione"

concerto for 2 violins, strings & continuo in d major, rv511

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It is time to celebrate guitars as UK rock acts make an impact on international charts

All hail rock's second coming

EDITORIAL
MARTIN TALBOT



There is a bit of a theme to *Music Week* this week. Put quite simply, it rocks.

That is not out of design, but simply a reflection of a very clear trend in the current music market.

While Iron Maiden are celebrating the best start for any album in their history, Muse, on their third studio album, have followed up their UK number one last week with strong chart positions overseas.

And there is The Darkness, whose assault on the US is picking up momentum a mere – lest we forget – six months since they were signed by East West. All British bands, and all this in a week when a heavy rock station wins a terrestrial radio licence in the UK for the first time. And they are not the only ones, as fans of Funeral For A Friend, Lostprophets, The Glitterati, to name just a few, will testify.

It would be foolish to go too far overboard about a few green shoots in the world of rock. As a whole, this year has been far from a landmark as a period for British music overseas. But it is also hard not to feel enthused by such progress, which highlights that the British industry is still wholly capable of developing talent for the rest of the world to enjoy.

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Gramophone Awards bring joy to voting academy

VIEWPOINT
JAMES JOLLY



I've just come back from a week in the US where I went to the newly opened Zankel Hall, the mid-sized performance space in Carnegie Hall. Looking through the first season programme was like someone had tipped out the contents of my iPod: a place where Youssou N'Dour rubbed shoulders with pianist Pierre-Laurent Aimard, and jazz musicians went back-to-back with string quartets.

Zankel Hall is underground not only physically but also in the spirit that invests its scheduling. I don't think I'm particularly unusu-

The proximity of any art-form inevitably brings rich rewards

al in liking rock music and classical music in fairly equal measure, with jazz a slow but fulfilling new enthusiasm, but it's good to see it done 'officially'.

My day job, if you like, revolves around classical music, particularly classical music on CD. It's sometimes a thankless task in these difficult times, but the proximity to any art-form inevitably brings rich rewards of its own. This year, we've overhauled the Gramophone

Awards, the industry's high-end celebration of what's hot in the world of classical music. The mantra underlining the changes has been "Forget Oscars, think Booker". Instead of laying out a great panoply of category winners, we have narrowed the process down to six award-winning releases and ultimately to one single record of the year (revealed at the Barbican on October 12).

It's not been without its ups and downs – one critic stormed off amid accusations of dumbing down (although I fail to see how Schumann string quartets, an opera by Britten, Vivaldi concertos, Masses by Hummel, Chopin Etudes and a set of historic piano recordings could be described as dumbed down). What was worth all the sweat and tears was the voting academy assembled to narrow those 15 discs down to six. One hot summer's day, three Gramophone critics, four retailers, a couple of broadcasters, a soprano, an ITN newscaster and a couple of arts administrators gathered and we spent a wonderful two hours just talking about records. It's something we all love to do, but rarely find the time. I'm just looking forward to next year's meeting.

James Jolly is editor of Gramophone

Anyone who saw The Darkness's storming set at Bronx Academy's 5th Birthday celebration on Tuesday would have left in no doubt – they are ready. They are ready for Europe. They are ready for the US. They are ready for any market.

The next 12 months should prove to be a landmark period for the band – and for British music. The Darkness are highly unusual for the British music scene in that they are clearly superb musicians who have practised their classic rock riffs long into the night – and they want success.

This week also heralds the extraordinary return of Dido, two years after her huge debut success, with a fanbase reaction greater than Robbie, Coldplay and others have achieved in recent years.

Few at BMG could have predicted quite the impact which her album made at retail last week. We all knew it would be big, but so quickly?

With Sting and R Kelly arriving the previous week, and Matrix Reloaded on DVD this week, more than one retailer has acclaimed the early arrival of the Christmas rush. And that is good news for all of us.

Is Vaughan right for Capital's breakfast slot?

The big question

Johnny Vaughan has been confirmed as the man to step into Chris Tarrant's shoes at Capital next spring. Is he the right person for the station's breakfast slot?

Mike Smith, former Capital Radio breakfast show host

"It's a good move for Johnny, because TV has been cruel to him. He's a sharp-witted guy and he's good at thinking on the balls of his feet. My only worry is in the modern radio market and knowing some of the people involved in the London radio stations, some of them get led astray by consultants and strange data. They need to stick to their beliefs."

Paul Boon, The Radio Magazine managing editor

"Without a doubt: 17 years in the same job is long enough for anyone, no matter how talented they are. I feel sorry for Dr Neil (always the bridesmaid, never the bride) Fox. Still, if he does up sticks and leave, which he might, I'm sure a warm welcome will await at the home of Capital Radio (re:rees, London's Heart FM."

Steve Ackerman, Something Else director

"It's a good move. It will position Capital externally where they want to be in terms of the audience's perception of them and it will help to redefine their moving forward. The

only question mark is that sometimes TV personalities find it difficult getting to grips with the discipline of radio."

Trevor Dann, one-time BBC and Emap executive and current BBC

Radio Cambridgeshire co-breakfast show host

"It's an inspired choice because he's very good on the radio. We had him on Radio One for about six weeks, which people tend to forget. I was really keen on him and I thought we should try to sign him, but at the time he was much more keen on television. He's in that Jonathan Ross/Danny Baker tradition: a motormouth, but he thinks of interesting things to say."

Give Dickens, Absolute Radio programme and operations director and former Capital Radio group head of programmes

"It's a great choice for investors, a great choice for advertisers and a great choice for the staff, but it needs to be seen whether he'll be a great choice for London because he's unproven in radio."

Andy Roberts, Emap Programme programme director

"With TV presenters, it is a case of 'bring on the next one please'. I would be surprised if they get more than three years out of him. With Jonathan Ross or Johnny Vaughan it works well one day a week, but I doubt whether you can sustain that every morning. Vaughan was incredibly good on the Big Breakfast, but it is very hard to translate that to radio."

Club Charts 11.10.03

The Upfront Club Top 40

Last Week		Week in Chart		ARTIST/TITLE		Label	
1	2	3	4	5	6	7	
1	1	1	1	1	1	1	RITMO DYNAMIC <i>CLAYDRA</i>
2	3	2	2	2	2	2	CHRISTINA AGUILERA <i>CANT HOLD US DOWN</i>
3	4	3	3	3	3	3	SPACE SHOWER <i>CRAZY TALK</i>
4	5	4	4	4	4	4	SUGARBAES <i>HOLE IN THE HEAD</i>
5	6	5	5	5	5	5	ELECTRIC SIX DANCE <i>COMMANDER</i>
6	7	6	6	6	6	6	MILLIE & SUGAR <i>LET THE SUNSHINE IN</i>
7	8	7	7	7	7	7	SKIN FATH <i>THE JUNGLES</i>
8	9	8	8	8	8	8	SOUL EZZ <i>HENRY THOMAS YOU CAN'T HIDE MY LOVE (MIXES)</i>
9	10	9	9	9	9	9	KOSHEEN <i>WASTING MY TIME</i>
10	11	10	10	10	10	10	WAY OUT WEST <i>MOUTH--KA</i>
11	12	11	11	11	11	11	DIRTY DEVILS <i>MUSIC IS LIFE</i>
12	13	12	12	12	12	12	PLASTIC BOY FEAT. ROZALLA <i>LIVE ANOTHER LIFE</i>
13	14	13	13	13	13	13	FATMAN SCOP <i>FEAT. THE CROOKYUN CLAN BE FAITHFUL</i>
14	15	14	14	14	14	14	PERCIVAL <i>BRANDWASHED</i>
15	16	15	15	15	15	15	LOST RIDE <i>GAMESMASTER 2003</i>
16	17	16	16	16	16	16	TOMCRAFT <i>BEATWASHED</i>
17	18	17	17	17	17	17	LINUS LOVES <i>STAND BACK</i>
18	19	18	18	18	18	18	EMMA JAYNE
19	20	19	19	19	19	19	ANGEL CITY FEAT. LARA MCALLEN <i>LOVE ME RIGHT</i>
20	21	20	20	20	20	20	HARRY'S AHEAD <i>WOT COM'N LADY</i>
21	22	21	21	21	21	21	WESLEY CLARKE <i>IT'LL BE OKAY</i>
22	23	22	22	22	22	22	DAVID BEINGFIELD <i>RIDBY</i>
23	24	23	23	23	23	23	THE LOSSE CANNONS <i>SUPERSTARS</i>
24	25	24	24	24	24	24	LEE CARMERA <i>SPECIAL 2003</i>
25	26	25	25	25	25	25	ANNIE LENNON <i>A THOUSAND BEAUTIFUL THINGS</i>
26	27	26	26	26	26	26	MAARY J. BLIGE <i>LOVE @ FIRST SIGHT</i>
27	28	27	27	27	27	27	PROPHETS OF SOUND <i>TIDE OF DREAMS</i>
28	29	28	28	28	28	28	FUTURESHOCK <i>LATE AT NIGHT</i>
29	30	29	29	29	29	29	THE BACKLASH <i>MAGNETIC 7</i>
30	31	30	30	30	30	30	SOPHIE ELLIS-BEXTON <i>MIXED UP WORLD</i>
31	32	31	31	31	31	31	SYSTEM OF THE LUX <i>IS COOL</i>
32	33	32	32	32	32	32	ATB <i>LINDT MANNA STROP</i>
33	34	33	33	33	33	33	DAVID GUETTA <i>JUST A LITTLE MORE LOVE</i>
34	35	34	34	34	34	34	STING <i>SEND YOUR LOVE</i>
35	36	35	35	35	35	35	KYMA MARSH <i>SENTIMENTAL</i>
36	37	36	36	36	36	36	STEVE MURDANO <i>PASSION</i>
37	38	37	37	37	37	37	RACHEL STEVENS <i>SWEET DREAMS MY L.A. EX</i>
38	39	38	38	38	38	38	CHICANE <i>LOOKING DOWN</i>
39	40	39	39	39	39	39	PAUL VAN DYK <i>VEGA 4 TIME OF OUR LIVES</i>

