



In this week's issue: **New head for R2; Cowell hires TV talent; Moyles gets R1 breakfast. Plus: all the charts**

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As Time Goes By...

THE
GREAT AMERICAN
SONGBOOK
Volume II

20th October



After last year's multi-million selling, Grammy nominated album
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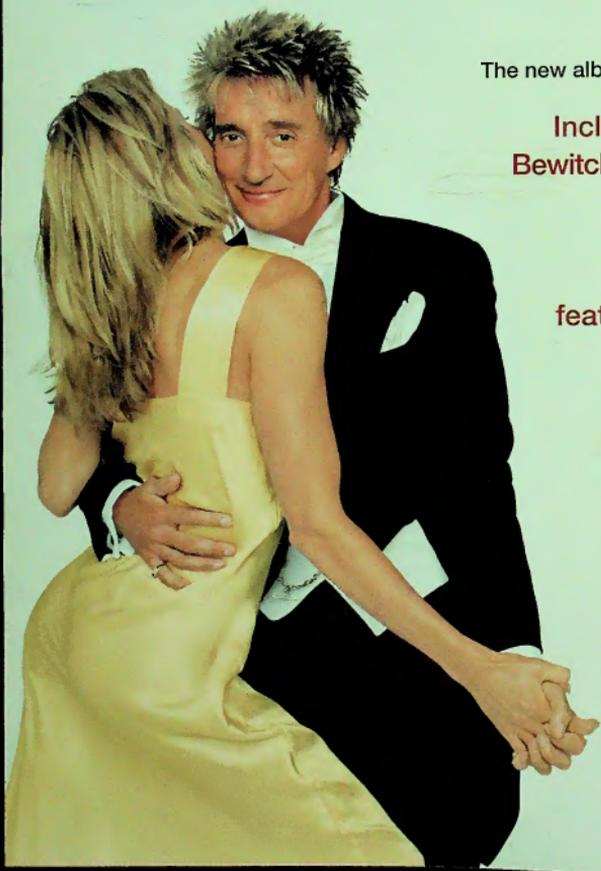
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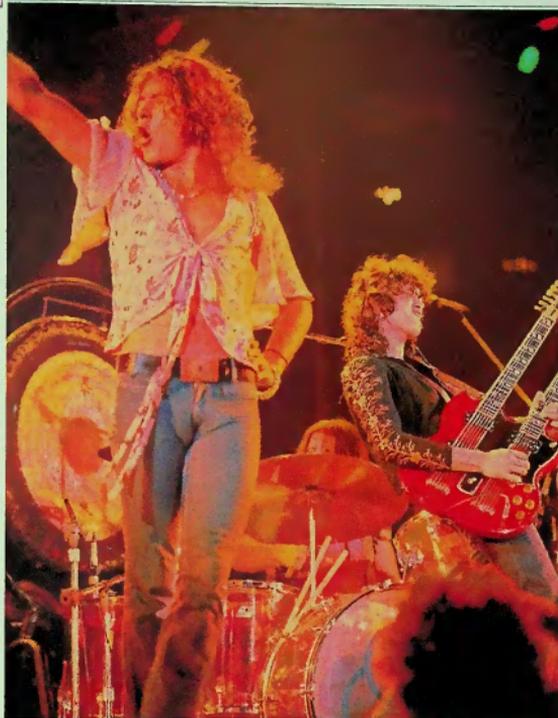
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Inside: **Mozez Kylie Minogue Alex Parks Dogs Die In Hot Cars REM**

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Led Zep shine at DVD conference

An insider's perspective on the creation of Warner Vision's biggest-selling music DVD of 2003 to date proved to be the highlight of *MIP's* DVD Europe conference last week. The event, staged before more than 250 delegates at the British Museum, included a run-through of the creation of the

double-disc Led Zeppelin DVD release, which has sold 1.5m units worldwide and £35,000 in the UK since its release in the summer.

M Productions' Dick Carruthers, the producer of the disc, talked through the arduous process of piecing together fragments of super 8, 16mm film, 35mm negative and two-inch tape to create the five-hour long set. The conference also included premieres of previously-unseen clips from EMI's new Lennon

Legend (released on October 27) disc - which were brought along by director Simon Hilton and EMI Recorded Music chairman and CEO Tony Wadsworth - while Robbie Williams co-manager Tim Clark unveiled excerpts from the artist's forthcoming Live At Knebworth DVD (out November 24).

Other highlights of the two-day conference included a celebrity interview with Mike Oldfield. © DVD Europe coverage, p21. Oldfield Quickfix, p25.

R1 moves to give Moyles breakfast

BBC brings forward its plan to move Chris Moyles to breakfast, to tie in with a first quarter marketing push. p3



Idol exec hires key TV talent

Simon Cowell secures the services of two top Granada executives to bolster his joint venture with BMG. p3

BBC promotes Lesley Douglas to acclaim from music community

BBC takes insider track for top R2 job

Radio

by Paul Williams

Lesley Douglas was confirmed as Radio Two's new controller on Friday, to widespread acclaim from the music industry.

Douglas, currently the station's head of programmes, was announced as the new controller live on Jeremy Vine's Radio Two show last Friday, ending speculation over who would replace current controller Jim Moir. She takes charge of the UK's most-listened-to station on January 5.

Former Radio One head of music and Capital FM programme controller Jeff Smith and BBC digital station 6Music's managing director Antony Bellock were among those also interviewed for the role, although Douglas was always viewed as firm favourite.

Sony Music UK's international division promotions director Adrian Williams says the decision to give Douglas the job is great news for the music industry.

"The BBC have made absolutely the right choice," he says. "For the past few years she has been in charge of most things and she's taken the station to new highs in audience terms. I'm assuming it's not going to mean any radical difference to the direction of the station, but if it ain't broke why fix it?"

BMG's head of national radio promotions Leighton Woods says her appointment is "a great move". "We've got a great relationship with Lesley and she's done a great job at

the station," he says.

Virgin Records media director Steve Morton says, while Douglas has not been the face of the changes, she has been heavily involved in turning the station into the success it is today. He adds, "She's a good ambassador for Radio Two because she's a good communicator and works with the music industry."

As Moir's lieutenant, Douglas has played a key part in reshaping a station that for years was viewed as the BBC's "pipe and slippers" network. During Moir's seven-year reign, the station has added hugely-popular presenters such as Jonathan Ross, Steve Wright and Johnnie Walker, while its listening figures have overtaken those of previous market leader Radio One. In the most recent Rajas for quarter two, it was credited with 13.0m listeners.

Douglas says she is "absolutely thrilled" to be given the job. "Taking over controllership is a huge responsibility, but immensely exciting with the bonus of having the chance to develop BBC 6Music into a mature digital radio station," she says. "There can't be a better job in broadcasting."

Moir adds that Douglas's contribution to the success of Radio Two and continuing growth of 6Music has been "exceptional". "Lesley and I have worked very closely together during the last eight years and, as I contemplate my departure at the end of the year, this news is the best feeling present I could receive," he says.

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Labels prioritise student market

The demand for college-targeted promotion is on the rise, as companies look for ways to break new UK talent. p16

This week's Number 1s

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



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Digest

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Exposure

TOTP adds 'All New' to title

● BBC TV has confirmed that **All Of The Pops** is changing its name to **All New Top Of The Pops** as part of a series of changes to UTV corporation's flagship music programme. The changes, brought in under new executive producer Andi Peters, will also take in a new theme, set and logo and will begin around the end of November with an hour-long Friday night special from 7 to 8pm. However, the regular programme is likely to retain its usual 23:00pm Friday slot. ● **Fopp** is relocating its Leamington Spa store on October 24 to premises nearly three times the size of the current outlet. It will be the second store the indie retailer has relocated in the town with a first Leamington Spa store, just 20 sq m in size, opening in 1998 before moving to the present site in Prior's Gate in 2003.

● **BBC World Service** is expanding its weekly **Top Of The Pops** programme to an hour. ● **Record companies** have expressed concern that **Carlton and Granada's ITV merger** could force up TV advertising rates. ● **BSkyB digital TV music channel Sczz** launches a series of **The Mallett Music Show** at 10pm this month, featuring the so-called "dark lord of Scuzz" and his sidekick **Lucky Larry** playing rock videos and interviewing guests. **Alice Cooper** has been lined up to appear on October 23. ● **Warner** is preparing a renewed international push for **Duran Duran's 10** album after winning the US **Shortlist Prize**.

Bottom line

Vivendi and GE in NBC merger

● **Vivendi Universal and General Electric** reached agreement last Wednesday to merge the French group's studio, cable TV and theme parks businesses with the US giant's NBC, creating a new media business with an estimated value of \$43bn. GE will own 80% and Vivendi 20% of the newly-named NBC Universal, which will be led by **Bob Wright**, vice chairman of GE and chairman and CEO of NBC. **VU chairman** and CEO **Jean-Rene Fouroux** says the deal will lower Vivendi debt, which he believes will be below €5bn by the end of 2004. A **VU spokesman** says Universal Music Group will remain part of VU - "it is not for sale" - and that it will seek to establish partnerships with the new NBC Universal. ● **Universal Music International** has confirmed 25 people have left the company as part of a cost-cutting programme at its St James's Square headquarters in London. This represents about 10% of the workforce. A spokesman says the cuts

were made across departments and that no senior executives have departed, is a result. ● **RCA-Arista** are benefiting of hits by **Buena Vista** and **Dido** to return in quarter three as solo singles company with a 15.1% rise. 0.5 percentage points ahead of nearest rival **Polygram**. Sony finished top albums company with 12.3% for the third successive quarter. ● **Dido** and **Sting** have simultaneously debuted inside the top five of the **Billboard 200** chart. ● **RIAA anti-piracy investigators** have praised a landmark court decision which, for the first time, saw a man jailed in Washington DC for criminal music copyright infringement. **Alan Davis**, who owned and operated a website illegally offering more than 100 rap and R&B albums for sale, was given a six-month sentence. ● **Pantera** has paid out a record £6.3m in royalties to musicians, £2.7m up on last year. ●



HMV Prize for Leadership

● **HMV Southampton's 52** permanent full-time staff have been given a cheque for £50,000 after winning the retailer's **HMV 363 Oxford Street Prize for Leadership and Teamwork**. The honour was established in 2000 to recognise improved store practices through teamwork. ● **Jean Michel Jarre** last Tuesday led a chorus of music artists pressing the European Parliament in Brussels to back a **VAT price reduction** on sound recordings. He asked a parliamentary hearing for their support in having

sound recordings included in a list of cultural goods eligible for reduced VAT rates as the EU reviews its system of reduced rates. ● **Leading ticketing company Ticketmaster** has teamed up with the **Saatchi Gallery** in London to launch a new system of ticket delivery. Ticketmaster will allow customers ordering online to download and print their tickets at home instead of having to collect them from the box office. ● **Tori Amos** has launched a business venture in the form of project development company **The Bridge Entertainment Group**, helping artists on all aspects of development from marketing to touring. Bringing together **John Witherspoon** from Amos's management team and promotions co-ordinator **Chelsea Laird**, the company's first client will be Amos herself and will oversee the launch of **Tales Of A Librarian: A Tori Amos Collection** on **EastWest/Atlantic Records** on November 17. ● **UK Folk** trade associations are sharing a **Miden stand** for the first time. ●

People

Moyles' early breakfast switch

● **Radio One** brought forward the appointment of **Chris Moyles** to breakfast by three months to capitalise on a huge station promotional campaign playing 13 radio. ● **McKenzie Group** has promoted group operations manager **Steve Forster** to become operations director for the group. Forster spent three years as general manager of **Caring Academy** Brixton, before becoming group operations manager and overseeing the opening of **Academy Venues** in Bristol and Glasgow. Meanwhile, **McKenzie** groups **Brixton**



Forster: Has become operations director

venue was voted London's top nightclub according to a **London Underground** sponsored poll. ● **BPI** has recruited **Jo-Anne Gwynne** from computer software association **Elipsa** to lead its anti-piracy investigations in Wales. She becomes part of an expanded **BPI anti-piracy team** incorporating four regional investigators supporting the organization's London office. ● **Polydor** has set a **November 24** release date for the first album by **Fame Academy** winner **Alex Parks**. ● ● **Seasoned music industry players Henry Hadaway** and **Tilly Rutherford** have joined forces to launch DVD venture **Retro Multimedia**. The **Henry Hadaway Organisation** founder and **Rutherford**, whose long industry career includes key roles at **Magnet Records**, **PRT** and **PWL**, have signed a distribution, sales and marketing deal with **3me Vision** and plan 20 music, film and documentary releases over the next few months, including titles on country music and **Jerry Lee Lewis**. ● **Simon Cowell** will recruit two key Granada television executives to his 50:50 joint venture with **BMG** to develop **TV programming**. ● ● **BMJ** president and **CEO Frances Preston** has been appointed chairman of the supervisory board of **FastTrack**, a network of nine European and American copyright organisations set up to share data.

Sign here

Dido and Pink to play at awards

● **Dido and Pink** are confirmed to perform at **MTV's Europe Music Awards** in **Birmingham** on **November 6**, joining **Byron**, **Kylie Minogue**, **Sean Paul**, **The Chemical Brothers**, the **Fleming Lips** and **Travis**. ● **In The City's** one-day **Jaunt to New York** next week will feature **Iceland** DJ **Jan chief Jory Cohen** in the celebrity interview session. Cohen will take a day of subjects, which will take in discussions from ringtones to breaking acts, at the **Maritime Hotel** on **W16th Street** on **October 21**. ● **Universal Music International's** mobile division **Universal Mobile** has struck a deal with **Vodafone UK** to distribute **Universal** artist ringtones, images and wallpaper over the **Vodafone live!** platform. ● ● **To clarify a point made** in last week's sign feature, **Paul Oakenfold** and **Andy Gray's** theme tune **to Channel Four's Big Brother** is controlled by **Mute** Song and **Universal Music** Publishing.



Glasgow act Dogs Die In Hot Cars became the latest addition to **V2's** roster last week. The act have attracted attention from both **UK** and **US** labels thanks to a handful of well-received gigs. **V2's** head of **A&R** **Malcolm Dunbar** says, "We've very excited about **Dogs Die In Hot Cars** signing to **V2**. They have a refreshing sound and great songs." The act are in the studio

finishing their next single, which is due for release in January and will start recording their debut album in November. The band, who have recently supported **Athlete** and **Feeder**, are to begin a **UK** tour shortly with **Heavenly** about **oct 22-03**. The band are pictured with **V2** head of **A&R** **Malcolm Dunbar** (left) and **V2** management director **David Steele** (right).

Cox and Moyles swap time slots in marketing drive to bring listeners back to Radio One

Radio One makes breakfast switch

Radio

by Paul Williams

Radio One bosses are to exploit the full marketing might of BBC TV and Radio to flag up the station's brand new Chris Moyles-hosted breakfast show.

The station announced last week that Moyles will take over the flagship breakfast programme in January from Sara Cox who, in turn, will move to Moyles' current weekday drivetime slot. However, the switch is being made three months ahead of Radio One's original intention in a bid to capitalise on an extensive station marketing campaign already planned for the new year.

"We were going to make the move in April next year, but are now doing it at the beginning of the year because it would have been foolish for us to promote a schedule in an advertising campaign that was being out of date in three months' time," says the station's head of mainstream Ben Cooper.

The month-long promotion, starting in early January, will

include radio and television trailers made by advertising agency Fallon and will not only highlight Moyles and Cox's new shows, but the station's new weekend schedule which was introduced last month.

It is the second big breakfast-show appointment the music industry has had to come to terms with in a matter of days; the previous week, London's Capital FM announced that Chris Tarrant would be leaving its breakfast slot in the spring to make way for Johnny Vaughan.

Radio One's decision to hand over the breakfast show keys to Moyles follows widespread media coverage of Cox's performance and falling listening figures. The last published Rajas for quarter two this year show Cox lost around 500,000 listeners quarter-on-quarter and 250,000 year-on-year to stand at 5.4m for adults aged 15 plus and 6.6m for all listeners aged four-plus.

But ahead of the next Rajas set out on October 23, Cooper insists Radio One is not 'panicking' over its falling breakfast audience. "We're not just about listening



Moyles: happy that bosses would like him back on the flagship show next April

figures at Radio One," he says. "To say it's a knee-jerk reaction is really wrong." Cooper also believes Cox has done a "fantastic job" at breakfast. "It's three-and-a-half years now, which is longer than Evans ever did or Zoe ever did, so we should be congratulating her on a job well done. It's also a new opportunity for her at Radio One

to take on the second-biggest show at drivetime," he says.

But Cooper and his Radio One colleagues are fully aware of the pressure on the station as Moyles takes over breakfast. Cooper points to over 100 stations targeting an audience, plus "shrinking demographics available to us". It may also have to overcome an image

problem for Moyles. Cooper notes, "When Chris first came to Radio One and first did press interviews, he had an image of a loud-mouthed lager lout and that has never left him, which is unfortunate because he's got a lot of intelligence behind his thinking."

While Moyles himself jokes that he is "the saviour of Radio One", observers point out that, with breakfast playing such a key role in the schedule, the success or not of the station will be heavily dependent on his performance. But his bosses are so confident that Cooper says, despite speculation to the contrary, they were not talking to people outside the station and that Moyles was the only person for the job.

Fleming Lander Connolly partner Nick Fleming, whose company used the breakfast show last Tuesday for an exclusive on the new Britney Spears single, believes Moyles will be better suited to breakfast than Cox. "He's a man of the people. The audience will take to him and it's a good move all round," he says.

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Granada duo to make their mark at Cowell's SimCow

Simon Cowell has lured two of the UK's highest-ranking TV executives to join his TV production joint venture with BMG.

Granada television's controller of entertainment Nigel Hall is to take up the role of director of programmes at his new company - which goes under the name SimCow - while his Granada head of development colleague, Siobhan Greene, will become creative and development director.

Between them the pair have been responsible for developing and producing some of ITV's most successful prime-time programmes

over the past decade, including Popstars: The Rivals, Stars In Their Eyes and Ant & Dec's Saturday Night Takeaway.

Cowell says, "I am delighted to welcome Nigel and Siobhan to SimCow. I have many ambitions for the company and these appointments send out the clearest messages that BMG and myself are serious in our ambition to develop a global TV format company."

BMG chairman Tim Bowen says his company is "totally committed" to SimCow. "It is a major coup for Simon to have attracted the

talents of Nigel and Siobhan who, overseeing the single largest commercial TV entertainment department in the country at Granada and with 24 years' experience between them, are without doubt the top television team in the country," he adds.

The appointments come three months after the launch of Cowell's joint venture company with BMG, which was established after he sold his 50% stake in S Records - the label to which Gareth Gates, Westlife and Will Young are signed - to the major for between £20m and £25m. The



Nigel Hall, Siobhan Greene and Tim Bowen

new venture covers all of Cowell's future musical activities alongside new TV productions, with music programming expected to play a notable part in its output.

In July, Cowell signed a three-year deal with US TV broadcaster Fox, which includes his confirmation for a third series of American Idol, which is due to begin airing next January. The agreement also takes in a first-look arrangement with Fox for programming ideas from SimCow. Cowell is also making 14 one-hour episodes for Fox of a fictional talent contest at a Los Angeles drama school.

Hall says the move to both himself and Greene to SimCow offers them many opportunities to bring new prime-time formats to TV on both sides of the Atlantic.