TOP 10 UPFRONT CLUB BREAKERS

- 1 **WESLEY CLARKE** *IT'LL BE OKAY* (at number 21 in week 21)
- 2 **WESLEY CLARKE** *IT'LL BE OKAY* (at number 21 in week 21)
- 3 **WESLEY CLARKE** *IT'LL BE OKAY* (at number 21 in week 21)
- 4 **WESLEY CLARKE** *IT'LL BE OKAY* (at number 21 in week 21)
- 5 **WESLEY CLARKE** *IT'LL BE OKAY* (at number 21 in week 21)
- 6 **WESLEY CLARKE** *IT'LL BE OKAY* (at number 21 in week 21)



DISCO 04.03

COMMERCIAL POP TOP 30

- 1 **KYMA MARSH** *SENTIMENTAL*
- 2 **ANNIE LENNON** *A THOUSAND BEAUTIFUL THINGS*
- 3 **ANGEL CITY FEAT. LARA MCALLEN** *LOVE ME RIGHT*
- 4 **ANGEL CITY FEAT. LARA MCALLEN** *LOVE ME RIGHT*
- 5 **ANGEL CITY FEAT. LARA MCALLEN** *LOVE ME RIGHT*
- 6 **ANGEL CITY FEAT. LARA MCALLEN** *LOVE ME RIGHT*



She's rising up Urban Chart

Ellis-Bexton impacting at Commercial Pop

Dynamic rise for Ritmo

by Alan Jones

It's carnival time. Widely judged to be the best record to emerge from the Urban club scene this year, **Ritmo Dynamic's** Latin lovey *Claydra* - a hybrid house and batacoda barnstormer - effortlessly glides 18-1 on the Upfront Chart this week, winning the battle for chart honours with ease. Already supported by the likes of Pete Tong, Brandon Block, Danny Rampling, Neil Paul and the Shant Boys, it also won over DJs reporting to the Upfront Chart in droves, and finishes up an eye-popping 140 points - exactly 20% - ahead of runner-up **Christina Aguilera's** *Can't Hold Us Down*.

Former Hear-Say singer **Kym Marsh** has yet to top the singles chart in her own right, but she continues her assault on the Commercial Pop Chart, where she registers her third consecutive #1 this week. Marsh topped the chart in April with *Cry*, returned to the summit with *Come On Over* in July, and once again resides at #1 with third single *Sentimental*, leaping 8-1 this week. Just about, beating of a determined challenge from the newly blonde **Sophie Ellis-Bexton's** *Mixed Up World*. As with the two previous Marsh singles, the main pop mix of *Sentimental* comes from *Amirity*.

There's no change in the top three of the Urban Chart, where **Bygonee** and **Sean Paul's** *Baby* Boy continues to hold a slender advantage in a three-way fight with **50 Cent's** *21M.P.* and **Right Thurr** by **Chingy**. Meanwhile, **Ole** *Three* holds fifth place for the second week in a row - but with a different track. The latest hip-hop sensation is on schedule to debut in the top 10 both here and in the US this week with his debut album *Cher's*, and that album was trailed by the track *S-T*. Hiss *The Fan*, which was #5 last week. But the subsequent meeting of first single *Get Some Teeth* has itself a debut at #5, while the latter Hiss *The Fans* thrasher, earning itself a debut at #5, while the latter track slides to #13. *Trace* is another Eminem protégé who, according to legend, was signed up by the Slady Records proprietor when he "rapped" at him through an open car window. Eminem has taken an active part in his career ever since, naming him on *Without Me*, featuring him on the 8 Mile soundtrack, and making a guest appearance himself on *S-T*'s Hiss *The Fan*.

MUSICWEEK

The Official UK Charts 11.10.03

SINGLES

1	BLACK EYED PEAS WHERE IS THE LOVE?	A&P/RCA
2	RACHEL STEVENS SWEET DREAMS MY LA EX	RIP/RCA
3	THE DARKNESS I BELIEVE IN A THING CALLED...	Mer/Dougherty/Int
4	S CLUB 8 SUNDOWN	RIP/RCA
5	DIDO WHITE FLAG	Decca/Interscope
6	JAMIELIA SUPERSTAR	Parlophone
7	TRAVIS RE-OFFENDER	Interscope
8	BIG BROWAZ BABY BOY	Epic
9	ELVIS PRESLEY RUBBERNECKIN'	RCA
10	AMY STUDT UNDER THE THUMB	Polydor
11	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Arista
12	ELTON JOHN ARE YOU READY FOR LOVE?	Soulwax/Int
13	DELTA GOODREM INNOCENT EYES	Epic
14	EVANESCENCE GOING UNDER	Epic
15	NICKELBACK SOMEDAY	Real Gone
16	DNAX WHERE THE HOOD AT?	Del/Jive/Mercury
17	UD PRO-JECT SUMMER JAM	Epic 2 An/Interscope
18	MILK & SUGAR/LIZZY PATTINSON LET THE...	Real Gone
19	WEST LIFE HEY WHATEVER	At Home/The World
20	ULTRABEAT PRETTY GREEN EYES	At Home/The World
21	CHRISTINA AGUILERA/LIL' KIM CAN'T HOLD US...	RCA

ALBUMS

1	DIDO LIFE FOR RENT	Decca/Interscope
2	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Decca/Interscope
3	THE DARKNESS PERMISSION TO LAND	Mer/Dougherty
4	R KELLY THE R IN R & B - GREATEST HITS VOL.1	Jive
5	MUSE ABSOLUTION	Virgin Music/Interscope/Wed
6	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
7	STING SAOURED LOVE	ALM/Polydor
8	NICKELBACK THE LONG ROAD	Real Gone
9	RACHEL STEVENS FUNKY DORY	RIP/RCA
10	HAYLEY WESTENRA PURE	Decca
11	OBIE TRICE CHEERS	Interscope/Polydor
12	DELTA GOODREM INNOCENT EYES	Epic
13	EVANESCENCE FALLEN	Epic
14	STARSAILOR SILENCE IS EASY	BMG
15	SEAN PAUL DUTTY ROCK	Arista
16	CHRISTINA AGUILERA STRIPPED	RCA
17	THE CHEMICAL BROTHERS SINGLES 93-03	Virgin
18	BLACK EYED PEAS ELEPHUNK	A&P/RCA
19	DIDO NO ANGEL	Decca/Interscope
20	BEYONCE DANGEROUSLY IN LOVE	Columbia
21	ALED JONES HIGHER	U2/3

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6	SUPERMARTIAN WANT TO BLOW WHAT YOU IS	WYCKO
7	SYMPHONY TO ROCK	WYCKO
8	SOUTH CENTRAL (FEAT. ANTHONY TITUS) SPORT	GOODIE
9	EMERSON (FEAT. ALVINI) HUNDREDS	BOUN
10	NO. 103 HOLLER	DEEPA

PRE-RELEASE AIRPLAY TOP 20

1	SUNDAYS WILL BE THE BEST	Blade
2	SQUADRA (LIVE) (LIVE) (LIVE)	Rock
3	KEVIN COTTE (LIVE) (LIVE)	Rock
4	LIBERTY & JUSTICE	Rock
5	LIVE W/MIKE (LIVE) (LIVE) (LIVE)	Rock
6	BRAND CHERYL BARKS HAS A LITTLE MORE LOVE	Blade
7	AMAZON CITY FEAT. DAVE WOODLAND (LIVE) (LIVE)	Blade
8	COAST GUARD (LIVE) (LIVE) (LIVE)	Blade
9	SOPHIE'S EYES (LIVE) (LIVE) (LIVE)	Blade
10	SOPHIE'S EYES (LIVE) (LIVE) (LIVE)	Blade
11	HONEY'S HAND WITH CHARLIE LEE	Blade
12	KYLE MINOR (LIVE)	Blade
13	POLOUTO (LIVE) (LIVE) (LIVE)	Blade
14	ROCKY (LIVE) (LIVE) (LIVE)	Blade
15	ROCKY (LIVE) (LIVE) (LIVE)	Blade
16	ROCKY (LIVE) (LIVE) (LIVE)	Blade
17	ROCKY (LIVE) (LIVE) (LIVE)	Blade
18	ROCKY (LIVE) (LIVE) (LIVE)	Blade
19	ROCKY (LIVE) (LIVE) (LIVE)	Blade
20	ROCKY (LIVE) (LIVE) (LIVE)	Blade

These charts are also available online at musicweek.com



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EMERGING ARTISTS
LOOK FOR THE LOGO

COOL CUTS CHART

Rank	Artist	Label
1	MARK RONSON DRIVE	Blade
2	MARK RONSON DRIVE	Blade
3	MARK RONSON DRIVE	Blade
4	MARK RONSON DRIVE	Blade
5	MARK RONSON DRIVE	Blade
6	MARK RONSON DRIVE	Blade
7	MARK RONSON DRIVE	Blade
8	MARK RONSON DRIVE	Blade
9	MARK RONSON DRIVE	Blade
10	MARK RONSON DRIVE	Blade
11	MARK RONSON DRIVE	Blade
12	MARK RONSON DRIVE	Blade
13	MARK RONSON DRIVE	Blade
14	MARK RONSON DRIVE	Blade
15	MARK RONSON DRIVE	Blade
16	MARK RONSON DRIVE	Blade
17	MARK RONSON DRIVE	Blade
18	MARK RONSON DRIVE	Blade
19	MARK RONSON DRIVE	Blade
20	MARK RONSON DRIVE	Blade

URBAN TOP 30

Rank	Artist	Label
1	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
2	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
3	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
4	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
5	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
6	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
7	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
8	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
9	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
10	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
11	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
12	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
13	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
14	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
15	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
16	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
17	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
18	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
19	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade
20	REDFEEL FEAT. SEAN PAUL (LIVE) (LIVE)	Blade

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MTV Networks Europe president Brent Hansen is banishing the bling and bringing more music back to the Europe Music Awards in Scotland next month.

Quickfire

Why are you bringing the MTV Europe Music Awards back to the UK?

I've wanted to take the show to Scotland for a long time. I spend a lot of time in Edinburgh and Glasgow with my family and I genuinely like both cities. We were unable to hold the show in Scotland in the past because there was not a suitable venue that met our needs logistically and artistically, but when we came up with idea of bringing in a dedicated structure to house the show, it meant that we could be more flexible and find "a space" for the show rather than a venue. It is the 10th year of the show, so it made sense to bring it back to the UK, to MTV Europe's HQ. Finally, it's a fitting end for a great year for MTV UK & Ireland, which has seen best ever ratings in the history of the UK network this year - something I'm pretty pleased about. With so many US artists nominated, how are you putting the Europe into the Europe Music Awards?