THE MUSIC WEEK PLAYLIST

LINUS LOVES

Stand Back (Data)
Another top ten smash for the label that has already delivered this year's big dance-chains (single, Oct 27)

ILYA

Soleil Sokil (Virgin)
Beautiful production perfectly augments Ilya's melting pot of European styles on this debut EP (single, Nov 17)

FYA

Boops (Def Jam)
Clever remake of the pulsing Sly & Robbie original by the holy trio, up and coming dancehall trio (single tbc)

TRAVIS

12 Memories (Independent)
A switch of producer has given Travis the new impetus they needed and a splendid collection of new material (album, out now)

BASEMENT JAXX

Cash Cash (XL)
The Jaxx head electro soul punk collision featuring the Banabe's siren, Siouxsie Sioux (album track, Oct 20)

PSYCHONAUTS

Songs For Creatures (Int'l Deejay Gigolos)
This wide-reaching debut album covers all bases, from folk to punk-funk and most points in between (album, Oct 27)

BUSTED

Crashed The Wedding (Universal)
With a hint of The Jam, the UK's favourite teen trio go from strength to strength (single, Nov 3)

THE BOOKS

The Lemon of Pink (Make Mine)
Underused electronics which has been fused to hi-fi indie with quietly effective results (album, Oct 20)

KYLIE

Body Language (Parlophone)
A stunning return which trades new material without slipping into creative self indulgence (album, Nov 17)

MISSY ELLIOT

Pass That Dutch (East West)
Missy does it again with this great and funky as hell taste of her forthcoming album (single, Nov 10)

BPI AWARDS
ALBUMS
 Human League The
 Best Of (Silver)
 Various Now
 Discs (3 x gold)
 James Taylor The
 Best Of (gold)
 Limp Bizkit Results

May Vary (gold)
 Amy Scott Follow
 Smiles (gold)
 Sheryl Crow The
 Very Best Of (gold)
 Rachel Stevens
 Fanny Dory (gold)
 Annie Lennox Bare
 (gold)

Dariusz Rizo O
 (gold)
 George Benson The
 Very Best Of (The
 Greatest Hits of All
 (platinum)
 The Darkness
 Permission To Land
 (2 x platinum)

Travis The Man
 Who (2 x platinum)

SINGLES
 Rachel Stevens My
 LA Ex (silver)

British acts debut inside the Billboard 200 top five Dido and Sting lead US chart onslaught

International

by Joanna Jones

UK artists stormed back into the US Top Five this week after heavy TV exposure Stateside helped Sting and Dido claim the number three and four spots on the Billboard 200 chart.

Sting's A&M-issued Sacred Love sold 125,000 copies over the counter 49 debit at three - his highest position since Ten Summoner's Tales entered at two in 1993 - while his 1999 studio release Brand New Day sold 90,000 copies to enter at 15.

The album is one of the first new releases to fall under Universal's new pricing policy, resulting in suggested retail prices for CD albums being slashed from \$16.98, \$17.98 or \$18.98 to \$12.98. However, a Universal spokesman says it is too early to judge the policy's impact at such an early stage.

As well as live dates at New York's Hammerstein Ballrooms and Chicago's Grant Park, Sting appeared on major TV shows in the run-up to release, including Jay Leno and NBC's Today show. Sting's return to form Stateside follows a week in which Sacred Love racked up top five debuts in 10 international markets including number one entries in Denmark, Italy and Switzerland and number-twoes in Austria, Germany and Portugal, on the back of a European launch in Paris earlier in the year.



Sting: his latest album has entered the Billboard 200 chart at number three

Meanwhile, following a record-breaking week in the UK, Dido equals her US album chart peak by debuting at number four with Life For Rent. The album opened with 122,000 sales over the counter, in contrast to debut No Angel, which sold only 21,885 copies in the first week of release in the US, taking 62 weeks to reach the Top 100 before selling 12m worldwide.

The new album debuted at one in 10 international markets, including Australia, France and Sweden - hit the number-two spot in Canada, the Netherlands and New Zealand, while claiming the number three position in Austria, Belgium and Germany, where the album was kept off the number two position by Robbie Williams' live album.

BMG UK International VP

Dave Shack says, "There have been 200,000 re-orders in the US since the release date. The album is already sold there and has now shipped 3m worldwide."

"SACRED LOVE". The album is performing as you hope a follow-up album would coming from that sales base and background."

Dido performed on key US TV shows including Jay Leno and Craig Kilborn last week, while BMG UK is lining up major European TV shows later this year following two promo trips for the Latin American and Asian regions in Miami and Japan.

"A lot of international markets have not even had Dido in yet. It has mainly been the efforts of the single White Flag that have led the charge," says Shack. pam@bmguswec.com

SNAP SHOT

MOZEZ

Snap Vocalist Mozez is to preview new material for his solo project at the second Discovery evening on October 23 at London's Bush Hall. The night is part of a series organised by Ruth Rothwell and Katherine Mellor of Discovery Music Publishing and manager Alex Kerr-Wilson, to showcase unsigned talent in front of an industry audience. "There is a lack of decent venues for showcasing new talent. And we want to create an environment where people from the industry know they will see exciting artists," says Mellor. Also performing at Discovery will be guitarist BJ Cole and reggae artist Romeo Richards, who has worked with Basement Jaxx.

Mozez CAST LIST: Management: Carol Omlive; Solar Management. Publisher: Jamie Campbell Universal Music Publishing; Label: none

Pamra secures record pay-outs



Slag: promises more payouts

New sources of revenue, increased membership and improved accounting has helped Sabine Schlag oversee a record pay-out of £6.3m to behind-the-scenes talent in her first year in charge of Pamra. The distribution, £2.7m up on last year, was made up of more than £5.5m in UK payments and nearly £800,000 from overseas countries with reciprocal agreements to pass on money to the performing artists collection society. This included, for the first time, payments from Belgium, Denmark and the Republic of Ireland.

Slag, who joined Pamra from PRS in December 2002, says she will continue to target overseas collecting societies in the future and promises that, along with continued payments from the Netherlands, Pamra also expects to shortly make first-time payments of money collected from Italy, Japan and Spain. "We are delighted at the continued increase in payouts to performers with this distribution and can also promise further overseas payments over our members later this year," she says. "Unlocking money from overseas societies will continue to be our priority into 2004."

A one-off measure to reduce the minimum payment threshold from

the traditional £25 to £5 also meant that Pamra was able to add an additional 2,000 names to its list of performers receiving payments this year. This initiative meant a further £26,573 was released, with the total £6.3m payout split between 6,658 performers.

The record pay-out was further increased by the distribution of nearly £260,000, which had built up in interest in client accounts and by asking the body's 16,000 members, up around 1,000 on last year, to provide bank details to enable payments to be made directly by BACS. This also helped the society reduce its administration costs and now means around 80% receive monies directly into their bank accounts.

TOTP fuels BBC service

BBC World Service is following its success in renaming its weekly UK chart programme Top Of The Pops by doubling the programme's length.

The show, which changed its name from the UK Top 20 in April, will be extended to an hour from next month and incorporate a series of new features, including backstage interviews undertaken by Radio One's Wes Butters and exclusive TOTP live performances.

The programme, which will continue to be hosted by Emma B, will also take in the Top 10 albums and interactive features such as linking fans around the world to each other via e-mail.

Commissioning editor Harriet Green says, "British pop music is a good export for us and it is something that appeals to people who listen to World Service programmes. We have all this access to the stars via TOTP - the idea was that we would bring people closer to the artists."

At the same time, a half-hour companion show called White Label, hosted by Mark Gooding, is also being launched, flagging up hits some six to eight weeks ahead of release and giving analysts an

music scenes around the world.

On-air editor for BBC World Service Steve Martin says, "Just the initial switch from the name UK Top 20 to TOTP earlier this year saw a very positive response from our partner stations around the world - TOTP has that magic brand presence."

"The partnership with TOTP shows the World Service is evolving and moving with the times," says Green. "The extended show features an all-singing, all-dancing chart, live performances, you can hear from the stars and you can even ask a question."

World Service English programmes claim an audience of 45m UK listeners can access the World Service on the internet, on digital radio and on television via Sky digital satellite and the Freeview digital terrestrial TV system, as well as on medium wave 648 and Radio Four overnight.

In Europe, World Service can be heard on satellites Astra 1H and HotBird 6, while elsewhere it is available on short waves on FM in 140 capital cities and selected programmes are carried on almost 2,000 FM and medium-wave radio stations around the world.

SKINT VITAL: SALES & MARKETING

FROM THE 13TH OCTOBER **SKINT** WILL
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THE FULL CATALOGUE WILL BE AVAILABLE
FROM **VITAL** FROM 27TH OCTOBER ONWARDS

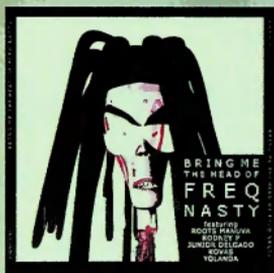
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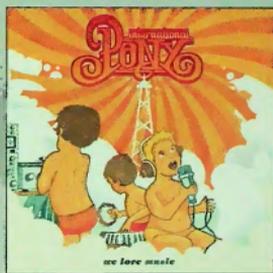
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Polydor to pull out all the stops in promoting Alex Parks as a quality singer and songwriter

Graduate cued up for speedy debut

Signings

By Joanna Jones

Polydor is wasting no time in preparing the first album from Fame Academy champ Alex Parks, who started recording immediately after her win on the show a week ago.

Immediately after close to 8m BBC1 viewers watched the 19-year-old clinch the talent show prize, Parks went straight into the studio to record debut single *Maybe That's What It Takes*, co-written with established songwriter Helen Bondling. She also recorded tracks for her first album *Introduction To Me*, which is due out on November 24. The single, serviced to radio this Wednesday, will be released November 17.

Polydor's joint managing director Colin Barlow says the album has been conceived as a diary of her time in the Academy, featuring a mixture of the covers Parks performed on the show -



Parks: recordings of her first single and album are already well underway

including Tears For Fears' *Mad World* - and those she has written and co-written during the series. It also features collaborations with Gary Clark and Eo Howerdine, formerly of The Bible.

"We wanted to give people who loved the show a memento of her, then take time to make an amazing record with her first studio album

proper next year," he says.

Barlow adds that Parks will tour next year. He says the "right TV's" and press will be part of the campaign, but he does not want to rush anything. "Everything we do with her is about class and quality," he says. "We want people to respect her as an artist and songwriter."

The company, which has first refusal on all the Fame Academy contestants, - although Barlow declines to indicate how long Polydor's period of exclusivity lasts - has yet to take up its option with any of the other finalists. But Barlow says discussions are ongoing.

"From my point of view, I think you can take too many people on and then not have a focus - at the moment we need to focus on Alex," says Barlow.

While it is unclear whether a third series will be commissioned from programme maker Enderby by the BBC, Barlow says he would in any event sign up for another show.

The TV final clinched a 39% audience share, easily its highest rating of the series, and a bigger share than *Pop Idol* when the shows were head to head.

Mercury's 2002 winner David Sneddon and runners-up Sinead Quinn and Ainslie Henderson have experienced mixed fortunes since they left the Academy last year.

Sneddon, who scored a number one with his debut single *Stop Living The Lie*, has new single *Baby Get Higher* released on October 27, followed by a re-packaged version of his *Seven Years Ten Weeks* album, which has sold 75,000 copies to date, featuring two new tracks. Sneddon's management confirmed last week that he has signed a publishing deal with Universal.

Sinead Quinn is currently touring in support of her *Ready To Run* album, which has sold 20,000 copies to date. Fellow contestant Ainslie Henderson whose *Keep Me A Secret* reached number five, is still recording an album which is due for release next year.

Lenar Obika, who was signed to Sony Music by Nick Raphael in March after Mercury's option expired, enjoyed a number two single with *Dance With You* earlier this year and has another single due on November 17. His debut album follows on November 24. joanna@musicweek.com

SNAP SHOT TV



TV CAST LIST:
Management:
Sarah Scott
Label: Big Dada
Promotion: Russell Yates, Cool Bizzy
Press: Zorkid

Emerging urban talent is benefiting from the growing popularity of digital music television station Channel U, which is already registering around 1m individual viewers

per week, according to Barb data. Among the artists winning strong support from the channel's audience is indie label Big Dada's Ty, with his video for *Wait A Minute*.

"We have around 200 videos on our playlist, which means there is room for a lot of new things," says Channel U's marketing and promotion manager Charlie

Brettlin. "We still play the 50 Cents and the Beyoncé, but they could be alongside an unsigned garage crew from Sheffield." Channel U has also confirmed Tim

Westwood as one of its new hosts for a new season of programming, which, in addition to music videos, includes break-dancing tuition and scratch-DJing lessons.

Final step taken on copyright law

After nearly a decade, the Copyright Directive will finally become law in the UK at the close of the month after going before Parliament for the final time a week ago. The Directive, which will provide the music industry with a solid legal platform from which to operate in the digital age, has already been adopted in four other European countries, including Germany and Greece, but has faced numerous delays, amendments and consultations by countless interested parties.

Its late implementation in the UK, which comes after it went before Parliament on October 3, has been broadly welcomed by the recording and publishing communities, which remain under threat from P2P operators and other illegal digital downloads.

BPI chairman Peter Jamieson says, "We are thankful it has finally been published and are pleased with the dialogue we have had and that the various BPI requests for items to be considered have been."

MPA chief executive Sarah Faulder, who has played a key role in lobbying under the umbrellas of the British Music Rights and music business forum, says, "By and large, it is a good result because it has been a long and difficult road and so many rights

have eroded or dented."

BMR director general Kate Fulton adds, "It's a great achievement that finally copyright law has been updated to improve its application to exploitation in a digital world."

The three senior executives accept there are no real surprises in the Copyright and Related Regulations 2003, which brings the Copyright, Designs and Patents Act 1988 in line with the Copyright Directive, but Faulder believes "it clarifies and reinforces existing law."

In particular, she believes it has had the effect of "tightening up" legislation, which has, and could be open to abuse. For example, with the time-shifting provision allowing home users to record broadcasts when they are off air, Faulder adds the law was open to abuse to commercial operators; the Easy Group used this in its failed defence of its legal battle with the BPI over downloading in its internet café.

Jamieson believes the Government has grasped the new definitions of broadcasting and the Copyright Directive will allow the music industry to flourish in the new digital age. "We have the solid platform to drive forward," he says. "At least we now know where we stand legally."

CAST LIST
Management:
 Terry Eganey, TBM
Agent: Dave
 Country
AAR: Miles
 Lennon/
 Jamie Nelson,
 Parlophone

Product Manager:
 Jason Lamont,
 Parlophone
Radio: Kevin
 McCabe,
 Parlophone
TV: Helena
 McGough,
 Parlophone

Press: Murray
 Chalmers,
 Parlophone

Shortlist prize for Damien Rice in US

Damien Rice returned to the UK to embark on a sold-out tour last Saturday after becoming the first UK-signed artist to win the US's Mercury equivalent, The Shortlist Of Music Prize.

The Irish singer-songwriter beat off nine other finalists, including UK acts Floetry and The Streets, to take home the third annual award prize for his O album from a sold-out Shortlist Concert at LA's Wilham Theatre on October 5.

The concert, presented by MTV, featured live performances, from eight of the 10 Shortlist finalists - The Black Keys, Cat Power, Cody Chesnut, Floetry, Interpol, The Streets and Rice himself - before the announcement was made.

O was selected by a panel of judges including Chris Martin, Dave Matthews, Flea, Mos Def, Perry Farrell and KCRW's Nic Harcourt, before Rice was presented with the award by Shortlist organisers Tom Sarig and Greg Spotts, along with a \$5,000 cash prize provided by Sirius



Rice: beat off nine other Shortlist finalists

Satellite Radio. Previous prize winners are Sigur Ros and Nerd. The concert will air on MTV2 in the US on October 25.

Rice, signed to the Warner-affiliated Vector Records in North America, HTT in Ireland and Christian Tattersfield's 14th Floor Recordings for the rest of the world, last week continued promoting the release in the US, including an appearance on Jay Leno. He had already built up a strong following through the independent release of the album, ahead of 14th Floor Recordings re-release of it in the UK earlier this year.

"Tattersfield notes Rice is about to "be everywhere" with a string of UK press features around the release of his single Cannonball on October 20.

But, while the track has been A-listed by Radio Two and Virgin, Tattersfield adds that the album - which last week passed gold - is breaking through with limited airplay and marketing.

"The campaign in the UK has always been about Damien being the best live performer out there - it is about what he has done at Glastonbury and V festivals - the Shortlist Prize just shows a great album will come through," says Tattersfield.

Rice embarks on a string of dates from October 29 and into November surrounded by radio promotion in France, before returning Stateside again until the end of the year. Another UK tour is scheduled for February.

Speculation over the effects of IT merger

Media buyers at record companies will be anxiously watching developments over the next month following last week's merger between Carlton and Granada

Record companies and media operations, buying airtime to advertise new releases, have until November 16 to make their concerns known to the regulator. MediaCom, which handles around £40m worth of music business, placing ads for groups including Independent, Universal and Zomba, will make an approach.

Although MediaCom director Tina Digby is against the merger, she does not think it will lead to increased ad rates and believes performance-based controls can be used to prevent the raising of rates. "We have as much power as they do because they still need our money," she says. "We will protect the advertisers because of the volumes and relationships we have."

competition commission's decision to allow the merger of Carlton and Granada "rewrites the structure of the TV advertising market".

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Kylie develops credible sound with cream of new talent

Body Language has all the right grooves

by James Roberts

At the time of her 1988 debut for PWL, few would have expected Kylie Minogue to become one of the pop icons of her generation, let alone deliver one of the first worldwide mega-hits of the 21st Century with Can't Get You Out Of My Head.

But the singer continues to surprise, and is now preparing for the release of her ninth studio album. The album, her third for Parlophone, comes on the back of two phenomenally successful pop/dance titles with the label - 2000's Light Years and 2001's Fever - that have firmly re-established Minogue in the heart of the mainstream. Given previously troubled attempts to contemporise Minogue, such as 1997's Impossible Princess, for BMG, Parlophone's task of updating her sound made the A&Ring of the new album, Body Language, a careful process.

"It feels like a definite move on from the last album, without losing sight of the quality control on the songs," says Parlophone managing director Miles Leonard.

Rarely expecting Fever mark II to be in for a surprise when they get to hear Body Language on November 17. Immersed in cutting-edge production, the album's touches of electro and hip-hop give it a truly

minimal feel, as highlighted on lead single Slow. However, the cool production is not at the expense of melody. Highlights such as Still Standing are perhaps Minogue's most adventurous tracks to date, but at the same time some of her most pop-friendly.

"We encouraged people to use groundbreaking urban rhythms and tempos and marry them with great songs," says Leonard.

"It had to be fresh," adds A&R manager Jamie Nelson, who also worked on the album's formation. "It wasn't a case of getting all the publishers to send round their songs. We were more interested in people collaborating with Kylie herself to create something new."

Such an approach was perfect for one of the album's key writers and producers, Ash Thomas, aka Baby Ash, who himself is currently the attention of a number of publishers keen for his signature.

"I hate getting briefs to write songs - it stifles creativity," he says. "For me, it should really be

We were interested in people collaborating with Kylie herself to create something new

Jamie Nelson, A&R manager

about finding projects that spark the imagination and are a little kooky and strange. The acts that aspire to be a bit different are always the best to work with, which is why Kylie was great."

The Parlophone A&R team was also keen to call on up-and-coming names for writing and production duties, not the same set of writers that could be working on a range of other pop projects at the same time. "We felt it was important not to spread the album over a wide set of producers," says Leonard. "Body Language is really the opposite of that - it's created from a unique team of new, fresh people, not big names."

In addition to Baby Ash, the likes of Curtis Måntröxon and former Alisha's Attic member Karen Pool are among the key contributors.

"I knew it's easy to say when one of your artists has a new record coming out, but I truly believe this is the strongest album Kylie has ever made," says Leonard.

Not only is Body Language Kylie's strongest album to date, it looks set to strike the rarely achieved balance between cutting edge cool and retaining huge commercial appeal.

james@musicweek.com

TOP INDIE GROUPS
SINGLES
MUS 12.9%
AATW 11.6%
Telstar 9.2%
Saudiers Fried 9.2%
V2 9.2%

Share of independent market
Source: OCC

While singles sales show no signs of improving, album figures are conversely quite healthy

Primed for the album renaissance

Market shares

by Paul Williams

Since those heady Eighties days of seemingly endless British musical triumphs Stateside, the two nations' singles charts have regularly headed off in completely different directions.

But the current dominance of US acts on the UK's countdown is at least ensuring a convergence of musical tastes on both sides of the Atlantic. Six of the year's top-selling singles to date are by American acts, meaning that, in 2003 at least, a US music fan will recognize most of Britain's favourite tunes.

Quarter three was no exception, with UK artists spending just two weeks out of the three months as Britain's number one. With a 1979 Elton John track and Daniel

Bedingfield's *Never Gonna Leave Your Side* managing just a week apiece at the top, the UK number one singles slot was otherwise filled by US artists, courtesy of Evanesence, Beyoncé, Blu Cantrell and Black Eyed Peas. Likewise, the period's three biggest-selling singles were all by Americans, with the market's top companies RCA:Arista, Polydor and Sony Music each claiming one of them.

RCA:Arista was represented by Blu Cantrell featuring Sean Paul's *Breathe* - number two for the quarter - whose four-week run at number one helped to send the BMG operation back to the top of the singles market shares for the first time in a year. Its 15.1% share was more than 80% up on the previous quarter, with the huge increase also led by Dido's *White Flag*, the period's fourth top single



The Darkness: period's biggest artists

and the biggest seller by a UK artist. Despite the fact that last quarter's runner-up Sony improved its share, it was overtaken into second place by Polydor, which not only bagged the period's top single with *Black Eyed Peas' Where Is The Love*, but hits by Rachel Stevens and Daniel Bedingfield that were also in the overall quarterly Top 10.

Providing evidence of how far the singles market has declined, *Where Is The Love* was the only track in the quarter to manage more than 300,000 sales; the same sales in quarter three 2000 would only have been good enough to register as the period's seventh most successful hit.

Over-the-counter sales continue to hold up in the albums market which, by the end of quarter three, was 10.6% higher on the year against artist releases and 0.6% better for compilations. The outlook was also bright for UK-signed rock, with the period's biggest artist album *Permission To Land* by The



Dido: top-selling UK single

Darkness joined among the top sellers by releases from the Thrills and Stereophonics.

Sony, whose once-separate Columbia, Epic and S2 market shares were combined at the start of the year, headed the albums company table for the third successive quarter, thanks to Beyoncé's *Dangerously In Love* (third top seller of the quarter) and Delta Goodrem's *Innocent Eyes* (fourth).

RCA:Arista spent a fourth successive quarter in second place on albums, although it must fancy its chances in quarter four given the way Dido's *Life For Rent* has exploded at retail. Its 8.2% share in quarter three came via successes with the likes of Christina Aguilera and Kings Of Leon, while Polydor moved up to third with 7.2% thanks to the likes of Son Of.

Even without the Muse album (released too late for quarter three figures), East West is enjoying a revival under new managing director Korda Marshall, driven

not only by *The Darkness*, but also Sean Paul. The company's 6.5% albums share in quarter three was its highest for three years.

Brian Berg's UMG itself continues its excellent form, with its fourth-placed 6.8% share the best it has managed since the end of 1999. Successes this time included the quarter's top seller, the *Now! 55* EMI/Virgin collaboration, and Clubland III with All Around The World. Joining it among the Top 10 companies were fellow Universal operations Mercury and Island, both claiming a 4.4% share.

UMTV's prosperity was accompanied by a rise in Universal's albums corporate share to 25.3%, as it extended its lead over the chasing pack to 7.6 percentage points. EMI, in second place with 17.7%, slipped to its lowest level since the previously-separate EMI and Virgin shares were combined, while Warner (14.7%), Sony (3.6%) and BMG (3.4%) closed the gap.

Universal also continued to head the singles corporate market shares, although it declined for the second successive quarter. BMG again claimed second place as its shares lifted to 17.3%, while Sony (14.0%), EMI (9.2%) and Warner (8.7%) retained their positions from the previous quarter.

Ministry of Sound was again top corporate indie for singles and albums with 9.2% and 2.4% respectively, but had to fight off a tough challenge on singles from All Around The World, which hit a new peak to finish with 2.9%. Helped by a run that included the quarter's fourth top single - *UltraBast's Pretty Green Eyes* - the company was just 0.2 percentage points behind Ministry, and 0.6 points ahead of Telstar and Southern Fried. The latter's 2.3% share of singles was also its highest yet, due to its Elton John release *Are You Ready For Love*. Sanctuary was Ministry's main indie albums challenger, taking 1.6% of the market.

On singles distribution, *Vital Thee* took advantage of a slip by long-time rival Pinnacle to move ahead for the first time in a year. Its 6.7% share was 2.9% points ahead of Pinnacle and gave it fifth place overall behind the major distributors, led by Universal (36.2%). Ten took the album distribution crown for the third successive quarter.

With best of coming shortly from the likes of Michael Jackson, Red Hot Chili Peppers and REM, Ten must also fancy its chances of having the busiest albums warehouse this Christmas. But, with the bulk of the year's big releases not appearing until quarter four, it is still too difficult to call who will come out top by year's end.

pa@musicweek.com

Q3's Top 10 singles

- 1 Black Eyed Peas *Where Is The Love* (A&M)
- 2 Blu Cantrell Ft. Sean Paul *Breathe* (Arista)
- 3 Beyoncé *Crazy In Love* (Columbia)
- 4 Dido *White Flag* (Crosby)
- 5 UltraBast *Pretty Green Eyes* (AATW)
- 6 Elton John *Are You Ready For Love* (Southern Fried)
- 7 Lumidee *Never Leave You (Universal)*
- 8 Evanesence *Bring Me To Life* (Epic/Warner)
- 9 Rachel Stevens *Drums* My L.A. (Ex Polydor)
- 10 Daniel Bedingfield *Never Gonna Leave You Side* (Polydor)

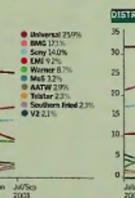
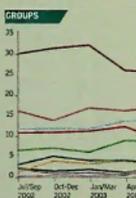
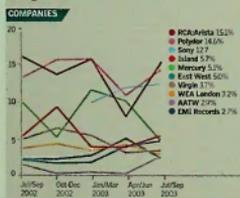
SOURCE: OCC OFFICIAL CHARTS COMPANY

Q3's Top 10 albums

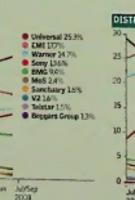
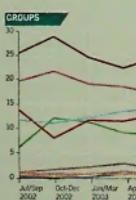
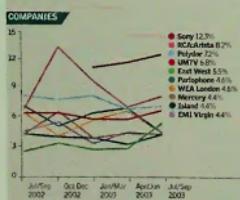
- 1 Various Artists *Now That's What I Call Music 55* (EMI Virgin/UMTV)
- 2 The Darkness *Permission To Land* (Mast Destroyed/Island)
- 3 Beyoncé *Dangerously In Love* (Columbia)
- 4 Delta Goodrem *Innocent Eyes* (Epic)
- 5 Daniel Bedingfield *Getta Getta This* (Polydor)
- 6 Sean Paul *Duty Rock* (Atlantic/VF)
- 7 The Thrills *So Much For The City* (Virgin)
- 8 Various Artists *Power Ballads* (EMI)
- 9 Bustled *Busted* (Universal)
- 10 Evanesence *Fall On Me* (Epic/Warner)

SOURCE: OCC OFFICIAL CHARTS COMPANY

Singles



Albums



SOURCE: THE OCC OFFICIAL CHARTS COMPANY

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The way in which indies push their acts abroad is changing: international licensing deals still make sense, but more labels are favouring a DIY approach. *Hamish Champ* reports

Indies overseas: licensed to thrill

Crunchy Frog spawns Danish double-whammy



There are a few ways an independent label can handle it when it finds itself at the centre of a worldwide A&R feeding frenzy. You can lose all your bands to bigger labels and take comfort in the back catalogue sales; you can attempt to grow the company to keep pace with the swelling popularity of your artists; or if you have the loyalty of your acts, you can license them shrewdly while retaining maximum creative control and keeping your own company at its optimum manageable size.

Danish indie Crunchy Frog has followed the third path, having recently struck gold not once but twice in the traditionally barren A&R hills of Copenhagen. Crunchy Frog signed The Raveonettes and Junior Senior from under the noses of the Danish majors, although as co-founder Jesper Reginal points out, he didn't

exactly have much of a fight on his hands to secure their signatures.

"The actual Danish music business is not a very healthy environment right now," he says. "It is a very small territory, so it is very easy for the big companies to dominate and suppress every new, original, underground band that might have a good chance of making it internationally. A band like the Raveonettes had no chance of getting signed to a major label deal in Denmark, but they had a lot of potential."

The band are now under a worldwide deal with Columbia outside their homeland, where they remain with Crunchy Frog. One of the conditions of that deal was that Sony would take the creative lead and, while that was not a clause to which the Danish band lightly acquiesced, Reginal says the band are more than capable of holding their own. "To

do the deal, we had to do it a little different than we usually do, so Columbia actually has the master rights for the band outside Denmark, but that was the right way to go."

Junior Senior's worldwide campaign is more typical for the label – a patchwork of licensing deals taking in Universal for Europe outside Denmark, Atlantic in the US and Sony for Australia. "We know exactly how we want to present the band and we take all the decisions here in a small, very tight format."

Crunchy Frog's other acts, who include Learning From Las Vegas and Superheroes, as well as Reginal's own band Thau, are more at home in the indie sector. "We and the bands together have a good sense of what kind of success we can and want to achieve, and a lot of the time it is much more sensible to work with indies, who have the music very much in mind." AIV



Raveonettes (left), Junior Senior; Signed to indie Crunchy Frog in Denmark, and licensed to majors in overseas territories

Every challenge is a potential opportunity, to paraphrase an old business school mantra, and UK record companies currently have their hands full of them. The struggle to maintain physical pre-recorded music sales, the explosion in the use of ringtones, the desire to launch consumer-friendly digital music services and, at the other end of the spectrum, the survival of the singles market are just a few of the issues forcing executives to re-think the way they do business.

Many of these are also important concerns for UK independents. And when it comes to gaining a wider – international – audience for their repertoire, smaller record companies have always been reliant on finding global partners with whom they can work closely in order to get the release of a particular artist "out there".

But here, too, the environment is changing. While many independents continue to use licensing deals as a means to export their acts, for others the landscape has shifted towards maintaining greater control over their repertoire by establishing dedicated marketing and promotion offices in a given territory, as opposed to ceding day-to-day responsibilities.

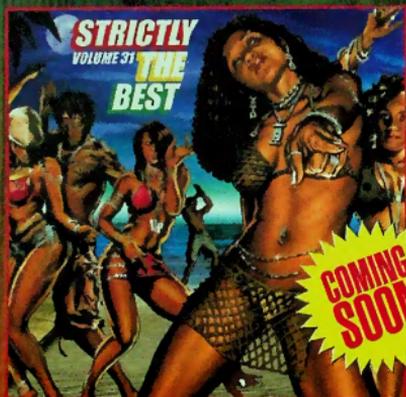
One company that does this is XL Recordings. "We decided a number of years ago that the best thing for us to do would be to move away from traditional licensees and effectively set up our own marketing and promotion offices," says XL Recordings' international director, Paul Redding. "It gives us more control as to how our records are marketed and promoted than if we used licensees. I pick the people we employ in the individual territories; for example, in Benelux we have a sales and distribution deal with V2 and we have our own people in office space we rent from them. In Germany, we have a distribution deal with Zomba through Pias and we have office space in the Pias office. In Australia [where XL's Basement Jaxx have had two gold albums] we're involved in the setting-up of a marketing and promotion company called Remote Control and we have a distribution deal with Shock."

Crucially, Redding says, "This [strategy] enables us to spend our money how we want to spend it and we're not reliant on a licensee to take those decisions for us." This approach in Japan and the US is near impossible, Redding concedes. In the US, XL partners Matador, while in Japan licensing deals go through a number of companies, major and independent, including Sony, Avex and Toys Factory.

Richard Branson's V2 has also gone for a

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Can't Stop A Man

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VPAG83654



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signed approach, with a combination of affiliate companies in most of the major markets and licensees elsewhere. "Licensing in the major markets doesn't, on the whole, allow us to get the largest possible returns for our artists [and so we set up our own operations]," says Tony Harlow, CEO of V2 Music Group. "Beyond that, as the world separates into more- and less-responsive markets, we look to find licensees who can work our product hard and keep the sentiment of V2 about the product and who can accommodate our desire to continuously grow."

Some companies establish stand-alone operations but eschew licensees altogether, simply

because they can. "In Europe, in fact pretty much everywhere, we go for label deals. Nothing act-by-act," says Martin Goldschmidt, managing director of Cooking Vinyl, home to Richard Thompson and Billy Bragg. "We go for distribution deals, rather than licensing deals, because we're big enough to justify it and we can get them."

Meanwhile, many argue that the traditional licensing model is heading for extinction anyway. Absolute Marketing, created by former Total Distribution founder Henry Semence, "takes care of as much or as little as is required for a release, including manufacturing, distribution, sales, marketing, administration, for-



Muse (above left): handled by Taste Media, which looks for passion in an international licensee

Lost Prophets (above right): Visible Noise has signed the band to a worldwide deal with Sony's Sine

eign licensing, compilation licensing, liaison with all industry bodies and e-commerce". Licensing activity of old is thinning out, says Semence. "The way forward is for people to try and keep control of their own rights. The reason for setting up Absolute in Germany is so artists, such as [ex-Squeeze member] Paul Carrack, who has his own label, as does Roachford, don't have to set up dedicated offices; instead they use us and our systems and the people in place. We know the industry and create the team for the release."

However, the fact remains that for many companies wanting to break acts into certain territories, licensing remains the only viable option.

So what does a small label look for when scouting for licensees, and what in turn is expected of them? Those companies without the clout to spread themselves around the world closely examine companies they've identified as candidates to represent them.

"I look for the fact that they are genuinely into the artist, that the passion is there, not just from the A&R side but throughout the company," says Safa Jaffery, managing director of Taste Media, which has rock acts Muse and One Minute Silence on its books. "If they show interest, I'd normally ask them to fly me in to see them and the rest of the staff, radio guys, promotion people, etc, to make sure they get it, that they understand the artist and the culture of what the artist is trying to achieve."

For Visible Noise, UK home to rock act Lost Prophets, licensing is vital. The company has licensed the band to Sony's Sine set-up for Europe and Columbia for the US and, while the company distributes its other repertoire as finished product throughout Europe, A&R manager Julie Weir says some markets, for instance Japan, require a licensing deal such as that of Visible Noise's Number One Son with Culture Publishers. Their expectations are high, says Weir. "A licensee will expect us to produce artwork, efficient communications, efficient turnaround, intelligent marketing proposals and budgets, where relevant, which are adhered to."

Lorraine Jones, head of licensing at Sanctuary Records Group, says she examines potential licensees to find out what is important to them and what they can deliver. "Before entering into an agreement, we would request a marketing plan and overall projections in the first year of business, based on the audio and visual repertoire we have available. We are expected to provide speedy track clearances with the contractual administrative back up being watertight. You need to be on call providing all information whenever it is required, for example, new release schedules, samples, new release packs.

Atlantic deal boosts VP artists

Sean Paul has been working away on the dancehall circuit for a number of years, but it was when his original label, VP, sealed an international partnership with Warner label Atlantic that his meteoric rise to international fame kicked off. The dancehall star has been lifted well beyond the scope of the typical reggae marketing budget by VP's judicious tie-up with Atlantic, but VP's grassroots foundation still offers the kind of value money can't buy.

"We have 50 or 60 releases a year, of which two, soon to be three releases go through Warner, so we are not a production team," says VP vice president of marketing Randy Clin, the son of VP founders Vincent and Patricia Clin. "In America we have been having all of these crossover records which went to commercial radio, and we do very well with them as an independent. But to get beyond a certain level with some of these releases, you need huge resources, whether it is making \$200,000 videos or whatever else. We could have done it in America, but to really do it on a global scale, which reggae should do, we thought it best to team up with a major."

Universal and Virgin were



among the other early runners, but Atlantic secured the deal just under a year ago and will release the third VP/Atlantic album, Elephant Man's Good To Go, in the coming months, following on the heels of Dutty Rock and Wayne Wonder's No Holding Back.

"It is the stuff that has the potential of doing big units," says Clin. "We are identifying the artists that we really feel can cross over to become global superstars."

Clin volunteers the success of the previous two joint artist projects as the evidence that the

Atlantic deal was one well worth doing, but he concedes there have been differences of opinion.

"Working as an indie, not even necessarily with a major, when two companies come together, there are always cultural issues to deal with. But behind all of that, we realise that there is a win-win to be sought. There's things that Warner Music can do that VP can do and there's things that VP can do that Warner can never do. These records have to be worked at the core and we have the ability to do that and make them hits before they get to mainstream level."

Elephant Man: forthcoming *Man's Good To Go* set to be the third VP/Atlantic album release

AW



Speedy delivery of masters is crucial.

When it actually comes to finding a licensee, the usual channels are followed by many smaller labels, such as industry shindigs including Midem and PopKomm. For some, being on top of a creative wave at a particular time can count for a lot.

"We were caught up for a while in the dance boom which made it a little easier to find partners, but we've always been about artist development," says Leon Alexander, A&R manager at Hope Music Group, home to a range of acts including DJ Timo Maas. "We turned down all early offers of label deals in GSA and North America because we knew we'd get stuck with a label who loved half of what we did and hated



Timo Maas (above left): Hope Music Group aims for long-term development.

Basement Jaxx (above right): XL's policy is, whatever is best for their artists goes

the other half. What aids us the most or conversely stands in our way is whether the other A&R guys get it. Quite often we receive the response that what we have on the label is 'too English.'"

Whether a licensor or a distribution partner turns out to be a major or an independent can be down to gut feeling as much as business acumen. Many believe that while a major can offer significant financial clout, plus a network of offices worldwide, the devil is in the detail.

Ministry Of Sound Music Group managing director Lohan Presencer says, "It's very important for us, as an international brand, that when we place compilation business with certain part-

ners they are going to be true creatively to what we want to achieve, that they're going to tow the line in terms of design and musical content, that they're not going to produce an MOS album that doesn't look like an MOS album, and that they feel they have the same passion and enthusiasm for the brand and the business as we do."