We've got 12 categories devoted specifically to European acts and a host of more artists to announce, so it will definitely be a celebration of European and international artists - reflecting the music that Europe's youth love - as always.



Will you be incorporating any other Scottish acts into the 10th anniversary celebrations? Aside from the awards themselves, there will be an 8,000 capacity performance at Princes Street Gardens and MTV Breakout - a series of stand-alone parties and events that will take place in Edinburgh and Glasgow around EMA week. MTV UK's flagship show, *TRL*, will be moving from its Camden Town studios to broadcast daily from Edinburgh and MTV UK's *Goatz* will also be aired from Edinburgh during show week. It's too early to be specific about which artists will be working with us here but rest assured, MTV Europe will have a very Scottish feel during the week of the

show. How will this year's show be "edgier and more powerful" than ever before?

The venue lends itself artistically, to a very different show this year. The show creative is specifically tailored to be cooler and edgier than ever before and this will be reflected in the event itself - it will be less about the "bling" and more about the music. What is your favourite EMAs memory? As a U2 hitting the stage in Rotterdam in 1997. That set the tone for all future shows. And your strangest EMAs moment?

Watching the faces of our guests in Italy when Ramstein hit the stage. I love them. Will we see an increasing amount of non-music programming on MTV? Non-music programming, such as *Jacksons* and *The Osbournes* - was the focus of our programming. As a result of the creation of the MTV Europe Development Unit earlier this year, we are moving towards an increase in longform programming - incorporating music. You'll hear more about this soon. Ultimately, music is at the heart of what we do and it will always be my priority to bring in the diversity of music and the best in live performances to our European youth audience.

Crib sheet

Craig David, Starsailor and The Coral have joined artists including David Gray and Travis in throwing their weight behind the latest music industry charity initiative, *Passport*, which is set to take place in March next year.

Looks like a great line-up. What's it all about then? It is *Passport* - or *Passport: Back To The Bars*, to give it its full title - a charity initiative being launched out of the Channelfly Group's offices to benefit Shelter and War Child's work in aid of disadvantaged children in the UK, Iraq and the Democratic Republic of Congo.

So, it's another big Live Aid-style gig? No, not at all. The idea is to have a series of gigs, across the country - using Channelfly's Barfly venues in Cardiff, Exeter, Glasgow, Liverpool, London, March 1 to 6 next year. The concept is to give away free tickets to music fans - who can enter a draw using a mobile phone text, or by calling a premium rate line, which will cost them £2 a time - for gigs at tiny venues, with capacities of around 250. In addition, five pairs of tickets for each show are to be auctioned online to the highest bidder. Which acts have been confirmed?



The Coral: backing charity

Acts currently include David Gray, Travis, Gabrielle, Bradly Drawn Boy, Ash, Elbow, Big Brovaz and Polyphonic Spree, with Craig David, Starsailor and The Coral confirming last week. Channelfly is also approaching bands with local relevance to the various shows, too, and there are loads of big names to be announced over the next couple of months.

They are going to be very blagable tickets. When the tickets become available early next year, Channelfly has special plans in place to ensure there is no scalping. In fact, there will be no physical tickets at all. Every "ticket winner" will have to use their own passport to prove their identity

to get into the gig - hence the name of the event - so that the locals can't cash in. There will be no industry guest lists either, to ensure the audiences are made up of pure punters. There will, however, be a series of large-scale aftershows, featuring big name DJs, with tickets available to buy.

So, it's Channelfly's event, is it? Well, it is behind the whole event, but supporters include the Music Managers' Forum, the two charities themselves and a number of other companies who are to be announced in the coming weeks. And, ahem, *Music Week*.

But who's idea was it? Well, the credit has to go to Stephen Budd, who is best known as a producer manager with his long-standing Stephen Budd Management. He was inspired to create some kind of mechanism for raising money, after hearing a Radio Four news piece about mothers in Liberia dumping their dead children's corpses on the steps of the American Embassy in a plea for help, and his own personal experience when his own children - aged four and nine - and two little girls who had been abandoned at their local swimming pool. So, how much is all this going to raise? Budd would rather not tempt fate. Suffice to say the original hope to pick up around £50,000 was overshadowed by the massive response, so far.

DOOLEY'S DIARY



Fran puts the record straight

Remember where you heard it? Scottish first minister Jack McConnell may have been taking time out from the Labour conference in Bournemouth to celebrate the London launch of next month's MTV EMAs in Edinburgh, but the brickbats were still flying about international affairs, as Travis frontman Fran Healey explained the song The Beautiful Occupation was the band's response to the demonstrators against the war in Iraq. But Healey was more upbeat about the MTV EMAs coming to his home country. "It is great for Scotland and I am just thrilled that we are part of the welcome party. And as for performing - we are absolutely shitting ourselves." And on the album 12 Memories: "If it were a sound, it would be a fire alarm going off," says Healey. "Your hard drive gets full up and you have to back 30 and you have to empty some of it, but you can keep some of it on a zip drive." Quite. Meanwhile, further down the South Bank, Ofcom has explained the fact that the music industry was not explicitly stated in the list of people to be consulted over changes to local content on local radio was because the obligations were "paraphrased" in their Foundation and Framework publication. An Ofcom spokesman sought to allay Feargal Starkey's

fears, expressed last week, that the music industry may already be losing the concessions it won on the Communications Bill. Nonetheless, Sir David Andrew Neale says the Music Business Forum will be firing off a letter to the regulator to make its views known. Look out for one of Europe's top A&R men to exchange his Dutch base for offices in New York and London once he has completed his new multi-faceted deal with one of the big five. Sanctuary record chief Merck Mercurialis had a big surprise last week. In the UK to tie up his new deal with Beyoncé's old man Mathew Knowles, Mercurialis, who hit the big 4-0 on Thursday, was lured down to the Embassy Club the night before on the pretext of meeting Sanctuary's new non executive director Sir Christopher Meyer, the former British Ambassador to the US. Mercurialis was greeted by the whole of the Sanctuary group plus local signings including Morrissey and Iron Maiden. "I was expecting to Rod [Smallwood] about whether to address Sir Christopher as Sir or Sir Chris, when anyone jumped out and shouted 'surprise'. And it was," says Merck. There were hangers on, agency in Olympia the following day... Look out for a forthcoming TV documentary on Maccas's historic concert in Moscow's Red Square earlier this year. Among the cast are such luminaries as Mikhail Gorbachev and President Putin, the latter revealing that he learned English back in the sixties while listening to ten banned Beatles records... The scribes behind the likes of V Graham Norton and Deadenders are - shock, horror - now turning their spite on the beloved music industry. Expect references to the likes of Pop Idol, Robbie Williams and the industry's rather plentiful awards ceremonies in *The Day The Music Died*, a new comedy hosted by Andrew Collins and airing Saturday lunchtimes on Radio Two from November 8...



It certainly was crazy in the world of *British Brovly* when the band *Crash City* celebrated his return to Ian Grant's revitalised *Track Records* with the launch party for his new album *The Vampire Suite* last Thursday night. Not one to miss a trick, Brown's album launch was held at South London's House Of Magic where his friend the illusionist Simon Drake

proceeded to make his body disappear among other party pieces while guests, including Andy "Thunderdug" Newman, listened to the album. *Track Records* managing director Grant, who used to manage the likes of The Stranglers, The Cult and Big Country among others, is pictured with illusionist Simon Drake and the irrepressible Brown.

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Week 40

TV & radio airplay p24 Cued up p28 New releases p30 Singles & albums p32

KEY RELEASES

ALBUMS

THIS WEEK
Belle & Sebastian Dear Catastrophe
Waltres (Rough Trade), Aretha Franklin
Do Demos Happy (Arista), Elvis Presley
2nd to None (RCA)

OCTOBER 13
ESP The American Adventure (DB), S
Club 8 Sundown (29/Polydor), Travis 12
Memories (Independiente)

OCTOBER 20
Basement Jaxx Kish Kish (KX), Strokes
Room On Fire (Rough Trade), Texas
Careful For What You Wish For (Mercury)

OCTOBER 27
Sophie-Ellis Beator Shoot From The Hip
(Poly), REM The Best Of (Warner
Bros), Sugababes Do (Island)

NOVEMBER 3
Blue Galaxy (Innocent), Fame Academy
Winner (b), Liberty X Being
Somebody (V2)

NOVEMBER 10
Atomic Kitten Ladies Night (Innocent),
Pink Tr1y This (Arista), Holly Valance
State Of Mind (London)

SINGLES

THIS WEEK
Beyoncé feat. Sean Paul Baby Boy
(Columbia), Fast Food Rockers Say
Texas (Smile Please) (Better The Devil,
Dance Carnival Girl (Mercury)

OCTOBER 13
50 Cent FIMP (Interscope/Polydor),
Craig David World Filled With Love
(Wizstar), Sugababes Hole In The Head
(Island)

OCTOBER 20
Daniel Bedingfield Friday (Polydor), Blue
Guy (Innocent), Liberty X Jumpin' (V2)

OCTOBER 27
Atomic Kitten If You Come Back To Me
(Innocent), Pink Trouble (LaFace/Arista),
Holly Valance State Of Mind (London)

NOVEMBER 3
Janine Turner (Innocent), Kylie
Minogue Slow (Parlophone), Britney
Spears Me Against The Music (Live)

NOVEMBER 10
Busted Crashed The Wedding (Universal),
Michael Jackson One More Chance
(Jive), Madonna Hotting Falls
(Arista)/Winner (Bros)

The Market

Sales shape up with Dido in charge

Alan Jones

While single sales slide to their lowest levels for five weeks, the simultaneous release of Dido's *Life For Rent*, Robbie Williams' *Live At Knebworth* and the EMI/Virgin/UMTV compilation *Now! Decades* help the album market to register a 20% improvement week-on-week to 3,402,716 sales. That is the second-highest level of the year, beaten only by the 3,593,787 albums sold in the first week of January.

More importantly, just as the IFPI reports sales in decline worldwide year-on-year, the first week of the vital fourth quarter is a record breaker for the UK, with sales up 18.8%, 23.8% and 39.0% on the same week in 2002, 2001 and 2000, respectively.