Ministry Of Sound doesn't have a problem in doing deals with the majors, Presencer says; for instance, the company has a deal in place with EMI in South Africa. "No, we're not shy about partnering with majors. It's just that more often than not – and certainly in larger territories – we tend to find that it's the independent frame of mind that makes the difference." Faced with two companies with identical credentials, Presencer has no qualms about who to sign with. "We'll always opt for the independent. It's the different philosophical point of view. I can't put my finger on it, we just feel more comfortable with indie partnerships."

Meanwhile, Cooking Vinyl's Goldschmidt says he is still prepared to look at the majors as distribution partners, but the economics don't add up. "Less and less are they an attractive option for us, nor we for them," he says. "Majors are going for big acts and not catalogues like us. We're good turnover but we're a lot of lines, a lot of small sellers who make that turnover. Majors don't want that. They want a few big sellers."

XL has no problem with majors. "We do deals with them," says XL's Redding. "In the US, we've got Basement Jaxx through Astralwerks and in Japan we've got deals with Toshiba and Sony, but also independents such as Aves Toys Factory and so on. Whatever is best for our artists goes. The same applies to Europe, but there we decided to use our own promotion and marketing people, driving those arrangements."

Logistically, licensing artists across a variety of labels around the world can be hard work, admits One Little Indian Records' international manager Sabrina Scolari, but it can also be an enjoyable experience. "There's not one big company that sorts out the whole world for us. I deal with each company separately for each country. It is a lot of work, but a lot of fun too. You get a much better grounding on each territory as you're getting the feedback first-hand, rather than condensed by your 'exploitation manager' sitting at their desk all day, compiling nonsensical reports for labels."

The global music market throws enough financial barriers in the way to ensure that, when it comes to generating the big artist breakthrough, the difference between indies and majors has never been more pronounced. But equally, if one had to nominate the more sustainable model in the long term, you'd have to hand it to the little guys.

Circus nurtures Go-Betweens' comeback

As one of the few classic bands to have pulled off a critically successful reunion, the Go-Betweens are entitled to do things on their own terms. Originally from Brisbane but based in London throughout their first career – which lasted from 1981 to 1988 – songwriters Robert Forster and Grant McLennan not only picked up where they left off with 2000's *The Friends Of Rachel Worth*, but they have outpaced that album commercially with this year's *Bright Yellow Bright Orange*.

North-west London indie Circus Records holds the Go-Betweens licence for the UK and

also for Japan and South America. Operating on their own behalf, the band licence their albums to Jetset in the US and to Festival Mushroom in their homeland.

"They are kind of a cottage industry," says Circus managing director Bernard MacMahon. "They can choose the labels they go with where they will be treated like the little diamonds they are. Acts like that work really well when there is someone really fanatical doing it and for us it is as if the Velvet Underground had reformed and we had the chance to handle them."

Bright Yellow Bright Orange is on target for 15,000-20,000 sales

in the UK, largely on the strength of overwhelmingly positive press and consequent word-of-mouth.

According to MacMahon, the *Positive International* reviews have come from the Premier of Queensland, the hon Peter Beattie MP. Beattie is also Australia's Minister for Trade, and recently wrote to the band to let them know he had handed out copies of *Bright Yellow Bright Orange* to US congressmen in four states on a recent official trip. Princess Caroline of Monaco, the inspiration for album opener *Caroline And I*, has also corresponded with the band (via a representative) to thank them for the gesture.



The Go-Betweens, signed to London indie Circus, and licensed out to Jetset in the US and Festival Mushroom in Australia

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:KEY ISSUES

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:KEY PARTICIPANTS

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

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The student sector is evolving, as increasing numbers on campus fragment overall tastes. *Adam Webb* reports on student radio and press, which are increasingly relevant to PR campaigns

Brush up on the world of students

The student press: get to grassroots

Like student radio, perceptions of student press are undergoing a state of transformation.

Increasing student numbers means PRs can aim for bigger targets – magazines such as *Manchester Student Direct* have circulations in the tens of thousands and the student press circuit frequently pulls in indie/chart acts. But while university papers are predominantly staffed by the fans of alternative music that always staffed them, the greater mass of conservative tastes than their predecessors. So just how effective is student press, how representative is it, and how seriously should the music industry be treating it?

For Dave Roberts at Wild, it is more important than ever. "Virtually every campus has a free newspaper that will contain pieces of entertainment and music," he says. "The music editors that sign up to the student papers are generally wannabe *NME* journalists so they're generally into alternative music."

Wild's bands include Cooper Temple Clause, whom Roberts maintains has been a favourite among the student press since long before *NME* took an interest. "We were getting interviews and



Dogs Die In Hot Cars, handled by Impressive PR, which believes student press is often more effective at exposing new indie talent than regional press

front covers of student magazines at that point and the whole fanbase was building on a grassroots level really strongly. I think for a band like that, student press is really important."

This opinion is shared by a number of specialist PR companies who believe deficiencies at a national and regional level have elevated student magazines to a greater level of importance.

"We've found that since magazines such as *Melody Maker* have closed and, with the *NME* being the only one left of that ilk, there's fewer and fewer ways for record companies to promote," says Chris Smith at Renegade.

"The student press is a lot more receptive to the sort of bands that we do," says Mel Brown at Impressive, who is working on campaigns for Dogs Die In Hot Cars, The Revs, The Koreans and

The Features. "Ten years ago, student press was hardly important at all, but now it's so different, with the regional press writing about your Will Youngs and all those kind of people. It's down to the student press to take over from where regional press used to be."

The issue as to whether student papers risk becoming unrepresentative of their audience is one acknowledged by Jamie Fullerton, music editor of the University of Cardiff's magazine *Glar Rhydd*. Despite a circulation in excess of 9,000 and featuring first-hand interviews with The Darkness, the stigma of indie rock hangs large, making it difficult to access review product from more mainstream artists.

"It's a vicious circle, because if the paper only features indie music then it'll only attract indie

writers," says Fullerton. "That's what myself and the new editors are trying to sort out this year – we're trying to get more poppy and populist stuff in. Not to devalue it or anything, but just to get a nice general mix. So this issue, for instance, we've done the feature albums on Jamella, The Chemical Brothers and Belle & Sebastian, so it's quite a wide spectrum of dance, indie and mainstream R&B pop."

Yet even if the magazines are not a true reflection of their environment, they also provide a more immeasurable service by developing the music journalists of tomorrow. PR contact books are full of writers and editors who moved from student magazines and into prominent industry positions. "These are the opinion leaders at grassroots level," says Dave Roberts. "These are the

The explosion in student numbers over the past decade has had significant implications for the music industry. On the one hand, the increase in population of such a core market has brought great opportunities – even with spiralling debt, students remain avid music consumers, while much of the gig circuit revolves around university campuses. On the other, the growth in student numbers has led to a distinct fragmentation of tastes.

"I was at university about nine years ago," says Chris Smith at Renegade, who runs campaigns for Warner, Universal, Skint, Mute and V2, among others. "Just as I left, there was a massive cultural change going on. In the space of a year, it went from Smiths T-shirts and purple Dr Martin's into the dance music explosion and it has never really gone back to the alternative side – it's so fragmented. It's really healthy, but we've found that as students have become more conservative, alternative music is not as strong on campus."

"The majority of students are quite mainstream," says Dave Roberts at Wild, which has worked recent campaigns across the spectrum from Metallica to Dido. "People think it's all about marketing alternative music to students. I think that is because most of the product managers at record companies were at university when The Smiths were the big student band. Nowadays, students are more excited about the Sugababes."

These changes are certainly apparent in regards to student radio and the growth of the Student Broadcast Network. Established as a

people who've got a bunch of mates who they hang with at night and buy records and at that level it is important. That kind of unquantifiable word of mouth thing is there that no one necessarily just about audience figures."

And, with The Darkness emerging as the biggest rock band in Britain and news that Damien Rice has won the Shortlist Award in the US, maybe it is unquantifiable issues that are the central factor here. Arguably, if they hadn't built a sustained fanbase in the old-fashioned manner, neither of them would be reaping their current success. We may live in media-saturated times, but going back to the way forward. In this respect, student press is a powerful thing indeed.

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Leeds University: Leeds Student Radio
Leeds broadcasts online, inside the Student Union and for two months a year on an FM licence.
www.lbrfm.com
Gulford University: GU2
The winner of the 2002 Radio One Best Student Radio

Station, GU2 can be found online and on 1350 AM.
<http://www.shoutfm.com/>

Sheff FM Liverpool
Short broadcasts online and for two

months each year on an FM licence.
<http://www.shoutfm.com/>

Warwick University: Radio Warwick
Radio Warwick can

be heard online and on 87.7FM for two weeks in term one and for the whole of February.
www.radio.warwick.ac.uk
Nottingham Trent

University: Fly FM
Fly FM broadcasts online and to the university's Old Bar and for two months a year on 102.6 FM to the whole of Nottingham.
www.stu.uac.uk/flyfm

Campaign of the quarter: Blu Cantrell

The success of Blu Cantrell's *Breathe* was perhaps Q3's most interesting story. Infamously absent from the Radio One playlist, the single debuted at number one and remained a Top 20 fixture nine weeks later. Despite fierce competition, it was Cantrell who emerged as the public's choice.

For Kate Head, who oversaw Arista's press campaign, a two-tiered assault on the tabloid and quality press was an essential factor in Cantrell's success – not only to build grassroots exposure, but also to ensure other voices did not distract from her music.

"The first run of press was mostly based around her past and the nude photos that were already out in America," says Head, of Cantrell's now infamous appearance in top shelf magazine *Play*. "She was not ashamed of them – countless stars have taken off their clothes, including Madonna – and she wasn't

ashamed of talking about it or the photos being published again. She'd been through that in the US anyway."

This decision to embrace the subject head-on effectively diffused any potential scandal. Any unfortunate headlines were snuffed out within days. Instead, seemingly appreciative of her honesty, the media concentrated on Cantrell the artist. Ironically, a close shock with *Loaded* and a close association with the *Daily Star* gossip page only enhanced her irreverent reputation – Head describes the singer as being "hot your usual, media-trained American star".

On the back of chart success came her high-profile *Mob* appearance and subsequent tabloid speculation of a beef with Beyoncé, concerning Jay-Z, in Friday's headlines. These were quashed on the Saturday in an interview for the *Guinness Guide*.

"We scheduled that [the *Guide*] interview when we were on the way to securing the *Mobos*," says Head. "I thought 'this should be a front cover' because it was there the Saturday before the *Mobos*, which were being broadcast on 74 on the Sunday, so it was relevant to the *Guinness Guide* as a listings magazine. So when *The Sun* and *The Star* ran with their covers on



the Friday that was great, because again it was underpinned with credibility with the *Guide* coming out the next day."

With Cantrell's celebrity status now cemented in the UK, Head says this approach will continue for her next single. "Set up for November, we've got *Q* and *Bump* to run around the new single. *Male Me Wanna Scream*. I did *OK!* and *Now* as well, to keep that two-tiered strategy going."

Blu Cantrell's *Breathe* single in the Top 20 for nine weeks despite a slow pick up by Radio One

sustaining service for student radio across the UK, SBN offers 24-hour programming to its subscribers, including regular slots from Ninja Tune's Solid State, Emap stations Kerrang! and Friday Night Kiss and exclusive sessions and interviews.

With an approximate weekly reach of 65,000 and as a gateway to hitting a network of some 75 UK student stations, the SBN is becoming held in increasingly high regard. "The record companies do take the SBN quite seriously because playlists have been published in places like *Music Week* and *Audience*," says Dave Roberts. "We're working with a band called Chikinki on Island and, when they're touring, we become a focal point because the label know we can get some results. For example, a Chikinki record going to Radio One might get a few specialist plays, but if we can get several student radio playlists, chart placings and some interviews then it becomes important."

Tom Roberts at Upshot, currently working Travis for Independent, believes that student stations are slowly filling a gap left vacant by their commercial counterparts. "I think the student population is becoming a very firm target," he says. "A lot of people are disillusioned with Radio One and other stations and they're finding it harder to get their records played, so they're going directly to the student market. Regional radio is so narrow now and there's so little that you can do, so the college radio stations are becoming more and more important."

"It will eventually become as important as US college radio," says Jo Hart at Hart Media Limited, who recently saw *Easyworld* go Top 40 on the back of specialist and student radio play. "It's a

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a year, was recently voted student newspaper of the year at The Guardian National Student Media Awards.
www.usm.york.ac.uk/soc18

Manchester University: Manchester Student Direct
Manchester
Student Direct is distributed around our campuses in

Manchester on a circulation of 6,000 bi-weekly and is distributed around campus and Sheffield city centre.
Sheffield University: **Steel Press**

Steel Press has a circulation of 6,000 bi-weekly and is distributed around campus and Sheffield city centre.
www.stef.ac.uk/steelpress

Reading University: Spark
Spark goes out to 14,000 people in and around the Berkshire towns college.
The University of

Strathclyde: Strathclyde Telegraph
This bi-weekly paper has a circulation of 3,000 and a readership of 10,000.
www.torquay

chances to get music across that would not be played in the daytime," she says.

For Dolly Clew, college promotions manager at EMI/Virgin, SBN is important not only for breaking new bands, but also for established acts. "Even with the big bands, you've also got to keep taking it back to its roots," she says. "Radiohead have done SBN interviews, so have Blur and Supergrass. Obviously, with a bigger act time is often a factor, but even if a band is still on their fifth or sixth album they still want to take it back to the student market because a lot of kids would have been too young when their first album came out."

With many labels and pluggers distributing promotional material through a rep system, an extensive contact network is in already existence - and not just for radio. Campus promotion is now a multi-faceted endeavour, with playbacks, competitions, launch nights and the servicing jukeboxes all equally as potent as an SBN cart taking place. Yet, for UK student radio to become as vital as US college radio, the flow of exclusive content and pre-releases must continue to build.

As Amelia Lester, station manager at Guildford University's GU2, points out, a better servicing of student radio could be beneficial for everyone. "We're getting music a couple of weeks in advance or a week in advance, which is quite exciting for us because we can promote it. We've had quite a lot of specialist shows, so we have people on who say 'look this is a really good record and it's going to be huge in a month's time' and they put it on now. That happened with Tomcraft's Loneliness, which we were playing three months before it came out in the UK. It's the little things like that that make us go, 'yeah, we rock!'"

Track of the quarter: Beyoncé's Crazy In Love

Although Beyoncé's first single *Work It Out* had a relatively modest radio life on its release last year, spending two non-consecutive weeks just inside the Top 10, *Crazy In Love* made it plain from the off that it intended to make a deeper impression.

It tumbled the week's biggest increase in plays when it entered the airplay chart in late May, at a time when Justin Timberlake's *Rock Your Body* was in the middle of its six-week run at the top. That week it hit number 39 with 710 plays and two weeks later (June 8) it was at number 10 with 1,121 plays and an audience of 44.7m.

The next fortnight was spent at number four and when, in the second of those two weeks, R Kelly finally toppled Timberlake, it was not to be for long. *Crazy In Love* hit number one on June 29 with 2,572 plays and 92.6m listeners, just as *Dangerously In Love* reached the albums chart summit with 113,000 sales.

For the next three weeks, it was Beyoncé all the way, as the single held the top of the airplay and sales charts and the album continued its reign. But the song's

Top 25 airplay hits of Q3 2003

ARTIST	Title (Company)	Plays	Aud.	National/Regional Promoter
1	BEYONCÉ Crazy In Love (Sony)	36,265	1,012,008	Sony/Sony
2	STEREOPHONICS Maybe Tomorrow (V2)	25,789	834,574	V2/V2
3	DUDE WHITE Flag (Columbia/Sony)	23,276	701,011	BMG/BMG
4	ELTON JOHN Are You Ready For Love (Columbia/EMI)	18,299	752,399	Anglo/Anglo
5	ROBBIE WILLIAMS Something Beautiful (Columbia)	24,808	723,985	Sony/EMI
6	LEMAR Come (With U) (Sony)	18,367	569,836	Sony/Sony
7	DANIEL BEDINGFIELD Never Gonna Leave... (Polydor)	12,888	515,479	Polydor/Polydor
8	PINK FLOYD WILLIAM ORBIT Feel Good Time (Sony)	12,673	512,660	Sony/Sony
9	JUSTIN TIMBERLAKE Rock Your Body (Line)	12,163	498,525	Timing/Candy/Landmark/Line
10	MIS-TEEEL Can't Get It Back (DefJam)	16,430	487,419	Single/Made/Labels/Regional
11	JAY-Z Real Things (Columbia)	20,205	485,483	Anglo/Virgin
12	BLACK EYED PEAS Where Is the Love? (A&M/Polygram)	12,257	485,009	Polygram/Polygram
13	EVANESCENCE Bring Me to Life (Sony)	15,409	454,650	Sony/Sony
14	R. KELLY Ignition (Line)	12,000	449,532	Timing/Candy/Landmark/Line
15	BILL GATELL Beautiful (A&M)	12,230	422,735	BMG/BMG
16	WOOZY WOODIE No Letting Go (East West)	12,528	412,889	East West/East/West
17	JASON MEVINS/NOY In It's Heaven (Free 2 Me/centric)	14,484	397,627	8999/Edel
18	ULTRAVASTR Pretty Green Eyes (All Around The World)	12,771	385,013	U2/Sony/Tanaka Promotions
19	LIMDEE Never Leave You (Uk Oosh) (Island)	7,817	367,287	Island/Island
20	BUSTA RHYMES & MARLON CAREY I Know What... U! (J)	11,897	365,978	BMG/BMG
21	CHRISTINA AGUILERA/LL Cool J/KIM CARL/HEAL... (GCA)	10,335	364,527	BMG/BMG
22	THE CORAL Fox It On (Sony)	8,535	342,929	Sony/Sony
23	JAMESON Complexity (V2)	8,534	341,413	V2/V2
24	MADONNA Rhythm 101 (A&M)	11,493	337,089	The Partnership/The Partnership
25	CHRISTINA AGUILERA Fighter (GCA)	11,942	336,803	BMG/BMG

airplay supremacy continued long after it had slipped from the sales chart - until August 24, in fact, when it made way for Elton John's

Are You Ready For Love? after seven weeks, more than 36,000 plays and an audience of more than 1.1bn.



Beyoncé: radio favourite in quarter three

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CHART SUCCESS!

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- R KELLY
- JAMIE COLLIER
- BRITNEY SPEARS
- WYLENE KLAS
- EASYSWORLD
- KEALER
- MATT GOSS
- PHIXX
- GEORGE BENSON
- EMMA HOLLAND
- GROOVE ARMADA
- KINOBÉ
- DIANA KRALL
- THE GRIM NORTHERN SOCIAL
- JOHNNY MARR & THE HEALERS
- WAYNE WILLIAMS
- INCOGNITO
- THE KOBREANS
- FAST FOOD BOCKERS
- INTANSO PROJECT
- THE REYS
- FIN
- MEDICINE 8
- JUST JACK
- ALPHABET
- TRICK-N-BABY
- PRUL-HARROCASTLE
- THE HAZZARDS
- RAC
- COURTNEY PINE
- NATALIE COLE
- BONO
- GENE
- MOLONO - THINGS TO MAKE AND DO
- FEEDER - ECHO PARK
- HONEYMOON
- KIDDOWN PROJECT
- JACOBS HOLLAND
- SO SOUL CREW
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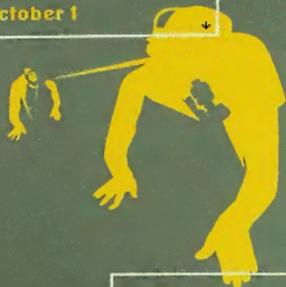
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As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 18.10.03

SINGLES

1	BLACK EYED PEAS WHERE IS THE LOVE?	Atlantic
2	BEYONCÉ FEAT. SEAN PAUL BABY BOY	Columbia
3	JAMIELLA SUPERSTAR	Parlophone
4	RACHEL STEVENS SWEET DREAMS MY LA EX	Virgin
5	THE DARKNESS I BELIEVE IN A THING...	Merseybeat
6	DIDO WHITE FLAG	Cherry Red
7	THE STROKES 12:51	Rough Trade
8	5 CLUB 8 SUNDOWN	Virgin
9	TEXAS FEAT. KARDINAL OFFISHALL CARNIVAL GIRL	Virgin
10	FAST FOOD ROCKERS SAY CHEESE (SMILE...)	Better The Deal
11	BIG BROWAZ BABY BOY	Epic
12	BLONDIE GOOD BOYS	Epic
13	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Arista
14	SUEDE ATTITUDE/GOLDEN GUN	Sony Music
15	AMY STUDD UNDER THE THUMB	Virgin
16	SCOOTER/CARDIPANE/RULES MARIA	Suffolk
17	ELVIS PRESLEY RUBBERNECKIN'	RA
18	TRAVIS RE-OFFENDER	Independent
19	EYTON JOHN ARE YOU READY FOR LOVE?	Suffolk
20	FUNERAL FOR A FRIEND SHE DROVE ME TO...	Virgin
21	BLU BROWAZ SUNDOWN	RA

1 HOUR OF FAME



WITH INTERVIEWS AND PERFORMANCES FROM THE UCAD'S A WEEKLY CO-MENTATOR OF STAR POWER, UK MUSIC AND INTERACTIVE WEBSITE CHEAT, NEWS, COMPETITIONS AND STORIES, ALL FLUNG IN FRONT OF A LIVE STUDIO AUDIENCE.



ALBUMS

1	DIDO LIFE FOR RENT	Cherry Red
2	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Drivka
3	THE DARKNESS PERMISSION TO LAND	Merseybeat
4	ELVIS PRESLEY 2ND TO NONE	RA
5	R KELLY THE R. IN R & B - GREATEST HITS VOL. 1	Jag
6	MICHAEL BUBLE MICHAEL BUBLE	Sony
7	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Virgin
8	HAYLEY WESTENRA PURE	Decca
9	SEAN PAUL DUTTY ROCK	Atlantic
10	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
11	MUSE ABSOLUTION	Capitol
12	NICKELBACK THE LONG ROAD	Roadrunner
13	EVANESCENCE FALLEN	Epitaph
14	STING SACRED LOVE	AMMP/Parlophone
15	OBIE TRICE CHEERS	Interscope/Parlophone
16	DELTA GOODREM INNOCENT EYES	Epitaph
17	BLACK EYED PEAS ELEPHUNK	AMMP/Parlophone
18	AMY STUDD FALSE SMILES	Virgin
19	RACHEL STEVENS FUNKY DORY	Virgin
20	50 CENT GET RICH OR DIE TRYIN'	Interscope/Parlophone
21	ELVIS PRESLEY 2ND TO NONE	RA

2	SHANE HARVEY	THEY'RE BACK IN THE NEIGHBOURHOOD	10/10	10/10
6	ROBERT DE NIRO	STAY	10/10	10/10
7	MILITARY	OUR VESTIBLES	10/10	10/10
8	HANDICAPPED	BEHOLD MY LOVE	10/10	10/10
9	ISMAELI	BEHOLD MY LOVE	10/10	10/10
10	LEAH	BEHOLD MY LOVE	10/10	10/10

PRE-RELEASE AIRPLAY TOP 20

1	SURFBOARDS	SHAKE IT UP	10/10	10/10
2	KEVIN YOUNG	THE NEIGHBOURHOOD	10/10	10/10
3	LIBERTY	OUR VESTIBLES	10/10	10/10
4	SOLARBEAT	OUR VESTIBLES	10/10	10/10
5	ANGEL CITY	BEHOLD MY LOVE	10/10	10/10
6	DAVID GILBERT	BEHOLD MY LOVE	10/10	10/10
7	KYLE MINOGUE	OUR VESTIBLES	10/10	10/10
8	LANA DEL REY	OUR VESTIBLES	10/10	10/10
9	HELLY WALKER	OUR VESTIBLES	10/10	10/10
10	ROOM 5	OUR VESTIBLES	10/10	10/10
11	COOL DAVE	OUR VESTIBLES	10/10	10/10
12	DIVINE	OUR VESTIBLES	10/10	10/10
13	SOMEONE ELSE	OUR VESTIBLES	10/10	10/10
14	MISSY ELLIOTT	OUR VESTIBLES	10/10	10/10
15	THE SPACE SHOWER	OUR VESTIBLES	10/10	10/10
16	HARVEY ALBERT	OUR VESTIBLES	10/10	10/10
17	ROBERTO	OUR VESTIBLES	10/10	10/10
18	CONVICTS	OUR VESTIBLES	10/10	10/10
19	ROBERTO	OUR VESTIBLES	10/10	10/10
20	STUDIO 5	OUR VESTIBLES	10/10	10/10

These charts are available online at musicweek.com



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COOL CUTS CHART

1	ROOM 5	OUR VESTIBLES	10/10	10/10
2	HELLY WALKER	OUR VESTIBLES	10/10	10/10
3	HELLY WALKER	OUR VESTIBLES	10/10	10/10
4	HELLY WALKER	OUR VESTIBLES	10/10	10/10
5	HELLY WALKER	OUR VESTIBLES	10/10	10/10
6	HELLY WALKER	OUR VESTIBLES	10/10	10/10
7	HELLY WALKER	OUR VESTIBLES	10/10	10/10
8	HELLY WALKER	OUR VESTIBLES	10/10	10/10
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17	HELLY WALKER	OUR VESTIBLES	10/10	10/10
18	HELLY WALKER	OUR VESTIBLES	10/10	10/10
19	HELLY WALKER	OUR VESTIBLES	10/10	10/10
20	HELLY WALKER	OUR VESTIBLES	10/10	10/10

URBAN TOP 30

1	30 SEAT	OUR VESTIBLES	10/10	10/10
2	CHERRY PINK	OUR VESTIBLES	10/10	10/10
3	REVERSE	OUR VESTIBLES	10/10	10/10
4	DRIVE	OUR VESTIBLES	10/10	10/10
5	ROCK	OUR VESTIBLES	10/10	10/10
6	ROCK	OUR VESTIBLES	10/10	10/10
7	ROCK	OUR VESTIBLES	10/10	10/10
8	ROCK	OUR VESTIBLES	10/10	10/10
9	ROCK	OUR VESTIBLES	10/10	10/10
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18	ROCK	OUR VESTIBLES	10/10	10/10
19	ROCK	OUR VESTIBLES	10/10	10/10
20	ROCK	OUR VESTIBLES	10/10	10/10



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Four-fold sales increase set to light up format's future

Growth forecast puts conference on a high

DVD

by Martin Talbot

The next five years will see a four-fold growth in sales of music DVD – although DVD-R discs will more than keep pace – according to projections unveiled at last week's DVD Europe conference.

More than 250 delegates attended the event, which was staged by *Music Week* and sister title *One To One* at London's British Museum. Bringing together speakers from labels, retailers and the packaging, creative, mastering and manufacturing sectors, the conference dined with a guest interview with Mike Oldfield.

David Sidebottom, research consultant for the Understanding & Solutions consultancy, predicted that annual shipments of music DVD would climb to 65m units across Western Europe by 2007, with music claiming an increased 8% share of total DVD sales. Figures for 2002 stood at 15m and 6% respectively.

The projections for music DVD are in line with shipments of DVD overall which U&S expects will increase from 262.2m in Western Europe during 2002, to 778.1m in 2007. Movies will claim a declining proportion of those shipments of 53% (standing at 76% in 2002), with kids' theatrical titles claiming 13% (8%), kids' non-theatrical on 6% (2%), TV on 6% (5%) and spe-



Oldfield discussed Tubular Bells 2003 remake

cial interest on 4% (4%).

But, at the same time, shipments of recordable DVD will grow exponentially, from sales of just 1.1m in Western Europe last year, Sidebottom said. He unveiled projections pointing towards 159m shipments by the end of next year, 330m in 2005, 505m in 2006 and 690m in 2007.

On another forward-looking DVD Europe panel, Jean Luc Renaud of DVD Intelligence said that both Pioneer and Philips/Verbatim are developing competing recordable DVD systems, DVD-R and DVD-R, which offer vastly increased storage capability.

As a counterpoint to the predictions for DVD over the coming five years, Renaud also predicted that

the disc would be overtaken by solid state storage technology over the coming years.

At the EFA technology conference in Berlin last month, he said, Panasonic unveiled a chip – similar to the SIM card which is inserted into a mobile phone – with a 1GB memory.

Initial projections indicate that such chips will be able to hold 4GB within two years, enough to store two hours of video, said Renaud. Memory would be up to 32GB by 2007 – effectively giving it the capacity of an iPod – he added. "I can envision high-quality portable devices, video goggles attached to your mobile phone," he said.

martin@musicweek.com

Retail: closer ties with labels

Retail and labels should work even closer together to maximise the potential of Music DVD, DVD Europe's On the Shop Floor panel concluded last week.

Speakers agreed that retail is beginning to respond to industry concerns about the profile of music DVD. In the past month, Woolworths has become the latest chain to rack music DVD as part of its own section, alongside the CD albums, across 500 stores.

Virgin Retail head of music Joe McNicholas said that the chain had started locating music DVD chart racking right at the front of its stores from this month. He added that Virgin had taken a dual location approach, placing music DVD ranges both in its albums department and its DVD department to maximise its profile and availability. "That has issues of stock holding, because we have to hold twice

the range," he added.

But more can be done, by both sides, it was resolved. EMI International head of DVD strategy Mark Dunn said there are things that both labels and retail can do further to raise the profile of music DVD.

Focusing on retail, he applauded moves to rack music DVD with general music product. In Canada, massive growth in sales resulted in such a move, he said. Retailers could also rack music DVDs using the official chart too, he suggested, rather than their own in-store rundowns.

On their part, labels should promote music DVDs like albums, making artists available for promotion, as part of a broader, comprehensive promo campaign.

"Think movies," Dunn added, suggesting that labels should look to plan launch events, screenings and even premieres for the biggest

releases. Like Warner Vision's Led Zeppelin release in the spring, EMI is planning a Leicester Square premiere for its Robbie Williams release next month.

He also suggested that labels can use TV and radio to promote releases; EMI is considering the possibility of releasing a single in advance of its Live Through This DVD release next month. In other cases, 30-minute edits of live DVD packages have been supplied to broadcasters to build profile and interest, he said.

Using the Led Zep disc as a case study, Warner Vision's Simon Heller emphasized that plenty of lead time is also crucial, to allow DVD projects to be set up, planned and authored with time to spare.

Heller also highlighted the role that online sales can play, accounting for up to 30% of sales of non-frontline Warner DVD titles. MT

Wadsworth hails DVD as future format for music

EMI Recorded Music chairman and CEO Tony Wadsworth called on the record industry to embrace music DVD.

Wadsworth, making DVD Europe's opening keynote address, said labels have to consider music DVD as part of their everyday business, helping acts plan their audio visual strategies from an early stage.

"To make the most of a new format requires proactivity and flexibility," Wadsworth said. "Companies have to look at the way they are organised and the way they allocate their investment into the format. "It is evident that some are doing this faster than others, but it has to be done. Not to take advantage of an opportunity like music DVD, could best be described as irresponsible."

He added, "Music DVD should be treated as an equal partner, a part of the production and mastering process. ARK people should be thinking, 'how can I adapt this artist to DVD?'"

Describing DVD Europe 2003 as "an important conference taking place at a key time for a fantastic format", Wadsworth flagged up EMI's achievements in the UK, the company claimed four of the five biggest sellers in the UK last year. This success was all down to prioritising the format, he added, before screening extracts from a series of key titles for release this autumn, including the Lennon Legacy project, Duran Duran's package Greatest and the Coldplay Live 2003 package.

Wadsworth also warned labels against giving away content too readily. "As an industry, we should resist this trend of giving the format away as a bonus disc," he said, "a sure way of killing off the format before it gets under way." MT

Budget panellists highlight spin-off opportunities

Content owners must take advantage of ancillary revenue streams if they are to offset the cost of DVD production and maximise the returns on their releases, according to panellists on DVD Europe's Balancing the Budget session.

Geoff Kempin – one of the architects of music video in the UK, who is now overseeing Eagle Rock's DVD business in his role as Eagle Vision COO – urged the audience to take advantage of the opportunities offered by television and creating spin-off audio releases when preparing music DVDs.

As an example he cited Eagle Rock's DVD release – Live in Paris. The budget for the project totalled \$1m, however international

TV sales of the concert alone brought in \$400,000, while the company also received a sizeable contribution from Kralles record label Verve which released an accompanying audio album. Consequently, the independent easily recouped its investment in the DVD, which has so far sold more than 300,000 copies worldwide, while the live album won a Grammy and sold 600,000 copies in the US alone.

"DVD is an incremental business – not substitution," added Kempin, "but you need to be set up to maximise its worth by selling it to TV, not giving it away to TV or putting it on a bonus CD to enhance audio CD sales."

Earlier in the session, Jeremy Gawade, a DVD expert at law firm Lee & Thompson, had presented a case study based on fictional Seventies band The Horny Goats and the attempts of the band's lead singer to license material including a live recording to a distributor for release on DVD and CD. The insightful presentation covered all the pitfalls and potential revenue streams arising in such situations. Ajax Scott

Robbie manager hails the value of artists' archives



Clark emphasised archive

Robbie Williams' co-manager Tim Clark emphasised the importance of "creating an archive" around artists, as part of DVD Europe's Creating Content panel.

Clark said his experience working on Bob Marley's Live At The Rainbow film during his time at Island Records in the Seventies, as well as other projects surrounding Mott The Hoople and Cat Stevens, underlined the value of audio visual content.

"When we came to manage Robbie it was with the memory of those gigs that we felt that we had to have a record of what would prove to be a remarkable career," he said. "We now have this massive archive, it's huge. A camera has followed the poor boy everywhere."

The strategy has resulted in a string of DVD releases surrounding Williams, including documentary movies, his Albert Hall spectacular, DVD singles and culminating in next month's Knobs-on concert release.

But Clark says, "It was not about DVD. It was about an

archive, a record. It wasn't about putting it on a piece of plastic.

"The DVD is a brilliant format. But it's not the end game. The end game is to take brilliant content and use that content in the way that is best for it."

Clark's emphasis on "archive" was underlined by Simon Hilton, who has directed EMI's new *Leonard Legend DVD* – plundering the late Beatle's personal photographs and home movies in partnership with Yoko Ono to create new promos for some of the singer's best solo work.

"He is absolutely right," Hilton says. "If there wasn't this archive of John [Lennon's] stuff, this DVD would not have been able to be made."

Acclaimed director Hamish Hamilton urged labels, managers and artists not to be intimidated by the potential for DVD, raising concerns that the general emphasis on big-budget projects – such as the Robbie Williams and Led Zepplin sets – could create the impression that DVD is a high-cost medium.

Holding up a Mac Book and a new-generation, lightweight HDTV camera – worth a total of \$3,000-plus – Hamilton said any act could generate low budget, diary-documentary-type footage for a low-cost DVD. MT

Chart rules to encourage more creative content



Clifford outlined new chart rules

Recent liberalisation of the chart rules which govern the content of audio and DVD discs should inspire labels to experiment with more content on forthcoming releases, one panel concluded.

Panelists on DVD Europe's Breaking The Rules charts session welcomed the changes announced by the Official UK Charts Company last month. The changes, which were outlined by OCC's Paul Clifford, allow two videos, a game, unlimited images (compared with the current 10) and weblinks to be included on a single.

Sarah Bradley, director at development company Meedja,

said that now the challenge is for labels to think of imaginative but cost-efficient ways of adding content that appeals to fans. To illustrate her point, she presented a string of examples including an Athlete disc that included guitar tab and a Feeder disc with a collage of pictures of fans who had been invited to send in their own photographs.

Meanwhile, Adrian Pope, director of Independent Digital, urged TV broadcasters to consider creating a mainstream show based on the music DVD chart. "There's a space for a compelling piece of TV that incorporates the exciting elements of the best music DVDs," he said. "Music doesn't need to be ghettoised at half past midnight. There's an opportunity to use some of those otherwise unseen elements to tease people in." AS

Packaging is also a top priority

Designers and packagers both urged labels to move sleeve design and packaging up their list of priorities when preparing music DVD releases during DVD Europe's packaging session.

"DVD is the album format of the future, yet all the creativity is

going into the content rather than what packages it," said Gerard Saint, director of award-winning design firm Big Active. "We have to pay real attention to how we package discs if we want them to survive. We're selling ourselves short – we have to learn from what's happening to CDs right now and apply that to DVD. We have to assert our individuality and packaging is an essential part of defining music and its seductiveness."

He added that designers were rarely, if ever, given the opportunity to talk to the disc authors who created the navigational menus for the projects they were both working on. "The menus should relate to the packaging so that you can get the story from the outside, thereby making a disc easier to navigate," he said.

Anthony Fraser of AGI Media, the packaging company that pioneered the Amray casing that has become the standard packaging for movie and music releases, said that packagers were also keen to develop more innovative designs – but they were rarely asked by content owners.

"It seems a shame we're not experimenting a little more and coming up with solutions that are mass market and also customisable," he said. AS

ABC Absolutely (Universal 9810787)

Squeeze

Greatest Hits (Universal 981072)

Tears For Fears

Tears Roll Down (Universal 9810723)

Wet Wet Wet

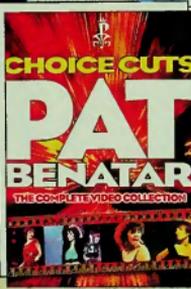
Greatest Hits (Universal 9811350)

All out now



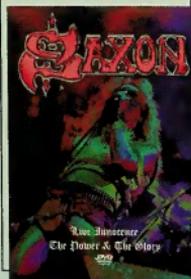
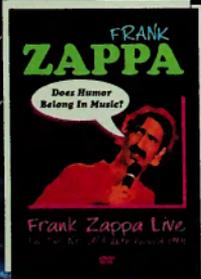
Wet Wet Wet

Universal is offering a trip down memory lane with this quartet of releases, the first in a new series – "Classic Clips" – with more to come in the new year. They showcase the videos of a variety of acts. With ABC we get Roisin Arrow, The Look Of Love and All Of My Heart as well as lesser-known numbers. The visual quality of the earlier numbers on the Squeeze disc – Take Me I'm Yours, Cool For Cats, Up The Junction – is poor, but these are classic pop songs and the lyrical dexterity of the South London band still impresses. The Tears for Fears disc includes Sowing The Seeds Of Love, Shout, Everybody Wants To Rule The World and Big World. All of Wet Wet Wet's biggest hits are featured on their disc, including Sweet Little Mystery, Angel Eyes, Goodnight Girl and, of course, Love Is All



Available for the first time on DVD from 20th October

Sinead O'Connor
Marlene Dietrich
Pat Benatar
Frank Zappa
Ian Dury
Saxon



EMI

Around, the video for which appears in two versions, one including scenes from *Four Weddings And A Funeral*. This disc does not offer any extras.