The main contribution to this cheering news was, of course, made by Dido. Her *Life For Rent*'s opening tally of 400,351 made a mockery of those who thought Robbie Williams' *Live At Knebworth* would run her close, achieving a 239% victory over its rival. Williams is the biggest album seller of the 21st century (6.85m units), but Dido has the biggest-selling album in that period, with her debut disc *No Angel* selling 2.67m copies. Before this week, the highest weekly sales achieved in 2003 was the 114,320 tally registered by



Dido: celebrating 400,351 across the counter

Radiohead's *Hail To The Thief* some 16 weeks ago.

Life For Rent's first-week sales are nearly 100 times higher than *No Angel*, which opened at 450 three years ago next week with 4,469 sales. Its highest weekly sale - 113,035, a total *Life For Rent* topped on its first day - came at Christmas 2001. No *Angel* improves 23-19 this week, entering the Top 20 for the first time in 64 weeks, a fact which owes much to its inclusion in current clearance sales at as little as £4.99.

On a week like this, we should not overlook the magnificent achievement of Black Eye Peas either; their *Where Is The Love*

single continues to sell in large quantities. It remains at #1 for the fifth week in a row - the longest reign since Cher's *Believe* spent seven weeks at the summit in the autumn of 1998 - and has now sold 359,326 copies, including a further 65,000 last week, when its sales dipped by a meagre 6.7%. It's now the third biggest-selling single of the year, trailing only R. Kelly's *Ignition* (476,590) and Gareth Gates & the Kumars' *Spirit In The Sky* (550,691).

Finally, *Now! Decades* debuts at #1 on the compilations chart with sales of more than 50,000, nearly three times as many as any other compilation.

MARKET INDICATORS

SINGLES

Sales versus last week: -9.4%

Year to date versus last year: -34.2%

Market shares
Polydor 32.3%
RCA Arista 35.5%
Sony Music 9.0%
East West 8.2%
Parlophone 5.6%

ALBUMS

Sales versus last week: +22.0%

Year to date versus last year: +10.6%

Market shares
RCA Arista 35.7%
EMI Records 11.3%
Polydor 10.3%
East West 8.7%
Sony Music 5.7%

COMPILATIONS

Sales versus last week: +12.7%

Year to date versus last year: +0.4%

Market shares
Universal TV 33.8%
EMI Virgin 29.6%
Ministry Of Sound 9.3%
Sony Music 7.4%
RCA Arista 4.4%

THE BIG NUMBER: 400,351

The total number of copies Dido's *Life For Rent* sold last week, representing one in nine of all album sales.

RADIO AIRPLAY

Market shares
RCA Arista 18.4%
Polydor 17.0%
Sony Music 8.7%
East West 6.2%
Parlophone 6.1%

US SHARE

Origin of singles sales
(Top 75): UK: 69.3%
US: 29.3% Other: 1.3%
Origin of albums sales
(Top 75): UK: 62.7%
US: 33.3% Other: 4.0%

FAST CHART

SINGLES

NUMBER ONE

BLACK EYED PEAS

WHERE IS THE LOVE Interscope
This is the 13th single to spend four weeks at #1 since 1998, but the first to hang on for a fifth week. Where Is The Love is declining very slowly and had an 80% lead over Rachel Stevens this week.

HIGHEST NEW ENTRY

S CLUB 8 SUNDOWN Polydor

The sixth hit in a row for the adolescent vocalists debuts in same position as last hit *Foot No More*, but sells 23% more.

ARTIST ALBUMS

NUMBER ONE

DIDO LIFE FOR RENT Cheeky

Last album *No Angel* was also #1 this week in 2001 since when eight albums by female solo artists have been #1. Last week, Dido sold more copies than any other woman in any other week to date and more albums in a week than any album since the Beatles' 1 in 2000. *Life For Rent* sold more in its first week than any album since Oasis's *Be Here Now* (opened with 663,389 sales in 1997).

NUMBER TWO

ROBBIE WILLIAMS LIVE AT KNEBWORTH Crystals

Williams sold 117,623 copies last week, more than any album this year - except for *Life For Rent*.

RADIO AND TV AIRPLAY

NUMBER ONE

BLACK EYED PEAS

WHERE IS THE LOVE Interscope
Black Eye Peas top both the TV and radio airplay charts. Justin Timberlake has the year's second and 11th most-heard radio hits (*Rock Your Body* and *Cry Me A River*), and this is another #40 for the uncredited vocalist, including #1 for the year and #1 for the week.

COMPILATIONS

NUMBER ONE

VARIOUS NOW! DECADES
This latest in the *Now!* series enters at 1 with 50,000 sales, ending *Clutch Summer's* two weeks at the top.

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Black Eyed Peas step up to lead at airplay, although their lead is narrow with Sugababes, Craig David and Sophie Ellis Bextor fast gaining.

The UK Radio Airplay

RADIO ONE

TR	LAST	ARTIST/TITLE	PERC	LAST	WKS	CHART
1	1	BLACK EYED PEAS WHERE IS THE LOVE? POLYDOR	32	32	24	2492
2	2	THE DARKNESS I BELIEVE IN A THING... MOST DESTROYER/LAURENCE	29	31	24	2445
3	16	MILK & SUGAR LET THE SUNSHINE IN (MUSIC BY SOUND)	18	30	23	2334
4	4	RACHEL STEVENS SWEET DREAMS MY LA EX IMPROVISOR	27	29	23	2332
5	8	50 CENT PIMP INTERSCAPE/POLYDOR	24	29	22	2290
6	14	BEYONCE FEAT SEAN PAUL BABY BOY COLUMBIA	18	27	20	2070
7	10	ELTON JOHN ARE YOU READY FOR LOVE? SOUTHERN PIED	21	26	20	2017
8	7	FATMAN SCOOP BE FAITHFUL DEF JAM/RECORDS	21	26	20	2015
9	10	THE STRIKES (2-23) (ROCK FRACK)	21	24	19	1916
10	4	TRAVIS RE-OFFENDER INDEPENDENT	27	22	19	1916
11	10	JAMIELLA SUPERSTAR PARLOPHONE	21	22	19	1915
12	26	MARK STANKOVIC/DONOGHO/GHOSTFACE KILLAH OOH WEEE EASY WEST	13	21	19	1915
13	14	ROCKSTAR/ALICE IN CHAIN IS EASY EVE	19	20	19	1915
14	4	JORDEN VRIES WILDERNESS DIRECTION	27	19	19	1914
15	8	DIDO WHITE FLAG CHEWY/SONA	24	18	19	1914
16	13	MUSE TIME IS RUNNING OUT IMPROVISOR/HEAD WEST	20	18	19	1914
17	30	LIBERTY CLASSIC	12	17	19	1914
18	22	MORNING STARS OVERCAST	15	17	19	1914
19	18	SUGABABES HOLE IN THE HEAD ISLAND	17	16	19	1914
20	23	THE THIRLLS SYNTAX CRAZ YOU'RE NOT THAT FAR FROM	14	16	19	1914
21	32	SEAN PAUL LIKE GLUE (MUSIC BY)	14	15	19	1914
22	7	CHRISTINA AGUILERA/LIL' KIM KIM CAN'T HOLD US DOWN RCA	25	15	19	1914
23	3	DAVID GUETTA JUST A LITTLE MORE LOVE CANNONBALL	17	14	19	1914
24	3	JUSTIN TIMBERLAKE SENORITA JIVE	24	13	19	1914
25	16	NICKELBACK SOMEDAY ROADSHOW	14	13	19	1914
26	1	AMY STUDD UNDER THE THUMB POLYDOR	14	13	19	1914
27	26	PINK TROUBLE JARIS	11	13	19	1914
28	26	BEK LHM (LHM) (LHM)	10	13	19	1914
29	30	KEYVIN LITTLE TURN ME ON ATLANTIC	12	13	19	1914
30	1	BLUR GOOD SONG PARLOPHONE	11	12	19	1914

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

MUSICWORKS 03
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Glean Moses Yello
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RADIO TWO

TR	LAST	ARTIST/TITLE	PERC	LAST	WKS	CHART
1	1	ELVIS PRESLEY RUBBERNECKIN' RCA	26	26	26	2615
2	5	SHeryl CROW THE FIRST CUT IS THE DEEPEST A&M/POLYDOR	19	25	25	2515
3	12	SOPHIE ELLIS-BEXTOR MIXED UP WORLD POLYDOR	15	25	25	2515
4	2	CRAIG DAVID WORLD FILLED WITH LOVE VILDEST	25	25	25	2515
5	4	TRAVIS BRAKES 5 MILE (THESE ARE THE DAYS) SOURCE	24	25	25	2515
6	3	TEXAS CARNIVAL GIRL MERCURY	25	25	25	2515
7	17	SUGABABES HOLE IN THE HEAD ISLAND	17	25	25	2515
8	11	DAMIAN RICE CANNONBALL IMPROVISOR/POLYDOR	17	25	25	2515
9	7	ATHLETE YOU GOT THE STYLE PARLOPHONE	24	25	25	2515
10	0	EAGLE-EYE CHERRY SKULL TATTOO POLYDOR	24	25	25	2515

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GALAXY

TR	LAST	ARTIST/TITLE	PERC	LAST	WKS	CHART
1	1	BEYONCE CRAZY IN LOVE COLUMBIA	26	26	26	2615
2	2	BLACK EYED PEAS WHERE IS THE LOVE? A&M/POLYDOR	26	26	26	2615
3	3	BLU CANTRELL FEAT SEAN PAUL BREATHE A&M/SONA	26	26	26	2615
4	1	ULTRABEAT PRETTY GREEN EYES ALL AROUND THE WORLD	26	26	26	2615
5	4	CHRISTINA AGUILERA/LIL' KIM KIM CAN'T HOLD US DOWN RCA	26	26	26	2615
6	9	WAYNE WUNDER LO LETTING GO VILDEST WEST	26	26	26	2615
7	14	JAMISON COMPLETE JIVE/EPIC	26	26	26	2615
8	12	FATMAN SCOOP BE FAITHFUL DEF JAM/RECORDS	26	26	26	2615
9	11	SOLITAIRE I LIKE LOVE (I LOVE LOVE) SUGAR	26	26	26	2615
10	4	JUSTIN TIMBERLAKE SENORITA JIVE	26	26	26	2615

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NUMBER ONES
CITY BEAT 97
Lil' Flip
Garry
HARDLINE FM
JASON MERR
THE BRENDA
MARK
GARETH GATES
SUGAR