Gary Moore
Live At Monsters Of Rock (Sanctuary SVE3049). Out now
This disc offers footage of former Thin Lizzy man accompanied by bassist Cass Lewis (ex Skunk Anans) and drummer Darrin Mooney (Primal Scream) recorded earlier this year at the Sheffield Hallam FM Arena. It features a 63-minute set which includes *Washing Well*, the old Lizzy number *Don't Believe A Word* and the hit single *Parisienne Walkways*. The extras offer a 14-minute sound check and a 15-minute backstage interview with the guitarist.

Eric Clapton and various
Live 1986 (Eagle Vision EREDV355)
Out now



This disc features Clapton and Phil Collins, and Nathan East and Greg Phillinganes at the Birmingham NEC on July 15 1986. The musicians had been working together on the soon-

to-be-released album *August* and they decided to do a short run of live shows - this disc documents the last gig of the tour. The set-list included four songs from the new album - *Run, Miss You, Tearing Us Apart* and *Holy Mother* - as well as the favourites *White Room*, *Layla*, *Sunshine Of Your Love* and *Collins' In The Air Tonight*. The concert was edited for TV and this version runs to 58 minutes, without any extras.

Rush
Rush In Rio (Sanctuary SVE3036)
November 10



Filmed in the Maracana Stadium last year in front of 60,000 ecstatic fans, this two-and-three-quarter hour concert, captured by 22 cameras, is an excellent example of how to film a show. It looks and sounds great and has obviously been edited by an expert in the field. Disc one features 28 songs spanning the band's career including *Spirit Of The Radio*, 2112, *Closer To The Heart* and *Tom Sawyer*. The trio receive the sort of frenzied adulation normally reserved for the national



football team and display a musical cohesion which presumably owes much to their 30 years together. Disc two features multi-angle versions of three numbers and a 45-minute documentary on the unassuming Canadians showing the run-up to the gig. The Easter Eggs include a

rare promo video. This is well worth checking out.

Thin Lizzy
The Boys Are Back In Town (Eagle Vision EREDV035), October 13
This is a transfer from video and features the rockers live outside the Sydney Opera House in 1978.

DVD OF THE FORTNIGHT

John Lennon
Lennon Legend
(Parlophone 4909459), Oct 27
The wealth of new material which has been created on this disc certainly makes for interesting viewing. To accompany *Working Class Hero*, there is new footage of the home of Lennon's Aunt Mimi, adorned with many of the star's boyhood possessions; other songs are twinned with montages of photos and unseen footage, or else dramatically restored versions of their original promoes. There is a great clip of Lennon laying into Slipknot And Sliders' live in the studio for the *Rock & Roll* album, plus his last stage appearance, performing *Imagine* in 1975. All in all, this is the most complete and fulfilling video document of solo Lennon to date and it will take some beating.

The footage is grainy and the sound ropey, with the crowd being occasionally louder than the band. The eight songs - including *Cowboy Song*, *Waiting For An Alibi* and *The Boys Are Back In Town* - last just 47 minutes. With no extras offered, this is for Lizzy completists only.

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New approaches needed as future formats herald audio-visual opportunities aplenty

A new mindset needed for a new era

EDITORIAL MARTIN TALBOT



When *Music Week* first began planning last week's DVD Europe conference, some months ago, it was with the sure knowledge that this most flexible of discs would have its best Christmas yet in 2003.

But never did we anticipate quite how evangelical the music DVD community would be about the format and the role it would have in the future of music delivery. No-one at the conference could have gone away with any doubt of the format's importance in the context of a struggling CD market.

Granted, as things stand, the volumes in which music DVDs are selling remain modest. The Matrix Reloaded may well have sold as many units over the weekend as the Led Zeppelin DVD has to date. Indeed, if the Robbie Williams' Knebworth DVD is to get anywhere near the sales of its sister CD album, it will have to overhaul Led Zep to become the biggest music DVD of the year.

But DVD offers a number of benefits. It is a format which is harder to pirate and it offers a genuine value-for-money proposition to consumers.

Personally, I can't help but feel that the arrival of the dual disc, will prove to be the ultimate step

forward for home entertainment. Due for launch next spring, this hybrid, 12cm disc will enable artists to offer DVD quality video images and 5.1 sound on one side, with audio-only DVD-A sound on the other.

However it develops, the challenge for all music companies will be to keep pace with such change and ensure that they have the rights and the content to maximise such formats. As we move through the DVD age, towards hybrid discs and audio-visual downloads, consumers' expectations will be raised.

As Tim Clark says, archive material is king in this new environment. The continuous creation of visual material is crucial. The most compelling visual material is not always the most expensive; budget footage can be the most immediate, most engaging; video diaries, cheap live images, whatever.

That means a sea-change in thinking when it comes to developing new talent. It means thinking about visual content from the very earliest stage.

Inevitably this will create demands on artists, managers, A&R people and marketers.

It is a challenge, but the rewards are potentially far-reaching.

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An RIAA-style fight against piracy won't work in the UK

VIEWPOINT SIMON MORRISSEY



The IFPI has recently announced that global sales of recorded music have fallen by 10.9% in the first half of 2003 and cited unauthorised file-sharing as a major factor in the decline. Few would deny that music piracy is the biggest threat facing the industry today, but some of the methods being employed to deal with it remain questionable.

The RIAA has recently turned its attention to suing individual file-sharers who have been identified from their IP addresses. But recent cases of mistaken identity, such as a writ issued against a 71-

covert means such as the use of "snare" computers (which logs on to a file-sharing network and stores the IP addresses of any computer that downloads from it).

Employers and educational institutions are also at risk of being found liable for the file-sharing activities of their employees and students, as well as being held strictly liable for any illegal content held – a recent audit of 560 American companies disclosed that 1 in 25 computers contained file-sharing software.

So far, the music industry's preoccupation with an "enforcement" strategy seems to be based on the theory that users are reluctant to pay for online content. However, the success of the Apple's iTunes, which has clocked up 10m downloads, suggests that such thinking may have had its day.

The new emphasis on a business, rather than a legal solution, to illegal file-sharing seems to be illustrated by Universal Music's recent decision to reduce the price of its CD catalogue across the board. Perhaps this is the first salvo in the war that really will see copyright owners making inroads into the illegal file-sharing industry.

Simon Morrissey is a solicitor at law firm Lewis Silkin.

Some methods used to deal with online piracy remain questionable

year-old grandfather, have highlighted the fact that although IP addresses identify the person who has subscribed for internet access, that person may not be the person engaged in illegal activity.

For anyone tempted to follow America's lead in the UK, such action will need to comply with our more stringent privacy rules and human rights legislation. This is particularly true where details of IP addresses have been obtained by

Would you commission a third Fame Academy?

The big question

The second series of BBC 1's Fame Academy ended last Saturday night, attracting nearly 8m TV viewers for its final show and beating TV's Pop Idol, which had consistently proved more popular in head-to-head competition. If you were the BBC would you commission a third series?

Martin Price, 5 music services manager

"I'd seriously consider changing the format of it. It's a very bland presentation and hasn't got the excitement and drive Pop Idol has. The characters seem to be quite dull compared to Pop Idol. I think the BBC is trying to be too clever – the Pop Idol format is remarkably simple, but it works."

Steve Morton, Virgin Records media director

"Yes I would. I didn't think the first series was very good, but it has found its feet with the second series. Also it has now produced the only decent winner from any of these kind of shows, so can build on that."

Korda Marshall, East West

Records managing director
"No, I wouldn't, but unfortunately it is good TV and a good way of getting young kids interested in music. It does help encourage sales and revives the market in the short term.

I do think that de-mystifying the process of launching careers is both good and bad and it does have implications as to the perception of pop music. It makes good TV, but musically it's not promoting quality. Talent shouldn't be developed on a public conveyor belt."

Adrian Williams, Somy Music UK's international division promotions director

"I would look at the numbers and, if they stood up, I would re-commission it for a third series. From a personal perspective, it's fucking rubbish."

David Ferguson, British Academy Of Composers and Songwriters chairman

"I wouldn't re-commission it because I think it fell between two stools. It wasn't quite as exciting as Pop Idol, but it wasn't serious enough about the skills of training and the skills of songwriting. It doesn't mean, though, one or two people on it may emerge as major figures."

Mark Adams, The Box music editor

"This series of Fame Academy was a lot stronger than the previous one and there is room in the market for talented individuals. I think the format has already undergone some surgery and has improved. Fame Academy and Pop Idol are really catering for different types of idol – Fame Academy has a slightly more credible edge with songwriters as opposed to just performers."

Mike Oldfield talked about his note-for-note DVD-Audio re-recording of Tubular Bells, at last week's successful DVD Europe.03 conference.

Quickfire

How did your re-recording of Tubular Bells come about?

I have wanted to do it for many years. I just hadn't got around to it, for many reasons. One of them was the fact that there was a re-recording restriction in my original Virgin Records deal, lasting 25 years. That expired in the mid-Nineties. I was also waiting for technology to catch up, so I could really do this piece of music justice. Although the original was successful, I was a 19-year-old musician and I had one week to record it at the Manor (studio) in Oxford. There were 800 separate overdubs and, of course, the mixer was very small, with just 15 channels. The thing is that Tubular Bells has never been about a frontman, an artist standing up and presenting himself. It has always been about the listener. As an artist, I am invisible. I have been more of an engineer and producer. Does the new version come closer to the version you had in your head?

I tried to record it with the original atmosphere, but played properly and sounding as perfect as possible. I spoke to Neve, the manufacturers, and asked them if there is a software which allows me to use my mixer in 5.1. Once I discovered that, I thought, 'Let's do this.'



So you weren't that crazy about it when it first came out?

Well, over the whole of the original there was a continuous hum, that used to be covered up by the sound of vinyl. There was such a lot wrong with it, but from time to time it was perfect. The actual tubular bell note was a distortion of the bell. In fact, with the new version, one of the biggest problems was to reproduce that distortion. Some people were like, 'It just has to have that distortion.'

What happened to the original beef?

I hired the bell from the Maurice Pickley hire shop. If you look on the web, there are lots of people who say they have the original tubular bells. All I remember was that when I hit it, I hit it with this big hammer and left a great big dent in it.

Tubular Bells has been used as a kind of audio test for a lot of music

technologies. Are you pleased about that?

Yes, the original version used to be the hi-fi demonstration tape in the Seventies. Then the Donald Fagen album was. So, with 5.1, it would be honoured if they wanted to use it in the same way.

Are you now tempted to go back and re-record some of your other albums?

Yes, it would be nice and I could do it quickly. But I am very excited about making music in 5.1. I want to make some new music. I like the idea of having sounds coming from each other around the room, echoes that start at the front and spray out to the back. Tubular Bells 2003 is released through Warner Vision on November 3. A boxed set comprising Art In Heaven, Tubular Bells II and III live and the new DVD-A recording is released through Warner Vision on November 13.

who wants Audiophile at 7am?

Empa's knob twiddlers agree, that's why 75% of Banks' The Kerrang! Radio Awakening breakfast show will be special, discussing not only local issues, but probably the likes of what the dedicated Darkness fan will be wearing next summer.

With this licence in the bag, Empa must be going Kerrang! crazy now with its future applications?

In short, no. New regulator Ofcom has a raft of new licences for doxy names over the next few years, so expect more Kerrang! applications from Empa. But the media group is keeping its options varied with different brands for different areas. Hence for the new Glasgow FM licence, expected to be awarded on November 6, it is pushing its adult contemporary Magpie FM format. That's more Air Supply than air guitar.

Will it win that, too?

Like arch rival Capital, Empa does not have the best track record when it comes to winning licences. In fact, the West Midlands licence was its first victory. Plus the Glasgow one will be the last. The Radio Authority is handing out before it shuts up shop and hands over the keys to Ofcom, so giving its last two licences to the same group could potentially be a commercial decision. Other contenders, among them heavyweights such as Capital, GWR and WVA with newer players including Absolute, must be hoping it will be their turn this time.

DOOLEY'S DIARY



Quite a proper congregation

Remember where you heard it? **Tim Westwood** must have been praying for divine intervention at the launch of Mycel's new album test. Tuesday when BMG's Tim Bowen blew the cover on the DJ's other middle-class upbringing. As the pair prepared to introduce Wyckle out on London's Limekiln Club stage, Bowen – to the absolute horror of the disc-spinner – helpfully decided to tell the crowd that like Westwood, his dad was also a clergyman. Among the night's congregation were Jade Jagger, Wayne Wonder, Big Brovaz and So Solid Crew. **The Darkness's** management has now narrowed the field to a final shortlist for their lucrative spring publishing. Across the pond, meanwhile, the bard's *Believe In A Thing Called Love* is now the number one requested tune at New York's K-Rock station. News reaches Dooley that their Christmas video is a joy to behold, with the boys gathered round the tree and lots of *Wicked's* shenanigans in store... Plenty of talk at the glorious British Museum venue for *MVA's* very own **DVD Europe** conference last week. While Dick Carruthers and Mike Oldfield were the undoubted stars, Robbie Williams' co-manager Tim Clark provided one of the most memorable tales. During one session, Clark recalled the moment he

arrived with fellow manager David Erhnbren and the Robstar at the Royal Albert Hall for the big concert two years ago. Turning into the main auditorium, all three were alerted to discover that the set designers had – unbeknownst to the two managers – included within the stage setting, the huge legend, 'Clark & Erhnbren presents'. Bet that took some explaining... Comedian and guitarist Richard Digance entertained the troops at the **BACS 29th annual Gold Badge Awards** last Wednesday lunchtime with his acceptance speech: 'I can't stay long, I've got a gig in Folkestone, but it'll be good because the audience is really old and they'll be pissing themselves before they've even got in the theatre.' Percussionist Ray Cooper summed up the mood, saying, 'It's great to see old friends, new friends and make friends. I haven't even used yet.' Singer *Kia Paris* threatened to start a river of tears as subsequent honorees including Sir Cliff and Petula Clark took her emotional response to winning her first award to date to heart. Other honorees included Capital Radio in its 20th anniversary year, *Midge Ure*, manager Peter Jenner, publisher Bob Grace and engineer John Timperley... **The MCPS** team enjoyed it so much they signed up to sponsor the awards for another two years... Good to see **Dhani Harrison** has reached his dad's sense of humour. The new film of last November's Concert For George show captures *Dhani* in rehearsals with the likes of Eric Clapton wearing a sweat shirt emblazoned with the legend, 'Stomp Out The Boatsies'. Roll up all you budding Buzzcocks, the year's 14th Annual **Nordoff-Robbins Pop Quiz** takes place on November 20 at the Regents Park Marriott. Question master is Mike Read, and there are a few tables still available for anyone who knows his *Led* from his *Grif Zepplin*. For further information contact richman@dircom.co.uk or 0774 638416.

Crib sheet

The soon-to-disappear Radio Authority really is putting its money where its mouth is when it talks about increasing the diversification of UK radio. Having awarded the last West Midlands regional FM licence to 50-plus station Saga Radio, last week the organisation announced it was entrusting the area's newest radio frequency to Empa's all-rocking Kerrang! brand. It is expected to go on air in the late spring.

What do mean Kerrang! getting a radio licence? I've been rocking out to Kerrang! on the airwaves for months now.

So you've been listening to the Kerrang! digital station on Freeserve. This new Kerrang! is a separate service going out in old-fashioned FM, but you have to live in the West Midlands or have a really big aerial to listen to it.

Supposedly not to be confused with Kerrang! the TV station or Kerrang! the magazine either? Quite. But we're talking Empa here, home of the multi-platform, although Kerrang! the topdresses has yet to take off.

Can we expect 24 hours of long hair, air guitar and heavy metal on this new station, then?

Well, there's an element of that, but the West Midlands suits are promising



Manison: new outlet in the West Midlands

to cover the whole spectrum of rock from the heritage acts through to musical and trash. Their claims are backed up by a programme schedule that includes specialist programmes covering skate punk, alternative and goth and local established and new acts. Unfortunately, there is a lot of awful spelling, too, including Kerrang! Clinic and Saturday Night Kinetics. **What about the disc spinners?** Anyone we've heard of? Definitely. One-time Atlantic 252 and Virgin Radio man Robin Banks names the same school for doxy names which brought you Sandy Seech and best breakfast Monday to Saturdays, while Ozzy Osbourne and Jerry Demars have weekly shows covering classic rock and ska respectively. Empa also promises local presenter, including a 'local Asian talent' from 2pm to 4pm on week days. **This rock music is all very well, but**



The Domino 10-year celebrations proved to be a popular affair, with even label boss Laurence Bell falling foul of the ICA staff's vain attempts to impose some order on the event, when he was prevented from going upstairs to his own party. It all ended well, though, according to Ken Lower from Hermans, who assures Dooley that everyone was dancing by the end of the night to Four Tet's DJ set.

Whether this is true or just Ken's blurred vision remains unconfirmed at press time. Pictures left to right (roughly) and forming a human pyramid of celebration are Domino crew and friends; Ivan Jimenez; Alexis Taylor; Ben McDonagh; Matt Cooper; Ruth McNell; Jonny Bradshaw; Richard King; Jacqui Rice; Tom Baker; Ben Webster; Caroline Barker; Laurence Bell; Gill Mounfield and Harry Martin.

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Week 41

TV & radio airplay p30 > Cued up p34 > New releases p36 > Singles & albums p38

KEY RELEASES

ALBUMS

THIS WEEK
The Electric Soft Parade: The American Adventure (D5), S Club 8: Sundown (R/Polydor), Travis: 12 Memories (Indochine)

OCTOBER 20
Strokes: Room On Fire (Rough Trade), Texas: Careful What You... (Mercury)

OCTOBER 27
The Beautiful South: Case (Go Disc/Mercury), REM: Best Of... (Warner Bros), Sugababes: Three (Island)

NOVEMBER 3
Blue: Gully (Innocent), Liberty X: Being Somebody (V2)

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

NOVEMBER 17
The Beatles: Let It Be... (Apple/Parlophone), Michael Jackson: Number One (Epic), Kylie Minogue: Body Language (Parlophone), Britney Spears: In The Zone (Jive)

SINGLES

THIS WEEK
50 Cent: P.M.P. (Interscope/Polydor), Craig David: World Filled... (Wildstar), Sugababes: Hole In The Head (Island)

OCTOBER 20
Blue: Gully (Innocent), Liberty X: Jump! (V2), UB40: Swing Low (Virgin)

OCTOBER 27
Atomic Kitten: If You Come Back To Me (Innocent), Pink: Trouble (LaFace/Arista), David Sneddon: Baby Get Higher (Mercury)

NOVEMBER 3
Kylie Minogue: Slow (Parlophone), Britney Spears: Me Against The Music (Jive), Robbie Williams: Sexed Up (Chrysalis)

NOVEMBER 10
Busted: Crashed The Wedding (Universal), Michael Jackson: More Chance (Epic), Roman Reinking: Lost For Words (Polydor)

NOVEMBER 17
Girls Aloud: Jump (Polydor), Westlife: Mandy (J)

The Market

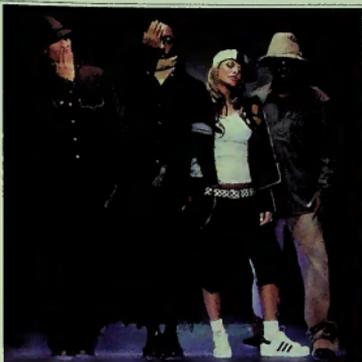
Sales dip for all the boys and girls

Alan Jones

After reaching a 39-week high a fortnight ago, album sales declined by 618,000 (22%) last week, thanks to a combination of fewer high profile new releases, the depletion of desirable bargains in autumn clearance sales and a wholly understandable 50% dip in sales of *Dido's* Life For Rent.

The latter album sold 199,000 copies last week, compared to its first week tally of 400,000. Its decline is unremarkable in percentage terms, compared to most other number one debuts, and its second week sales were still far in excess of anything any other album has managed in a week thus far in 2003. Cumulative sales of Life For Rent stand at 599,123 after 13 days, making *The Album* the ninth biggest seller of the year, even at this early stage of its life. Robbie Williams' *Me Against The Music* retained its runner-up position with 156,000 copies on its second week, to 51,500.

Meanwhile, *Black Eyed Peas'* Where Is The Love completes its sixth straight week atop the singles chart. Its sales dipped 15.9% last week - its steepest decline yet - though it still sold a sterling 54,989 copies to bring its cumulative to 454,315. Now the second biggest-selling single of the year, it actually had its easiest victory yet, selling significantly more copies than the



Black Eyed Peas' Where Is The Love completes its sixth straight week at the top of the singles chart

number two and three singles combined. Third placed Janelle's Superstar sold nearly 21,000 copies, while Beyoncé and Sean Paul's *Baby Boy* sold 24,000.

The latter single - Beyoncé's third top five hit of the year and Paul's fifth - shares its title with *Big Brovaz's* current hit, and is part of an increasing current chart obsession with boys and girls. Other examples: Texas debut at nine with *Carnival Girl*, Blondie at 12 with *Good Boys and Joe Strummer* at 33 with *Cornia Girl*. Since 1992, the Top 10 has hosted 62 hits with boy or girls in their title but exactly 100 with girl or girls in their title - totals exclude longer words like boyfriend and misspellings like girl. Finally, while *Now Decades*

continues on top of the compilation chart, with second week sales of 36,500, there's a new runner-up in *Fame Academy - The Finalists*. *Producing Tone*, tracks appear from the final three in the competition - Alex Parks, Alistair Griffin and Carolynne Gore - plus single tracks through three other Academy graduates, it achieved first week sales of nearly 32,000 to claim runners-up position. Its release comes just six weeks after *Fame Academy - Bee Gees Special*, which peaked at 17 and has sold less than 15,000 copies, and ten months after the first series yielded the original *Fame Academy* album. This had first week sales of more than 113,000 and went on to sell 372,000 copies.

FAST CHART

SINGLES CHART

NUMBER ONE

BLACK EYED PEAS

WHERE IS THE LOVE Interscope
Sixth week on top. Now the longest running #1 by a Universal act since East 17's Stay Another Day held the top slot for six weeks in 1994/5.

HIGHEST NEW ENTRY

BEYONCÉ FEAT. SEAN PAUL

BABY BOY Columbia
Both artists have topped the chart this year but together they can manage only second place. This is Beyoncé's 11th straight Top 10 hit. *Producing Tone's* Child releases.

ARTIST ALBUMS

NUMBER ONE

DIDO LIFE FOR RENT Cheeky
Class' 1997 album Be Here Now was the last to open bigger, and suffered a 62% dip in its second week compared to Dido's 504 last week. The market average for albums debuting at #1 is 56%.

HIGHEST NEW ENTRY

ELVIS PRESLEY 2ND TO NONE RCA
20 years after his death, the Presley legend lives on. 2nd To None offers 30 remastered hits, including Blue Suede Shoes, King Creole and Viva Las Vegas.

COMPILATIONS

NUMBER ONE

NOW DECADES EMI/Virgin/Universal
Marking the seven-upcoming CDH birthday, *Now Decades* adds to its tally of more than 50 #1s but in a fairly subdued way, with second week sales of 36,504.

HIGHEST NEW ENTRY

FAME ACADEMY - THE FINALISTS

Debuting at #2, featuring four cuts from winner Alex Parks, who covers Yellow (Coldplay), Words (Bee Gees), I Don't Want To Talk About It (Rod Stewart) and Tainted Love (Soft Cell).

SCOTTISH ALBUMS

NUMBER ONE

DIDO LIFE FOR RENT Cheeky
Runaway #1 in Scotland as in the rest of the UK. 26% more sales north of the border last week than runners-up The Darkness.

MARKET INDICATORS

SINGLES

Sales versus last week: -5.8%	Year to date versus last year: -34.0%
Company shares	Company shares
Polydor 25.0%	RCA Arista 31.3%
Sony 18.3%	Polydor 18.0%
RCA Arista 11.0%	East West 7.6%
East West 7.7%	EMI 7.8%
Parlophone 6.9%	Sony 7.4%

ALBUMS

COMPILATIONS

Sales versus last week: -9.2%	Year to date versus last year: +0.4%
Company shares	Company shares
Universal TV 23.6%	EMI Virgin 22.3%
Polydor 16.9%	Polydor 16.9%
Universal Classics 6.2%	Universal Classics 6.2%
MVS 5.4%	MVS 5.4%

THE BIG NUMBER: 18

A new peak for Amy Sky's debut album *Faded Smiles*, which has surpassed 180,000 in its first fortnight.

RADIO AIRPLAY

Company shares	Original of singles sales (Top 75): UK: 66.7%
Polydor 12.7%	US: 30.7% Other: 2.1%
RCA Arista 8.3%	Original of albums sales (Top 75): UK: 58.7%
Parlophone 6.7%	US: 37.3% Other: 0.4%
East West 6.7%	

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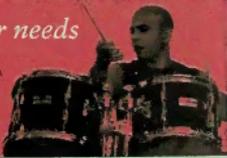
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TV Airplay Chart

Pos	Artist	Title	Label	Wk	Pos
1	BLACK EYED PEAS	WHERE IS THE LOVE?	ARISTA/VEVO	438	
2	DIDO	WHITE FLAG	DECCA/WARBDA	418	
3	SUGARBAES	HOLE IN THE HEAD	ISLAND	384	
4	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	WALT DISNEY/SONY/ATLANTIC	331	
5	PINK	TROUBLE	ARISTA	274	
6	MUSE	TIME IS RUNNING OUT	TRASH MEDIA/EGMONT	271	
7	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	COLUMBIA	269	
8	BLUE	GUILTY	IMPACT	245	
9	RACHEL STEVENS	SWEET DREAMS MY LA EX	IMPACT	238	
10	JAMELIA	SUPERSTAR	PARLOPHONE	217	
11	FATMAN SCOOP	BE FAITHFUL	DEF JAM/VEVO	201	
11	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST	201	
13	50 CENT	PIMP	INTERSCOPE/SONY	190	
14	OBIE TRICE	GOT SOME TEETH	INTERSCOPE/SONY	179	
15	STACIE ORRICO	(THERE'S GOTTA BE) MORE TO LIFE	PROPER/IMPACT	169	
16	3 CLUB	8 SUNDOWN	POPSTAR	167	
17	ATOMIC KITTEN	IF YOU COME TO ME	IMPACT	166	
18	BLU CANTRILL FEAT. SEAN PAUL	BREATHE	ARISTA	162	
19	TRAVIS	RE-OFFENDER	INDEPENDENT	157	
20	LOSTPROPHETS	BURN BURN	SOFY	153	
21	LIBERTY X	JUMPIN'	VE	149	
22	CHRISTINA AGUILERA FEAT. LI'L KIM	CAN'T HOLD US DOWN	ACA	147	
23	BIG BROVAZ	BABY BOY	EPIC	146	
23	FEEDER	FIND THE COLOUR	ESMO	146	
25	DEAN PAUL	LIKE GLUE	VERMANTALE	145	
26	HOLLY VALANCE	STATE OF MIND	LONDON	144	
27	EVANESCENCE	GOING UNDER	WINDUP	143	
28	PHIXX	HOLD ON ME	CONCEPT	138	
29	DAVID SNEEDON	BABY GET HIGHER	MERCURY	132	
30	STEREOPHONICS	SINCE I TOLD YOU IT'S OVER	VE	131	
31	NICKELBACK	SOMEDAY	ROADSHOW	129	
32	DELTA GOODREM	INNOCENT EYES	COLUMBIA	127	
33	FUNERAL FOR A FRIEND	THE DROVE ME TO DAYTIME	IMPACT/VEVO	121	
34	ELTON JOHN	ARE YOU READY FOR LOVE?	SONY/ATLANTIC	115	
34	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	POPSTAR	115	
36	ASHANTI	RAIN ON ME	MERCURY/IMPACT	114	
36	ELVIS PRESLEY	RUBBERNECKIN'	BMG	114	
38	FABOLOUS FEAT. TAMIA	INTO YOU	ELIZAVIRAGE/IMPACT	112	
39	PHARRELL WILLIAMS FEAT. JAY-Z	FRONTIN	ARISTA	110	
40	REM	BAD DAY	WARNER BROS	105	

© 2003 EMI Music Control UK. Compiled from data gathered from 0000 on Sun 5 Oct 2003 by 24.00 on Sat 11 Oct 2003. The TV Airplay Chart is a weekly chart compiled on the following dates: Mon 10, Wed 12, MTV 12, MTV 12. Genres: MTV, Rock, R&B, Soul, Hip-Hop, Rap, Folk, Blues, Jazz, Classical, and Other.



11. Fatman Scoop
Fatman Scoop's debut single Be Faithful is slipping up to be a massive hit, with huge support from radio and TV, as well as clubs. It zaps 24-36 on the radio airplay chart, not least because it is most played on Radio One, where it was aired 35 times last week - 66 times more than any other. TV was slow to embrace but has now caught up - it vaults 41-11 on the TV airplay chart, with 200 exposures last week.



12. Blazin' Squad
Blazin' Squad are an act who are always on TV but get scant radio exposure. Their upcoming single Flip Reverse looks to continue the trend and is straggling at #307 on the airplay chart while competing 77-11 on TV play. The single - the first from the group's upcoming album Now Or Never - ranked up 201 plays in total last week, more than doubling its support week-on-week. Among its biggest fans were MTV 146, with 338 plays.

Black Eyed Peas retain the top slot, though Fatman Scoop, Blazin' Squad and Lostprophets all make strong gains in plays.

MTV MOST PLAYED

Pos	Artist	Title	Label
1	THE DARKNESS	I BELIEVE IN A THING...	WALT DISNEY/SONY/ATLANTIC
2	BLACK EYED PEAS	WHERE IS THE LOVE?	ARISTA/VEVO
3	DIDO	WHITE FLAG	DECCA/WARBDA
4	SUGARBAES	HOLE IN THE HEAD	ISLAND
5	LINKIN PARK	NUMB	WEA
6	STACIE ORRICO	(THERE'S GOTTA BE) MORE...	PROPER/IMPACT
7	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	COLUMBIA
8	50 CENT	PIMP	INTERSCOPE/SONY
9	PINK	TROUBLE	ARISTA
10	JUSTIN TIMBERLAKE	SENRITA	JIVE

THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	DIDO	WHITE FLAG	DECCA/WARBDA
1	BLACK EYED PEAS	WHERE IS THE LOVE?	ARISTA/VEVO
3	PHIXX	WORLD ON FIRE	CONCEPT
4	SUGARBAES	HOLE IN THE HEAD	ISLAND
5	PINK	TROUBLE	ARISTA
6	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	COLUMBIA
7	JAMELIA	SUPERSTAR	PARLOPHONE
8	RACHEL STEVENS	SWEET DREAMS MY LA EX	IMPACT
9	THE DARKNESS	I BELIEVE IN A THING...	WALT DISNEY/SONY/ATLANTIC
9	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	POPSTAR

MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	QUEENS OF THE STONE AGE	FIRST IT...	INTERSCOPE/POPSTAR
2	MUSE	TIME IS RUNNING OUT	TRASH MEDIA/EGMONT
2	BLACK REBEL MOTORCYCLE CLUB	WE'RE ALL IN LOVE	VIRGIN
2	YEAR YEAH	YEARS YEAHS	DEAN JARVISON
5	AUDIOSLEAVE	SHOW ME HOW TO LIVE	EPIC/IMPACT
6	THE MARS VOLTA	INERTIAL ESP	ISLAND
7	JANE'S ADDICTION	TRIE NATURE	PARLOPHONE
8	THE DARKNESS	I BELIEVE IN A THING...	WALT DISNEY/SONY/ATLANTIC
9	AFI	THE LEAVING SONG PT. II	DECCA/SONY/POPSTAR
9	FUNERAL FOR A FRIEND	THE DROVE ME TO...	IMPACT/VEVO

MTV BASE MOST PLAYED

Pos	Artist	Title	Label
1	FATMAN SCOOP	BE FAITHFUL	DEF JAM/VEVO
2	ASHANTI	RAIN ON ME	MERCURY/IMPACT
3	FABOLOUS FEAT. TAMIA	INTO YOU	ELIZAVIRAGE/IMPACT
4	OBIE TRICE	GOT SOME TEETH	INTERSCOPE/SONY
5	CHINCY	HIGHT HITS	CAPITOL
5	MARK RONSON & NATE DOGG	COOL WEE	LAST WEST
6	MARY J. BLIGE	LOVE IS TIGHT	DECCA/SONY/IMPACT
8	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	COLUMBIA
9	SEAN PAUL	LIVE GLUE	VEVARTALE
9	BEYONCÉ/MISSY ELLIOTT/MIYU/PRINCE	FIGHTING	COLUMBIA

SMASH HITS MOST PLAYED

Pos	Artist	Title	Label
1	WHERE IS THE LOVE	BLACK EYED PEAS	ARISTA/VEVO
2	HOLE IN THE HEAD	SUGARBAES	ISLAND
3	GUILTY	BLUE	IMPACT
4	SWEET DREAMS MY LA EX	RACHEL STEVENS	IMPACT
5	WHITE FLAG	DIDO	DECCA/WARBDA
6	TROUBLE	PINK	ARISTA
7	IF YOU COME TO ME	ATOMIC KITTEN	IMPACT
8	FLIP REVERSE	BLAZIN' SQUAD	EAST WEST
9	I BELIEVE IN A THING...	THE DARKNESS	WALT DISNEY/SONY/ATLANTIC
10	SUNDOWN	3 CLUB	POPSTAR

THE BOX NUMBER ONE
Black Eyed Peas
Where Is The Love? **HIGHEST CLIMBER**
Matt Goss
I'm Coming With Ya
HIGHEST NEW ENTRY
David Sneddon
Baby Get Higher

MTV NUMBER ONE
The Darkness
I Believe In A Thing
Called Love
HIGHEST CLIMBER
The All American
Rejels
Swing Swing
HIGHEST NEW ENTRY
Eliot Good Song

KERRANG NUMBER ONE
Muse
Time Is Running Out
HIGHEST CLIMBER
Hundred Reasons
If I Could
HIGHEST NEW ENTRY
The Whitehorse
Top Of The World

MTV2 NUMBER ONE
Queens Of The Stone Age
First It Cough
HIGHEST CLIMBER
Confessional
Mind Games
HIGHEST NEW ENTRY
Razorfight
Rip It Up

SMASH HITS NUMBER ONE
Black Eyed Peas
Where Is The Love? **HIGHEST CLIMBER**
Jennifer Lopez
Feat. LL Cool J
All I Want
HIGHEST NEW ENTRY
Jennifer Lopez
Feat. LL Cool J
All I Want

MTV BASE NUMBER ONE
Fatman Scoop
Be Faithful
HIGHEST CLIMBER
Enimem
Sing For The Moment
HIGHEST NEW ENTRY
Beyoncé, Missy Elliott, MC Lyte & Prince
Fighting
Freestyle Temptation

VH1 NUMBER ONE
Dido
White Flag
HIGHEST CLIMBER
Blue Cliffs
HIGHEST NEW ENTRY
Blue Cliffs
Guilt

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Albums topper Dido knocks singles champs Black Eyed Peas off the top of the radio airplay rundown, while Travis, Liberty X and Kylie make good upward progress.

The UK Radio Airplay

RADIO ONE

Wk	Last	ARTIST / TITLE	Wks	Peak	Points	Artist
1	7	FATMAN SCOOP BE FAITHFUL (feat. JAMMCURRY)	26	35	2643	
2	6	BEYONCÉ FEAT. SEAN PAUL BABY BOY (COLUMBIA)	27	29	2259	
3	17	SUGABABES HOLE IN THE HEAD (ISLAND)	17	28	2183	
3	10	TRAVIS RE-OFFENDER (INDEPENDENT)	28	28	2136	
3	2	THE DARKNESS I BELIEVE IN A THING... (MUST DESTROY/PLANT/C)	31	28	2090	
3	4	50 CENT PIMP (INTERSCOPE/RECORDED)	29	28	2010	
4	5	RACHEL STEVENS SWEET DREAMS MY LA EX (REPUBLIC)	29	25	2067	
7	17	LIBERTY X JUMPIN' (2)	17	25	1940	
3	1	MILK & SUGAR LET THE SUNSHINE IN (REVEREND & SON/SON)	31	24	1922	
10	11	KYLIE MINOGUE SLOW (PULSE/SONIC)	6	23	1539	
10	11	MARK RONSON/NATE DOGG/CHRISTINA AGUILERA COO WEE EAST WEST	10	23	1541	
12	11	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN (RCA)	12	22	1665	
15	13	ORIS TRICE GOT SOME TEETH (INTERSCOPE)	15	20	1507	
11	11	JAMIELLA SUPERSTAR (PULSE/SONIC)	21	19	1616	
1	1	BLACK EYED PEAS WHERE IS THE LOVE? (REPUBLIC)	29	19	1524	
15	15	DIDO WHITE FLAG (REPUBLIC)	15	19	1482	
4	4	MISSY ELLIOTT PASS THAT OUTCH EAST WEST	9	19	1243	
23	23	DAVID GIETTA JUST A LITTLE MORE LOVE (CAMPION/RECORDED)	14	19	1247	
20	20	THE THRILLS SUNDIA COZ YOU'RE NOT THAT FAR (VIRGIN)	18	18	1310	
19	24	PINK TROUBLE (SONIC)	11	18	1270	
19	24	JUSTIN TIMBERLAKE SENORITA (JIVE)	11	18	1270	
23	23	STANSBANK SILENCE IS EASY (2)	10	16	1187	
23	23	NICKELBACK SOMEDAY (ADVANTAGE)	11	14	1454	
23	9	THE STOKES 121 (ORIS TRICE)	24	14	1703	
23	9	MUSE TIME IS RUNNING OUT (MAGNOLIA/WEST)	18	14	1691	
24	24	KEVIN TITTLE RUDIN MC ON ATLANTIC	1	12	1047	
26	17	KINGS OF LEON WASTED TIME (MAGNOLIA/WEST)	3	12	1655	
26	17	MORNING STARS (SONIC)	3	12	1655	
26	1	SOPHIE ELLIS-BEXTOR MIXED UP WORLD (REPUBLIC)	7	12	1697	
30	10	KOESHEN WASTING MY TIME (2)	8	11	1259	
30	10	IAN VAN DAME I CAN'T LET YOU GO (MAGNOLIA/WEST)	8	11	1265	