TIMBERLAKE
PAUL
GALAXY 102.2FM
THE DARKNESS
I Believe In A Thing...
HALLAM FM
ULTRABEAT
Pretty Green Eyes
RED DRAGON
JUSTIN

HIGHEST NEW ENTRIES
CITY BEAT 97.7
STACE CRISP
NICKY YELLING
TIM BURGESS
Only A Boy
HALLAM FM
SOPHIE ELLIS
BEXTOR Mixed Up...
RED DRAGON

VIBE 101

TR	LAST	ARTIST/TITLE	PERC	LAST	WKS	CHART
1	14	BEYONCE FEAT SEAN PAUL BABY BOY COLUMBIA	14	14	14	1415
2	2	DUTCH FEAT CRYSTAL WATERS MY TIME MUSICBOX	14	14	14	1415
3	10	JAMIELLA SUPERSTAR PARLOPHONE	14	14	14	1415
4	3	RACHEL STEVENS SWEET DREAMS MY LA EX IMPROVISOR	14	14	14	1415
5	4	BLACK EYED PEAS WHERE IS THE LOVE? A&M/POLYDOR	14	14	14	1415
6	15	OBIE TRICE GOT SOME TEETH INTERSCAPE/SONA	14	14	14	1415
7	14	KONTAKT SHOW ME A SIGN MUGLER/SONA	14	14	14	1415
8	2	CHRISTINA AGUILERA/LIL' KIM KIM CAN'T HOLD US DOWN RCA	14	14	14	1415
9	20	FATMAN SCOOP BE FAITHFUL DEF JAM/RECORDS	14	14	14	1415
10	14	SUGABABES HOLE IN THE HEAD ISLAND	14	14	14	1415

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CHRYSALIS GROUP

TR	LAST	ARTIST/TITLE	PERC	LAST	WKS	CHART
1	1	BEYONCE CRAZY IN LOVE COLUMBIA	26	26	26	2615
2	2	BLU CANTRELL FEAT SEAN PAUL BREATHE A&M/SONA	26	26	26	2615
3	3	JUSTIN TIMBERLAKE SENORITA JIVE	26	26	26	2615
4	13	FATMAN SCOOP BE FAITHFUL DEF JAM/RECORDS	26	26	26	2615
5	4	BLACK EYED PEAS WHERE IS THE LOVE? A&M/POLYDOR	26	26	26	2615
6	4	CHRISTINA AGUILERA/LIL' KIM KIM CAN'T HOLD US DOWN RCA	26	26	26	2615
7	5	WYNNIE JONES NEVER LEAVE YOU (OH-OH-OH) RED DRAGON	26	26	26	2615
8	15	BIG BROVAZ BABY BOY EPIC	26	26	26	2615
9	8	SEAN PAUL LIKE GLUE VIRGIL/SONA	26	26	26	2615
10	9	JAMISON COMPLETE JIVE/EPIC	26	26	26	2615

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I Believe In A Thing...
VIBE 101
NICKY YELLING
TIM BURGESS
Only A Boy
HALLAM FM
SOPHIE ELLIS
BEXTOR Mixed Up...
RED DRAGON

SOPHIE ELLIS
BEXTOR Mixed Up...
GALAXY 102.2FM
WAYNE WUNDER
Brenna Brown
CHOICE FM
OBIE TRICE
Red Stars
GALAXY 102.2FM
KYLE MINGOIE Show

IN-STORE NEXT WEEK



Singles – Supababes, Sophie Ellis-Bextor, REM, Kevin Lyttle, Mark Ronson, 50 Cent, Craig David, Emma, Electric Six, Albums – Travis, S Club 8, Sheryl Crow, Blondie, GreaseMania, SupahBabes Divas, Mo'S House Classics, Rugby World Cup Album, Kill Bill OST, Electric Soft, Parade, John Mayer, Funeral For a Friend

BORDERS

Windows – £799 each or three for £20 on CDs, Dido, Phoenix Nights! **In-store** – Belle & Sebastian, Guitar Moods, Daniel O'Donnell, £799 each or three for £20, two for £22 and two for £10 on CDs **Listening posts** – Travis, Elvis Presley



In-store – Stereolab, High Llamas, Luke Vibert, Azure Ray, Fabric Live 12: Bugz in the Attic, Jaylib, Free Nasty, Kid Koala



Windows – October Sales, Dido, Robbie Williams, **In-store** – Blur, Britney, Susane, Texas, The Coral, The Strakes, Beyoncé, The Cora, The Strakes, Beyoncé, Sean Paul, Paul Van Dyk **Press ads** – Urban Fusion, Ludacris, The Coral, Suede, Obe Trice, Jagged Edge, Distillers, Mariah Carey, B2K, Butterfly, Westlife **TV ads** – Pacabo, Barbershop DVD, Billy Bragg



Windows – The Strakes, Texas, **In-store** – Van Morrison, Erasure, Basement Jaxx, **Listening posts** – Rickie Lee Jones, Carina Rano, John Cale, John Mayer



Listening posts – Jack Plank, Alabama 3, Death Cab For Cutie, Robert Wyatt, Jo Strummer, **Press ads** – Fire Theft, Laptop, Mot The Hoople, BMX Bandits, Imprompt2

TASTEMAKERS

WILL KINSMAN
editor, The Fly

1. ELECTRIC SOFT PARADE (USE YOUR FROWN)
2. MUSE: TIME IS BEHIND YOU
3. THE SLEEPY JACKSON GOOD DANCERS
4. ELOHIM FUGITIVE HOTEL
5. THE CRINAL SECRET KISS
6. THE STRIKES: 5
7. KINIESH HILLSHAKES BEATIFY
8. KASABIAN PROCESSED BEATS
9. BROKEN SCENE SCENE CAUSE-TIME
10. REM: REM DAY

The Electric Soft Parade, Muse, The Sleepy Jackson, Elohims and The Coral have produced five of the best albums of the year. These recent or forthcoming singles from each are evidence of why. Good Dancers and Fugitive Motel in particular being exceptional. In contrast, The Strakes' Room On Fire is desolate, but that doesn't diminish a similar disappointment, that acorn's top 12-51 being hugely catchy and a surefire hit, though. Kiniesh's Handshakes For Bullets is a much better record even than early promise suggested, in the context of which Billboard's Beachy sounds bigger and more impressive than it did as a single. Kasabian and Broken Scene, though very different in style, are both certainties for future attention. That leaves REM. Should it be a surprise that the 'new' track on REM's 'best of' compilation is a cracker? No, not really.

ROSS GODFREY
Morcheeba

1. PITMAN WINDS THE POINT
2. MILLION DOLL DREAMS
3. OBE TRICE GOT SOME TEETH
4. JAVIA WYATT/JO STRUMMER
5. KINIESH HILLSHAKES
6. KID ACADEMY: THE FOC
7. REM: REM DAY
8. AMBALIQUE VICKERMAN
9. MARK RONSON: BLUEGRASS STANDBY
10. ZUCCO: 100 CRY WOLF/3 FOURTY HORNS

"Million Dan is amazing. Dogu's Sledge is the best UK hip-hop track I have heard in ages. The excellent Chris Harrison tracks in a great remix of Zucco 103 for jazzy Belgian label Zingibomb. Obe Trice is fantastically psychedelic and weird, like music you have never heard before. They can get away with so much more because it's Eminem production. The Pitman track is fast becoming an anthem for me as I have just opened my own independent record store."

The Band Of Blacky Ranchette, Joe Strummer



Deals of the week – Elvis Presley, Clannad, All Woman, Fame Academy



In-store – Hairbrush Divas, S Club 8, Country Gold Best Of, Always And Forever Vol 2, Sam Cooke, Mo'S House Classics, Cat Stevens, Seventies Soul Mix, Daniel O'Donnell, Blondie, Louis Armstrong



Singles – Texas, Beyoncé, Strokes; **Albums** – Elvis Presley, Belle & Sebastian, Mariah Carey, Clannad, Amy Studt, Glenn Miller, All Woman, Bad Boys 2 OST, Guitar Moods, Fame Academy, World In Union, Laura Fusion



In-store – Tower's biggest ever sale: **Windows** – The Matrix, Simpsons Season 3



Press ads – Music DVD Chart, Travis, Amy Studt, Television, Motorhead, Sheryl Crow, Funeral For A Friend, Blue Room, Hotel Costes, Playboy Lounge; **Windows** – sale; **In-store** – Belle & Sebastian, Hawkley, North, Amy Studt, Elvis Presley, Ludacris, Mariah Carey



Singles – Supababes, REM, Beautiful South; **Albums** – S Club 8, Hairbrush Divas, Sheryl Crow, Louis Armstrong



Single – Mark Ronson; **Album** – Sheryl Crow; **In-store** – Ministry Of Sound, Sheryl Crow, GreaseMania, Craig David, Daniel O'Donnell, Travis, Kevin Lyttle, Mark Ronson, Supababes, Emma Bunton, Sophie Ellis-Bextor, Mo'S House Classics

TV LISTINGS

CDUK

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X
The X Factor: Liberty X

MTV UK

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

POPWORLD

Army Winchouse: Sheryl Crow
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

SMASH HITS

Black Eye Blue: Sheryl Crow
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

T4 SUNDAY

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

TOP OF THE POPS FRIDAY

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

RADIO LISTINGS

RADIO ONE

Laura Patten: The Roots
The Roots: The Roots
The Roots: The Roots
The Roots: The Roots
The Roots: The Roots

RADIO TWO

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

RADIO THREE

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

RADIO FOUR

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

RADIO FIVE

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

Peas Where Is The Love
The Roots: The Roots
The Roots: The Roots
The Roots: The Roots
The Roots: The Roots

TOP OF THE POPS SATURDAY

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

BBC1

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

ITV1

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

CHANNEL 4

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

THE ROYAL BOX

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

BBC 6 MUSIC

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

XFM

Blue Monday: Craig David
The Young and the Rubidious: Kanye West
Bunter May: Kylie Minogue
Shine: Liberty X
The X Factor: Liberty X

MEDIA INSIDER



Reading plays strong game

Tim Grundy programme director, Reading 107FM
Operating from a studio complex within the away supporters' stand at first division Reading's stadium – a direct result of sharing a chairman with "The Royals", as the team are affectionately known – Reading 107FM celebrates its first birthday in a fortnight, and looks forward with high hopes to receiving its first Rajar results next January.

"Our business plan projected a 15% share with each listener tuning in for six hours a week," says programme director Tim Grundy. "After five months, an NOP survey showed we were achieving a 19% share and 10 hours. We also broke all our advertising targets and had to set new ones after four months on air. Our revenues exceeded £500,000 by the end of our 10th month." Grundy has good reason to be

The Royal Box is probably our most popular programme. It focuses on Reading FC

pleased with the progress of the station, which has a TISA of 270,000 and a brief to provide music and news for listeners in the 25-56 age group. Unlike some stations targeting that demographic, says Grundy, "there's nothing we don't play; if it's good, we play it", a philosophy which means that Blu Cantrell and the latest dance hits are aired alongside Turin Brakes and Feeder, and local acts Big Broz, Cooper Temple Clause, Harry and Alex Piskera.

Current tracks account for only 20%-25% of the station's output however, with an unusually large selection of oldies – 1,800 of them – also in rotation.

"We have A-, B- and C-lists of current hits and inclusion on the A-list guarantees two plays a day," says Grundy. "We also have a rock show, a love songs show, a six hour dance show and, of course, The Royal Box which is probably our most popular programme, and includes commentaries and interviews on Reading FC." Address: Reading 107FM, Radio House, Madejski Stadium, Reading, RG2 0FP. Telephone: 0118 986 2555. Website: www.reading107fm.com. E-mail: tim@reading107fm.com

ALSO OUT
THIS WEEK
ALBUMS
Eagles: The
Complete Greatest
Hits (WSM)
Enriquez: *Hit!* The
Very Best Of
(Mute), National

Forest: *National
Forest (Foli) &
Hose: Orbital
Oxone (GEM)
Soundtracks: TM
Juke Maps From
The Wilderness (Cia
Troy)!*

Records released 20.10.03



SINGLE OF THE WEEK

Blue
Guilty

Innocent (SINCDS)
With Westlife and Ronan Keating
opting for uptempo comeback
singles, the coast is clear for Blue
to clean up with this stunning
ballad. Co-written by Gary Barlow,
it has more than a hint of Back For
Good and is all the better for that.
Already C-listed at Radio One, this
lead single from Blue's third album
also looks set to expand the band's
fanbase well beyond their core
teen market, which is exactly what
Back For Good did for Take That a
generation ago.



ALBUM OF THE WEEK

The Strokes
Room On Fire

Rough Trade RTRADECD130
No lazy follow-up to *Is This It*.
Room On Fire is clearly the work of
a seriously exacting band – an
artfully constructed pile of utterly
disciplined bass and drums,
decorated with flashes of guitar so
ingenious as to be scarcely
believable. Julian Casablancas'
songs owe their biggest debt to
the simple, perfectly-formed
templates of Eighties synth-pop
and, while they aren't always
particularly substantial, they are
invariably fascinating.

Singles

Daniel Bedingfield
Friday (Polydor 9812919)

Not many
albums these
days produce six
hit singles, but
that is exactly
what
Bedingfield's debut set has done if
this secures a chart placing. He will
be rounding off his
triumphant year with a short UK
tour in November.

British Sea Power

Remember Me (Rough Trade
RTRADECD125)
Originally released in 2001 as one
of BSP's first singles, this track is
also included on the Brighton-
based exotics' debut album.
However, five new, more
down-tempo, tracks feature across
the three formats.

Colder

Crazy Love (Output OPD056)
Echoes of Joy Division and The
Cure abound on this moodily single
from France's Marc Nguyen Tan.
With its cool 21st Century sheen,
however, it has an edge that cuts
through its influences.

Sheryl Crow

First Out Is The Deepest (Polydor
9813556)
Reluctant to promote Crow's
forthcoming "best of" album, this
version of the song isn't quite as
good as PP Arnold's, but still, it is
a classic pop song, which can't
really do her 10-year career any
harm. She embarks on a whirl of
promotion for her October 13-
released "best of" this week.

Fatman Scoop

Be Faithful (Def Jam/Mercury
9821716)
New York hip-hop station Hot
97's legendary DJ is taking the
UK airwaves by storm with this
club sample as Faith Evans' Love
Like This. It is A-listed at Radio
One and C-listed at Capital.

Four Tet

As Scrupes As Your Life (Domino
RUCD170)
Lifted from the highly-acclaimed
Rounds album, this downtempo

cut is released over two vinyl
formats, with a value-for-money
35 minutes' worth of remixes.
Kieran Hobden embarks on an 11-
date UK tour today (Monday).

Kings Of Leon
Wasted Time (Hard Me Down/RCA
82876569972)
This is the third track to be lifted
from Nashville-based Kings'
debut album, Youth And Young
Manhood, which has reached gold
status in the UK after hugging the
Top 10 for 10 weeks. This simple,
authentic and effective single is
B-listed at Radio One.

Amiee Lennox
Wonderful (BMG L000316)
After 25 years, Lennox is in as
good voice as ever and, on this,
her vocals are still truly
mesmerising and beautifully
executed. This emotional and
evocative song has been A-listed
by Radio Two.

Liberty X

Jumpin' (V2 VVR502354)
The pop fireworks are firing on all
cylinders on this catchy R&B-
tinged party track. Trailing their
second album (released
November 3), it is receiving heavy
support from Radio One (A-list),
Capital and GWR stations, as well
as The Box and MTV Hits.

Kym Marsh

Sentimental (Universal MCSD
40340)
This third single from Marsh's
solo album is by far the best track
she has recorded so far. The
chances are that those who like
Marsh may already own it; if
however, it should sway those
who are undecided.

Pretenders

The Losing (Eagle EAGX268)
Christie Hynde still continues to
exhibit her own brand of cool.
On *The Losing* and the reflective
and melancholic mood that
travels through the new album
Loose Screw. The single also
contains an excellent live version
of 'Don't Get Me Wrong'.

Stereobal

Instant O In The Universe
(Dionophone d-uhf-cd28)
After a two-year hiatus, during

which the band lead vocalist Mary
Hansen to a fatal road accident,
Stereobal return on five-form
with this groovesome five-track
EP. Relocated to France and
building their own studio seems
to have had a beneficial effect on
the duo, who have not changed
their sound, but refined it.

Super Furry Animals

Hello Sunshine (Sony Music
6743602)
This is another example of the US
West Coast sound that SFA have
so superbly adopted. This is one
of the most uplifting songs the
band have written and ought to
swiftly move them on to the next
level of notoriety.

Obie Trice

Get Some Teeth
(Interscope/Polydor 9813061)
Eminem cohort Obie Trice could
follow in the footsteps of 50 Cent
with this amiable debut single.
Support has so far been limited to
specialist radio plus MTV Hits
and MTV Base, but the track is
now crossing over thanks to a B-
listing at Radio One.

Jan Van Dal

I Can't Let You Go (Arista
82876570712)
More Belgian pop trance in the
unremakable vein of previous
hit *Castles In The Sky*, this will
appeal predominantly to fans of
that hit. Radio One has awarded
it a B-listing.

Any Number

Ranger Than Me (Island LDC0047)
Flowing in on her finked-up jazz
vibe, Winehouse is causing a
sust. Bringing teenage issues to life
with her gritty vocals, she creates
a unique sound that is being
championed across the board.

UB40

Swing Low (DEP/Virgin DEP554)
This official England anthem for
the Rugby World Cup sees the
unlikely coupling of UB40 and
the England rugby squad, which
has spawned a similarly unlikely
version of the patriotic standard.
Like it or not, this single will
given maximum exposure
throughout the forthcoming
competition. The reggae posters
release their new album
Homegrown on October 27.

Albums

Basement Jaxx

Kish Kash (XL Recordings XLCD174)
Ska, punk, house
and R&B collide
with the spirit of
Prince on this
energetic,
eclectic follow-
up to 2001's *Rouky*. Held together
by the duo's unique take on dance
music, this is a truly stunning
contribution from Dizzee Rascal,
Siouxsie Sioux and Meshell
Ndegeocello.

Jamie Cullum

TwentySomething (Universal
9805574)
Cullum should capitalise on his
high media profile with his
high media standards plus
albums of jazz made famous by
the likes of Jeff Buckley and Jimi
Hendrix. The songs penned by the
finger-songwriter- pianist and his
brother Ben hit the mark too,
helping ensure this should be a
big seller at Christmas.

Chicks On Speed

99 Cents (Chicks On Speed/Labels
589170)
This is the final side of the Berlin art
trio surfaces on their third album,
which comes dangerously close to
delivering the perfect pop job
we have threatened for years. An
intoxicating mélange of pop,
dance and attitude, the album's
collaborative feel is highlighted
by their cover of Tom
Tom Club's *Worby Rappinood*.

Van Morrison

What's Wrong With This Picture
(Blue Note 5901672)
This is Morrison's debut on Blue
Note, and he has probably found
his natural home. There are lots
of smoky-jazz-club cuts here that
help make up a very relaxing set,
drawing on the soul, blues and
jazz influences that have
peppered his career.

Joe Strummer & The Mescaleros

Streetcore (Hellcat 04542)
It is not obvious how much of
Strummer's fourth album was
completed when he died just
before Christmas last year, and
that is a tribute to his band, who
have put Streetcore together

since. The way it has ended up, it
is stylistically as close to The
Clash's dub'n'roll as Strummer
ever did in his solo career.

Suede
Singles (Epic 5136402)
This is Suede's first hits collection
and should put them back in the
spotlight following the
disappointing performance of
New Morning last year. All the
classics are here – 21 tracks in all
– as well as new songs *Attitude*
and *Love The Way You Love*,
which reveal a much more
punchy, dynamic sound.

Texas

Be Careful Who You Wish For
(Mercury 9865697)
Shaheen Spteri always manages
to compensate her sporadic
comebacks by calling on the right
names to give her the edge. Last
time round, Gregg Alexander was
the producer of choice; this time
Konrad Okonkofe lends some
urban cred to the familiar Texas
sound. The resulting album is a
strong collection, which is already
on course to be one of the biggest
titles of the fourth quarter.

Marcos Valle

Contrasts (Far Out FARA082CD)
With Bebel Gilberto riding high
in the jazz chart, now could be the
time for this veteran Brazilian
singer-songwriter to receive the
acclaim he deserves. With
collaborations with longtime
Joyce bonusing a heartfelt set – as
well as bonus remixes – this
deserves to win wide support.

Various

Stop Me If You Think You've Heard
This One Before (Rough Trade
RTRADECD100)
To celebrate 25 years in the
business, the evergreen indie has
put together an album of covers of
songs from the Rough Trade
catalogue by its current artists.
Adam Green covers Young
Marble Giants, Elisabeth Prasser
covers Robert Wyatt and British
Sea Power cover Galaxie 500 and
so forth. It is a wonderful project
which shows how relevant the
label still is.

This week's reviewer: David Baird, Phil
Brooks, Joanna Jones, Dawn Lawrence,
James Roberts, Nicola Sliney, Nicky
Simon Ward and Adam Woods.

More than 400,000 sales push Dido's second album, *Life For Rent*, to the summit, well ahead of Robbie Williams' live set, in a strong week for the market.

The Official UK

TOP 20 MUSIC DVD

Pos	LAST WEEK	ARTIST	TITLE	Label
1	1	QUEEN	LIVE AT WEMBLEY STADIUM	PolyGram DVD
2	NEW	DOVES	WHERE WE'RE CALLING FROM	House of Music
3	1	JUSTIN TIMBERLAKE	JUSTIFIED - THE VIDEOS	Just Int'l
4	2	LIVE CAST	RECORING LES MISÉRABLES IN CONCERT	Video Collection DVD
5	5	DAVID BOWIE	BEST OF BOWIE	EMI DVD
6	NEW	THE HUMAN LEAGUE	THE VERY BEST OF	Virgin DVD
7	3	PINK FLOYD	ALBUMS, THE MAKING OF THE DARK SIDE OF THE MOON	Caplan Music DVD
8	NEW	LIBERTY X	JUST A LITTLE	Sony Music DVD
9	7	LED ZEPPELIN	LED ZEPPELIN	Warner Music DVD
10	14	ROBBIE WILLIAMS	THE ROBBIE WILLIAMS SHOW	EMI DVD
11	12	IRON MAIDEN	VISIONS OF THE BEAST	DVD
12	10	LED ZEPPELIN	SONG REMAINS THE SAME	Warner Brothers DVD
13	21	ELTON JOHN	GREATEST HITS LIVE	Universal DVD
14	6	METALLICA	CUNNING STUNTS	Universal DVD
15	7	ROBBIE WILLIAMS	LIVE AT THE ALBERT	Columbia DVD
16	3	DESTINY'S CHILD	MUSIC WORLD MUSIC P/S DESTINY'S CHILD	Columbia DVD
17	NEW	QUEEN	GREATEST VIDEO HITS - 1	Parade DVD
18	18	VARIOUS	HIP HOP HONORS	MCA Home Video
19	4	CHER	THE FAREWELL TOUR	BMG Video DVD
20	4	THE CHEMICAL BROTHERS	SINGLES 93-03	Virgin DVD

TOP 10 R&B ALBUMS

Pos	LAST WEEK	ARTIST	TITLE	Label
1	1	OBIE TRICE	CHEERS	Interscope/Polaroid
2	1	R KELLY	THE R IN R & B - GREATEST HITS VOL 1	Just Int'l
3	2	DMX	GRAND CHAMP	Def Jam/Interscope
4	3	BLACK EYED PEAS	ELEPHUNK	ADM/Interscope
5	4	BEYONCÉ	DANGEROUSLY IN LOVE	Columbia
6	NEW	OUTKAST	SPEAKERSBOOK/THO THE LOVE BELOW	Arista/BMG
7	NEW	NERD	IN SEARCH OF	Interscope
8	NEW	VARIOUS	MIBO PRESENTS URBAN BEATS 2003	Universal TV&BD
9	5	BIG BROWAZ	NU FLOW	Cap DVD
10	NEW	DR DRE	2002	Interscope/Polaroid

THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	LAST WEEK	ARTIST	TITLE	Label
1	1	VARIOUS	HOW THAT'S WHAT I CALL MUSIC '55	Cap Music/DG
2	2	VARIOUS	HOW THAT'S WHAT I CALL MUSIC '54	Cap Music/DG
3	3	VARIOUS	POWER BALLADS	Cap Music
4	4	ORIGINAL	SOUNDTRACK 8 & 16LE	Interscope
5	5	VARIOUS	CLUBLAND III	Arista/Interscope
6	6	VARIOUS	BACK TO THE OLD SKOOL CLUB CLASSICS	Mercury/DG
7	7	VARIOUS	THE VERY BEST OF COLD FEET	Unidisc
8	8	VARIOUS	THE VERY BEST OF PURE R&B - SUMMER 2003	Bmg Int'l
9	9	VARIOUS	CLUBLAND XTREME	Arista/Interscope
10	11	VARIOUS	HITS 55	Bmg Int'l
11	10	VARIOUS	PURE URBAN ESSENTIALS	Sony Int'l
12	12	VARIOUS	ALL TIME CLASSIC TEARJERKERS	Virgin
13	13	ORIGINAL	SOUNDTRACK CHICAGO	Cap
14	14	VARIOUS	LOVE - ETERNAL LOVESONGS	Unidisc
15	15	VARIOUS	THE VERY BEST OF MTV UNPLUGGED 2	Cap Music
16	16	VARIOUS	REGGAE LOVE SONGS	Sony Int'l
17	17	VARIOUS	CLUBBERS GUIDE TO SUMMER 2003	Mercury/DG
18	18	VARIOUS	HITS 56	Mercury/DG
19	19	VARIOUS	I LOVE U	Cap Music
20	20	VARIOUS	THE QUEST STORY	Unidisc

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



3. Dido
The fact that Dido's current single *White Flag* has spent five weeks in the top five suggests that her new album, *Life For Rent*, will go off to a flyer. But its first-week sales of more than 400,000 exceeded all expectations and nearly tripled the record for first-week sales for an album by a female solo artist, dwarfing the 152,000 opening of Madonna's 2002 *Rebels* Music.



2. Robbie Williams
Bidding to extend his personal run of #1 albums to six, Robbie has to settle for a #2 placing just yet. Williams' *Live At Knebworth* set sold more than 117,000 copies last week, that beats the previous *Yes* set except for a live album, the 99,000 debut of the Scallies' 1977 *Live At The Hollywood Bowl*.



9. Rachel Stevens
It is a good week for former S Club 7 star Rachel Stevens, whose debut solo album debuts at #9 after selling more than 27,000 copies. Stevens' debut solo single *Sweet Dreams* My L.A. Ex rebounds to #2, while selling 45% fewer copies than when it debuted in that position two weeks ago.

Pos	LAST WEEK	ARTIST	TITLE	Label
1	NEW	DIDO	LIFE FOR RENT	Cap Music/DG
2	NEW	ROBBIE WILLIAMS	LIVE AT KNEBWORTH	Columbia
3	2	THE DARKNESS	PERMISSION TO LAND	Mercury/DG
4	4	R KELLY	THE R IN R & B - GREATEST HITS VOL 1	Just Int'l
5	1	MUSE	ABSOLUTION	Cap Music/DG
6	6	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	PolyGram
7	3	STING	SACRED LOVE	Cap Music/DG
8	5	NICKELBACK	THE LONG ROAD	Cap Music/DG
9	NEW	RACHEL STEVENS	FUNKY DORY	Cap Music/DG
10	8	HAYLEY WESTENRA	PURE	Cap Music/DG
11	NEW	OBIE TRICE	CHEERS	Interscope/Polaroid
12	13	DELTA GOODREM	INNOCENT EYES	Cap Music/DG
13	23	EVANESCENCE	FALLEN	Cap Music/DG
14	10	STARSAILOR	SILENCE IS EASY	Cap Music/DG
15	23	SEAN PAUL	DUTTY ROCK	Cap Music/DG
16	20	CHRISTINA AGUILERA	STRIPPED	Cap Music/DG
17	9	THE CHEMICAL BROTHERS	SINGLES 93-03	Cap Music/DG
18	15	BLACK EYED PEAS	ELEPHUNK	ADM/Interscope
19	23	DIDO	NO ANGEL	Cap Music/DG
20	15	BEYONCÉ	DANGEROUSLY IN LOVE	Cap Music/DG
21	NEW	ALED JONES	HIGHER	Cap Music/DG
22	16	SEAL	IV	Cap Music/DG
23	14	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Cap Music/DG
24	7	LIMP BIZKIT	RESULTS MAY VARY	Cap Music/DG
25	18	DMX	GRAND CHAMP	Def Jam/Interscope
26	36	50 CENT	GET RICH OR DIE TRYIN'	Cap Music/DG
27	33	NORAH JONES	COME AWAY WITH ME	Cap Music/DG
28	25	DAVID BOWIE	BEST OF BOWIE	Cap Music/DG
29	21	BIG BROWAZ	HU FLOW	Cap Music/DG
30	41	JUSTIN TIMBERLAKE	JUSTIFIED	Cap Music/DG
31	35	GEORGE BENSON	THE VERY BEST OF - THE GREATEST HITS OF	Cap Music/DG
32	11	GARETH GATES	GO YOUR OWN WAY	Cap Music/DG
33	32	BUSTED BUSTED		Cap Music/DG
34	18	THE THRILLS	SO MUCH FOR THE CITY	Cap Music/DG
35	27	DAVID BOWIE	REALLY	Cap Music/DG
36	42	KINGS OF LEON	YOUTH AND YOUR MANHOOD	Cap Music/DG
37	30	JAMES TAYLOR	YOU'VE GOT A FRIEND - THE BEST OF	Cap Music/DG
38	27	ELTON JOHN	THE GREATEST HITS 1970-2002	Cap Music/DG

Albums Chart

WEEKS ON CHART	DATE	ARTIST	TITLE	LABEL
39	35	EVA CASSIDY	AMERICAN TUNE	BMG
40	39	ATHLETE	VEHICLES & ANIMALS	Parlophone
41	34	THE WHITE STRIPES	ELEPHANT	Capitol
42	19	DAMIEN RICE	0	World Circuit
43	37	STACIE ORRICO	STACIE ORRICO	Mercury
44	NEW	OUTKAST	SPEAKERBOXXX/ THE LOVE BELOW	Capitol
45	NEW	FEEDER	COMFORT IN SOUND	Capitol
46	NEW	LINDA RONSTAD	THE VERY BEST OF	Capitol
47	10	DIZEE RASCAL BOY	IN DA CORNER	Capitol
48	3	AMICI FOREVER	THE OPERA BAND	Capitol
49	48	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Capitol
50	NEW	DOVES	LOST SIDES	Capitol
51	58	NERD	IN SEARCH OF	Capitol
52	38	LINKIN PARK	METEORA	Capitol
53	47	MARC BOLAN & T REX	THE ESSENTIAL COLLECTION	Capitol
54	31	THE VERVE	URBAN HYMNS	Capitol
55	33	GARETH GATES	WHAT MY HEART WANTS TO SAY	Capitol
56	NEW	FINLEY QUAYE	MUCH MORE THAN MUCH LOVE	Capitol
57	54	PERRY COMO	THE ESSENTIAL	Capitol
58	34	UNKLE	NEVER, NEVER, LAND	Capitol
59	10	BLU CENTRELL	BITTERSWEET	Capitol
60	44	THE HUMAN LEAGUE	THE VERY BEST OF	Capitol
61	79	DR DRE	2001	Capitol
62	45	ROBBIE WILLIAMS	ESCAPOLOTTI	Capitol
63	13	ANNIE LENNOX	CARE	Capitol
64	65	RED HOT CHILI PEPPERS	BY THE WAY	Capitol
65	43	NWA	STRAIGHT OUTTA COMPTON	Capitol
66	NEW	JAMILLA	THANK YOU	Capitol
67	41	IRON MAIDEN	DANCE OF DEATH	Capitol
68	45	BETH ORTON	PASS IN TIME - THE DEFINITIVE COLLECTION	Capitol
69	43	JET	GET BORN	Capitol
70	NEW	SO SOLID	CREW 2ND VERSE	Capitol
71	34	LUTHER VANDROSS	DANCE WITH MY FATHER	Capitol
72	66	STARSAILOR	LOVE IS HERE	Capitol
73	61	SNOOP DOGG	PAID THA COST TO BE THA BOSS	Capitol
74	65	THE MAVERICKS	MAVERICKS	Capitol
75	NEW	TEXAS	THE GREATEST HITS	Capitol

Chart compiled from actual sales and streaming data across a sample of more than 4000 UK music stores. © The Official UK Charts Company 2008. Published with the permission of the BPI.



11. Ode Trice Simultaneously debuting at #5 in the UK is and #11 in the US and #11 in the UK is new Christian and Dr-Dre protégé Ode Trice's Chasers set. Its first-week sales of nearly 27,000 are highly impressive for a new rapper, particularly on a white debut single - yet to be released - is still not a staple of most playlists, ranking only 67th on this week's Music Control Airplay Chart.



21. Aled Jones Former pop singer Aled Jones returned to prominence last year, reaching #27 with *Alone*, which sold 120,000 copies. He triumphs that by debuting at #21 with his new set. Higher, a selection of mainly religious recordings, which sold more than 17,000 copies last week.



50. Doves Robbie Williams isn't the only artist following up an #1 album this week - Doves are too, and like Robbin, their album is not a regular release. Instead, Lost Sides collects together their B-sides and other rarities. It debuts at #50 with just over 6,000 buyers, roughly an eighth as many as predicted. The Last Sides with a chart topping debut in May of last year.

TOP 20 COMPILATIONS

WEEKS ON CHART	ARTIST	TITLE	LABEL
1	VARIOUS	NOW DECADES	Capitol
2	VARIOUS	GLORIOUS SUMMER 2003	Capitol
3	VARIOUS	POWER BALLADS	Capitol
4	VARIOUS	TRANCE NATION HARDER	Mercury
5	VARIOUS	MODJO PRESENTS URBAN BEATS 2003	Universal
6	VARIOUS	HOT CITY NIGHTS	Sony
7	VARIOUS	LAS VEGAS LEGENDS	Virgin
8	VARIOUS	NOW THAT'S WHAT I CALL MUSIC 55	EMI
9	VARIOUS	THE MICHAEL PARKINSON COLLECTION	Capitol
10	VARIOUS	KISS PRESENTS R&B COLLABORATIONS	Sony
11	VARIOUS	THE NEPTUNES PRESENTS CLOVES	Capitol
12	VARIOUS	NEW WOMAN - THE NEW COLLECTION 2003	Capitol
13	VARIOUS	BEST OF CAPE DEL MAR	Universal
14	VARIOUS	THE VERY BEST OF PURE DANCEHALL	Capitol
15	VARIOUS	BITTERSWEET LOVESONGS	Capitol
16	VARIOUS	THE ULTIMATE OLD SKOOL ALBUM	Capitol
17	VARIOUS	SKER ROCK	Capitol
18	VARIOUS	SWING CLASSICS	Capitol
19	VARIOUS	THE CHILLOUT SESSION - BRIZA SUNSETS	Capitol
20	VARIOUS	CLUB AND 111	Capitol

TOP 20 INDIE ALBUMS

WEEKS ON CHART	ARTIST	TITLE	LABEL
1	THE DARKNESS	PERMISSION TO LAND	Capitol
2	THE WHITE STRIPES	ELEPHANT	Capitol
3	DIZEE RASCAL BOY	IN DA CORNER	Capitol
4	FEEDER	COMFORT IN SOUND	Capitol
5	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Capitol
6	DR DRE	THE CHRONIC	Capitol
7	VARIOUS	WORLDS OF POSSIBILITY	Capitol
8	BOYSPOP	MELLOY AM	Capitol
9	EVA CASSIDY	AMERICAN TUNE	Capitol
10	AL GREEN	THE VERY BEST OF AL GREEN	Capitol
11	SNOOP DOGG	DOGGY DOGG STYLE	Capitol
12	STEREOPHONICS	JUST ABOUT EDUCATION TO PERFORM	Capitol
13	50 CENT	G-LESSEN'S BACK	Capitol
14	THE STRIPES	IS THIS IT	Capitol
15	THE SMALL FEELS	CELESTINE'S NUT GAME FLAME	Capitol
16	2PAC	ALL EYES ON ME	Capitol
17	BOB MARLEY	LIVE UP YOURSELF	Capitol
18	THE MAVERICKS	MAVERICKS	Capitol
19	KINGS	YOU REALLY GOT ME - THE BEST OF	Capitol
20	ROBBIE WILLIAMS	ESCAPOLOTTI	Capitol

TOP 10 CLASSICAL ALBUMS

WEEKS ON CHART	ARTIST	TITLE	LABEL
1	HARVEY	WESTERNA FLUTE	Capitol
2	ALED JONES	HIDHER	Capitol
3	AMICI FOREVER	THE OPERA BAND	Capitol
4	LUDOVICO EINAUDI	CEKES - THE COLLECTION	Capitol
5	ANDREA BOCCELLI	SENTIMENTO	Capitol
6	CECELIA BARTOLI	THE SALTERI ALBUM	Capitol
7	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE	Capitol
8	RUSSELL WATSON	REPRISE	Capitol
9	ADRIEMUS ADRIEMUS V	VOCALISE	Capitol
10	JAMES LAST	THE CLASSICAL COLLECTION	Capitol

TOP 10 CLASSICAL COMPILATIONS

WEEKS ON CHART	ARTIST	TITLE	LABEL
1	VARIOUS	THE ULTIMATE RELAXATION ALBUM	Capitol
2	VARIOUS	CLASSICAL CHILL-OUT	Capitol
3	VARIOUS	BARROTTI/DOONIKO/CARRERAS	Capitol
4	VARIOUS	THE CLASSICAL LOVE ALBUM	Capitol
5	VARIOUS	RELAX MORE	Capitol
6	VARIOUS	100 POPULAR CLASSICS	Capitol
7	VARIOUS	THE CLASSICAL CHILL-OUT BOX	Capitol
8	VARIOUS	CLASSICAL SUMMER MOODS	Capitol
9	VARIOUS	CLASSICAL CLASSICS	Capitol
10	VARIOUS	CLASSICAL AMBIENCE	Capitol

NEW RELEASES: 39. EVA CASSIDY AMERICAN TUNE (BMG); 40. ATHLETE VEHICLES & ANIMALS (Parlophone); 41. THE WHITE STRIPES ELEPHANT (Capitol); 42. DAMIEN RICE 0 (World Circuit); 43. STACIE ORRICO STACIE ORRICO (Mercury); 44. OUTKAST SPEAKERBOXXX/ THE LOVE BELOW (Capitol); 45. FEEDER COMFORT IN SOUND (Capitol); 46. LINDA RONSTAD THE VERY BEST OF (Capitol); 47. DIZEE RASCAL BOY IN DA CORNER (Capitol); 48. AMICI FOREVER THE OPERA BAND (Capitol); 49. STEREOPHONICS YOU GOTTA GO THERE TO COME BACK (Capitol); 50. DOVES LOST SIDES (Capitol); 51. NERD IN SEARCH OF (Capitol); 52. LINKIN PARK METEORA (Capitol); 53. MARC BOLAN & T REX THE ESSENTIAL COLLECTION (Capitol); 54. THE VERVE URBAN HYMNS (Capitol); 55. GARETH GATES WHAT MY HEART WANTS TO SAY (Capitol); 56. FINLEY QUAYE MUCH MORE THAN MUCH LOVE (Capitol); 57. PERRY COMO THE ESSENTIAL (Capitol); 58. UNKLE NEVER, NEVER, LAND (Capitol); 59. BLU CENTRELL BITTERSWEET (Capitol); 60. THE HUMAN LEAGUE THE VERY BEST OF (Capitol); 61. DR DRE 2001 (Capitol); 62. ROBBIE WILLIAMS ESCAPOLOTTI (Capitol); 63. ANNIE LENNOX CARE (Capitol); 64. RED HOT CHILI PEPPERS BY THE WAY (Capitol); 65. NWA STRAIGHT OUTTA COMPTON (Capitol); 66. JAMILLA THANK YOU (Capitol); 67. IRON MAIDEN DANCE OF DEATH (Capitol); 68. BETH ORTON PASS IN TIME - THE DEFINITIVE COLLECTION (Capitol); 69. JET GET BORN (Capitol); 70. SO SOLID CREW 2ND VERSE (Capitol); 71. LUTHER VANDROSS DANCE WITH MY FATHER (Capitol); 72. STARSAILOR LOVE IS HERE (Capitol); 73. SNOOP DOGG PAID THA COST TO BE THA BOSS (Capitol); 74. THE MAVERICKS MAVERICKS (Capitol); 75. TEXAS THE GREATEST HITS (Capitol).