© Music Control Co. Compiled from data gathered from BBC on Sat 3 Oct 2003 to 2400 on Sat 13 Oct 2003

Wk	Last	ARTIST / TITLE	Wks	Peak	Points	Artist
1	1	1	13	6		DIDO WHITE FLAG
2	2	7	4			RACHEL STEVENS SWEET DREAMS MY LA EX
3	5	4	0			SUGABABES HOLE IN THE HEAD
4	1	10	1			BLACK EYED PEAS WHERE IS THE LOVE?
5	6	7	3			JAMIELLA SUPERSTAR
6	12	6	18			TRAVIS RE-OFFENDER
7	8	31	13			BLU CANTRELL FEAT. SEAN PAUL BREATHE
8	7	8	34			JUSTIN TIMBERLAKE SENORITA
9	9	9	30			CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US...
10	10	3	0			CRAIG DAVID WORLD FILLED WITH LOVE
11	13	5	7			BEYONCÉ FEAT. SEAN PAUL BABY BOY
12	13	5	9			TEXAS FEAT. KARDINAL OFFISHALL CARNIVAL GIRL
13	14	3	0			SOPHIE ELLIS-BEXTOR MIXED UP WORLD
14	11	7	5			THE DARKNESS I BELIEVE IN A THING...
15	27	3	0			LIBERTY X JUMPIN'
16	21	2	0			FATMAN SCOOP BE FAITHFUL
17	35	21	64			BEYONCÉ CRAZY IN LOVE
18	16	12	37			LEMAR DANCE (WITH U)
19	16	8	73			NICKELBACK SOMEDAY
20	20	3	0			BLUE GUILTY
21	22	10	3			ULTRABRETT PRETTY GREEN EYES
22	11	4	74			50 CENT PIMP
23	33	3	0			PINK TROUBLE
24	4	42	7			ELTON JOHN ARE YOU READY FOR LOVE?
25	46	2	0			KYLIE MINOGUE SLOW

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

RADIO TWO

Wk	Last	ARTIST / TITLE	Wks	Peak	Points	Artist
1	6	TEXAS CARNIVAL GIRL	10	1	1400	
2	3	ANNIE LENNON WONDERFUL	15	1	1350	
2	8	DAIMEN RICE CANNONBALL	15	1	1350	
4	4	CRAIG DAVID WORLD FILLED WITH LOVE	10	1	1350	
4	3	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	10	1	1350	
4	4	TURIN BRAKES 5 MILE (THESE ARE THE DAYS)	10	1	1350	
7	4	SUGABABES HOLE IN THE HEAD	17	1	1350	
8	2	SHREY CROW THE FIRST OUT IS THE DEEPEST	10	1	1350	
9	10	BLUE GUILTY	10	1	1350	
10	16	ROBBIE WILLIAMS SEXED UP	10	1	1350	

BEAT 106

Wk	Last	ARTIST / TITLE	Wks	Peak	Points	Artist
1	8	THE DARKNESS I BELIEVE IN A THING... (MUST DESTROY/PLANT/C)	31	1	1350	
2	1	BLACK EYED PEAS WHERE IS THE LOVE? (REPUBLIC)	29	1	1350	
3	1	DIDO WHITE FLAG (REPUBLIC)	15	1	1350	
3	1	JUSTIN TIMBERLAKE SENORITA (JIVE)	11	1	1350	
3	1	JAMIELLA SUPERSTAR (PULSE/SONIC)	21	1	1350	
7	4	BLU CANTRELL FEAT. SEAN PAUL BREATHE (RCA)	13	1	1350	
7	4	ULTRABRETT PRETTY GREEN EYES (ALL AROUND THE WORLD)	11	1	1350	
8	4	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US... (RCA)	12	1	1350	
9	30	TEXAS FEAT. KARDINAL OFFISHALL CARNIVAL GIRL (MAGNOLIA/WEST)	3	1	1350	
9	13	TRAVIS RE-OFFENDER (INDEPENDENT)	28	1	1350	

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XFM

Wk	Last	ARTIST / TITLE	Wks	Peak	Points	Artist
1	1	THE DARKNESS I BELIEVE IN A THING... (MUST DESTROY/PLANT/C)	31	1	1350	
2	4	MUSE TIME IS RUNNING OUT (MAGNOLIA/WEST)	18	1	1350	
3	14	MARK RONSON & NATE DOGG COO WEE (EAST WEST)	10	1	1350	
5	7	ADRIANE YOU GOT THE STYLE (PULSE/SONIC)	10	1	1350	
5	2	PLACEBO SPECIAL NEEDS (ELECTRA/IMPACT/SONIC)	10	1	1350	
7	1	THE STOKES 121 (ORIS TRICE)	24	1	1350	
7	1	DUB PISTOLS PROBLEM IS (DISTANT)	10	1	1350	
7	1	KINGS OF LEON WASTED TIME (MAGNOLIA/WEST)	3	1	1350	
10	14	SCISSOR SISTERS LAURA (REPUBLIC)	10	1	1350	

EMAP BIG CITY GROUP

Wk	Last	ARTIST / TITLE	Wks	Peak	Points	Artist
1	5	RACHEL STEVENS SWEET DREAMS MY LA EX (REPUBLIC)	29	1	1350	
2	1	BLACK EYED PEAS WHERE IS THE LOVE? (REPUBLIC)	29	1	1350	
3	1	DIDO WHITE FLAG (REPUBLIC)	15	1	1350	
4	4	BLU CANTRELL FEAT. SEAN PAUL BREATHE (RCA)	13	1	1350	
5	2	ULTRABRETT PRETTY GREEN EYES (ALL AROUND THE WORLD)	11	1	1350	
6	10	SOPHIE ELLIS-BEXTOR MIXED UP WORLD (REPUBLIC)	10	1	1350	
7	11	JAMIELLA SUPERSTAR (PULSE/SONIC)	21	1	1350	
8	9	SUGABABES HOLE IN THE HEAD (ISLAND)	17	1	1350	
9	12	STEREOPHONICS MAYBE TOMORROW (2)	10	1	1350	
10	17	UD PROJECT VS. SUNCLUB SUMMERJAM (EDEL)	10	1	1350	

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CHRONICLE

NUMBER ONE

THE 50th
JUSTIN TIMBERLAKE
Senorita

BIGGEST GAIN
KYLIE MINOGUE
Slow

WEEKEND
JASON MARR
The Honey

LINCS FM

ELVIS PRESLEY
Avalanche
MONSTER FM
BLACK EYED PEAS
When In The Love
CALIXTY FOP
CHRISTINA AGUILERA
Can't Hold Us Back
KEY 100

ULTRABRETT Pretty Green
EYES
COOL FM
UD PROJECT
Summerjam

DRIFTER BRITNEY
CLIVE J. FIRM
TEXAS Country Girl
MAGNOLIA/WEST
RACHEL STEVENS
Sweet Dreams My La Ex

HIGHEST NEW
ENTRIES
PINK
Troy
PINK TROUBLE
DREEMER BRITNEY
ROBBIE WILLIAMS
Sexed Up
SHREY CROW
The First Out Is The Deepest
KEY 100
ROBBIE WILLIAMS
Sexed Up

LINCS FM
BLUE GUILTY
MAGNOLIA/WEST
SUGAR EYE CHERRY
Shut It Out
CALIXTY FOP
STUDIO B 1 Sen-Girls
KEY 100
ROBBIE WILLIAMS
Sexed Up

COOL FM
STACEY ORLANDO
Cherry, Gotta Get Along
To You
CLIVE J. FIRM
DAVID BRIDGEMAN
Delig Delig
WEEK 100
ROBBIE WILLIAMS
Sexed Up
Jump (For My Love?)

irplay Chart



Rank	Weeks on Chart	Artist	Title	Label	Score	Peak	Wk. in Chart	Wk. on Chart
26	12	KELLY CLARKSON	MISS INDEPENDENT	INDEPENDENT	1150	34	2712	5
27	29	MERYL CROW	THE FIRST CUT IS THE DEEPEST	ADM	380	51	2539	5
28	7	MARK RONSON/NATE DOGG/GHOSTFACE KILLAH	OOH... EAST VIBE	574	20	2526	14	14
29	41	DAMIEN RICE	CANNONBALL	SHOUTCAST	135	61	2525	37
30	71	MILK & SUGAR	LET THE SUNSHINE IN	MINISTRY OF SOUND	451	34	2518	21
31	23	STEREOPHONICS	MAYBE TOMORROW	VI	1063	1	2517	8
32	23	WESTLIFE	HEY WHATEVER	5	1253	34	2455	24
33	17	AMY STUDD	UNDER THE THUMB	POISON	2051	8	2332	0
34	13	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CITYRAYS	948	9	2203	9
35	18	KEVIN LYTTLE	TURN ME ON	ATLANTIC	621	36	2171	47
36	107	ROBBIE WILLIAMS	SEXED UP	CHRISLIPS	495	138	2117	266
37	41	EVANESCENCE	GOING UNDER	WORLD UP	546	2	2023	13
38	719	ATOMIC KITTEN	IF YOU COME TO ME	SHOCKOUT	807	131	2005	421
39	67	OBIE TRICE	GOT SOME TEETH	INTERSCOPE/SHADY	403	33	1942	70
40	26	BIG BROVAZ	BABY BOY	EPIC	895	36	1909	54
41	38	LUMIDEE	NEVER LEAVE YOU (UH-OOH)	BAD BY DESIGN	706	-2	1855	34
42	103	ANNIE LENNOX	WONDERFUL	RCA	85	42	1855	162
43	46	TURIN BRAKES 5 MILE	(THESE ARE THE DAYS)	SHADE	152	20	1851	29
44	56	REM	BAD DAY	WARNER BROS.	418	20	1805	29
45	54	DAVID GUETTA	JUST A LITTLE MORE LOVE	COMPAGNIE FRANÇAISE	325	42	1798	27
46	39	ROOM 5 FEAT. OLIVER CHEATHAM	MAKE LUV	POSTHUMA	532	11	1647	18
47	66	COLDPLAY	CLOCKS	PARLOPHONE	519	2	1641	1
48	98	BLUR	GOOD SONG	PARLOPHONE	77	17	1616	26
49	51	JUSTIN TIMBERLAKE	ROCK YOUR BODY	...JIVE	455	14	1585	7
50	34	STARSAILOR	SILENCE IS EASY	EMI	157	76	1551	49

Highest Top 50 Hit Energy
 Highest Top 50 Chart
 Biggest increase in audience
 Biggest increase in plays
 Audience increase of 50% or more



Dido
After coding pole position to Black Eyed Peas' Where Is the Love last week, Dido's White Flag resumes at #1. The fact Dido's album found more than 400,000 copies on its first week in the

shops helped White Flag to reverse its decline. Though it came nowhere near its peak audience of 103,088 on its top plays tally of 2,703 - both achieved three weeks ago - White Flag improved from 84.88m audience to 86.47m last week, while adding 36 plays to 2,632. The song is still

getting major support from Radio One & Radio Two, which provide more than 30% of its audience with a combined 28 plays. Top supporters on play are 96.9 Viceroy FM, which aired White Flag 61 times last week, 3. Sugababes Showing every sign of becoming the Sugababes' fourth #1 airplay



hit (it has moved 394,323,34-5-3 so far) Hole In The Head commands major support from Radio One (28 plays) and Radio Two (16 plays) - the third highest tally on the former, seventh on the latter - and rapidly

increasing support across the commercial radio network, surging 10-5 on the BLK Chart while helping itself to the title of biggest increase in audience. 25. Kylie Minogue played the track last week, Vibe 101 offering most support, with 36 spins. Radio One is well on the case too, with 23 airings last week.



INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Score	Peak	Wk. in Chart	Wk. on Chart
1	BLACK EYED PEAS	WHERE IS THE LOVE?	AMM/POPOVER	3754	219	4814	
2	DIDO	WHITE FLAG	CHRISLIPS	2561	209	5959	
3	RACHEL STEVENS	SWEET DREAMS MY LA EX	REPUBLIC	2560	207	5958	
4	JAMIELLA SUPERSTAR	WINDMILL	...	2550	216	6124	
5	SUGABABES	HOLE IN THE HEAD	...	2500	218	5911	
6	CHRISTINA AGUILERA	LET U'M GANT HOLD US DOWN	...	1875	524	3194	
7	JUSTIN TIMBERLAKE	SCHEMATA	...	1874	544	3735	
8	RUI KUNEN	FEAT. SEAN PAUL BREATHE ARET	...	1825	518	4702	
9	ELTON JOHN	ARE YOU READY FOR LOVE?	SOUTHERN FIELD	1825	518	4702	
10	LEMAR DANCE (WITH U) SONY	...	1820	520	3954		
11	BEYONCE CRAZY IN LOVE	COLUMBIA	1820	519	3409		
12	LIBERTY X	JUMPIN' UP	...	1798	175	2414	
13	CRAIG DAVID	WORLD FILLED WITH LOVE	...	1798	175	2414	
14	THE DARKNESS	I BELIEVE IN A THING... MUST BELIEVE	ATLANTIC	1811	127	3947	
15	WESTLIFE	HEY WHATEVER'S	...	1617	387	3825	
16	TEXAS	CARNIVAL	CIRQUE MEDIUM	1261	226	1754	
17	SOPIE ELLIS-BEXTOR	MIXED UP	WORLD POPOVER	876	197	2854	
18	BLUE GUILTY	INNOCENT	...	1764	172	2607	
19	KELLY CLARKSON	MISS INDEPENDENT'S	...	1754	199	2500	
20	ULTRABEST	PRETTY GREEN	EVERETT	1249	151	2102	
21	TRAVIS	RE-OFFENDER	MODERN EYES	1193	187	2132	
22	NICKELBACK	SOMEDAY	ROCKAWAY	1183	225	2267	
23	STEREOPHONICS	MAYBE TOMORROW	VI	1073	480	2423	
24	AMY STUDD	UNDER THE THUMB	POISON	954	518	3409	
25	REMY FEAT. SEAN PAUL	BABY BOY	...	872	180	2419	
26	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRISLIPS	1076	181	2097	
27	PINK	TROUBLE	ARISTA	776	181	2097	
28	BIG BROVAZ	BABY BOY	EPIC	1207	190	1789	
29	ATOMIC KITTEN	IF YOU COME TO ME	SHOCKOUT	703	199	1810	
30	CELEB DA GOODIE	INNOCENT	EVERETT	681	181	2031	

Most Covered UK Titles based on total number of plays on 40 commercial independent local radio stations from 00:00 on Sunday 5 October to 00:00 on Sunday 12 October 2002

TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Score
1	SUGABABES	HOLE IN THE HEAD	...	79.56
2	CRAIG DAVID	WORLD FILLED WITH LOVE	WILKINS	50.43
3	SOPIE ELLIS-BEXTOR	MIXED UP	WORLD POPOVER	45.6
4	LIBERTY X	JUMPIN' UP	...	40.68
5	FATMAN SCOP	FEAT. FALDOFF	JAMMERBERRY	39.85
6	BLUE GUILTY	INNOCENT	...	33.68
7	50 CENT	PIMP	INTERSCOPE/POPOVER	32.17
8	PINK	TROUBLE	ARISTA	31.64
9	KYLIE MINOGUE	CLOCKPLAY	PARLOPHONE	29.00
10	MERYL CROW	THE FIRST CUT IS THE DEEPEST	...	25.39
11	MARK RONSON/NATE DOGG/GHOSTFACE KILLAH	OOH... EAST VIBE	...	25.26
12	DAMIEN RICE	CANNONBALL	SHOUTCAST	25.25
13	KEVIN LYTTLE	TURN ME ON	ATLANTIC	21.71
14	ROBBIE WILLIAMS	SEXED UP	CHRISLIPS	21.07
15	ATOMIC KITTEN	IF YOU COME TO ME	IMMOBENT	20.15
16	OBIE TRICE	GOT SOME TEETH	INTERSCOPE/SHADY	19.62
17	ANNIE LENNOX	WONDERFUL	RCA	18.55
18	REM	BAD DAY	WARNER BROS	18.05
19	DAVID GUETTA	JUST A LITTLE MORE LOVE	COMPAGNIE FRANÇAISE	17.98
20	ANGEL CITY	LOVE ME RIGHT	THEA/MS	15.41

Most Covered UK Titles based on total number of plays on 40 commercial independent local radio stations from 00:00 on Sunday 5 October to 00:00 on Sunday 12 October 2002

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IN-STORE NEXT WEEK



Singles - Blue, Liberty X, Ian Van Dahl, Daniel Bedingfield, Fatman Scoop, Steve Orrico, Ashanti, Obie Trice, Kroschke, Hilary Duff, Mark Ronson. **Albums** - Texas, Rod Stewart, Basement Jaxx, The Strokes, Jamie Cullum, The Eagles, Van Morrison, Paul Van Dyk, Mylene Klass, Buffy the Vampire Slayer

BORDERS

Windows - Phoenix Nights, Travis, Mairi Rendall. **In-store** - Jools Holland, Dolly Parton, Suede, Greenantra, Travis, Andrea Bocelli. £799 each or 3 for £20, 2 for £22 and 2 for £10 on CDs. **Listening posts** - Strokes, Jamie Cullum, Rod Stewart



In-store - Chicks on Speed, National, Rascal, Plasticman, Plaid, Japane Land, Psychonauts, The Boggs, Buff Medways



Windows - October Sales, Strokes, Texas, The Office. **In-store** - Daniel Bedingfield, Hilary Duff, Ashanti, Damien Rice, Liberty X, Stacie Orrico, Obie Trice, Ian Van Dahl, Sheryl Crow. **Advertising** - Huge Hits, Texas, Indiana Jones. **Offer of the week** - Basement Jaxx, Van Morrison, Music DVDs, 2Pac, Wayne Wonder. **TV** - Fatman Scoop, October campaign



Windows - REM, Ian Jones Trillo. **In-store** - Sugababes, Operativity Winners, John Lennon, R Kelly. **Listening Posts** - Rickie Lee Jones, Carina Round, John Cale.



Listening posts - Acknowledge, Dub Reggae, TGA, Hymn's Basement, Joe Strummer. **Press ads** - Fire Front, Lantano, Mott, The Hoopie, BMX Bandits, The Band Of Horses

TASTEMAKERS

DANIEL MOORE

Ascap

- 1 THE KILLERS MR. BRIDGESIDE
- 2 KLANE THIS IS THE LAST TIME
- 3 THE STONES I'VEZ YOU
- 4 JANE'S ADDICTION THE RICHES
- 5 CARINA ROUND IN MY BLOOD
- 6 HILLTOPS ABOUT THE WIND
- 7 DYLAN RIMPON SHAKEN BUT SYNCROBE
- 8 YOUR COBAMENES MIMIC SCHEVIERE
- 9 BRIGHTON BONDS MY BITE SINGING
- 10 LOUISIDE STRATA 2010A

"One of the most interesting bands to come out of the current Eighties revival are The Killers, who seem to have put an entirely new spin upon a sound which could have grown tired quickly. Liverpool's The Stans show lots of promise and potential at the moment, as do Ireland's Hal, who have acoustic-pop nailed. For lashings of punk and unadulterated noise, Newcastle's Your Cobamenes mimic fit the bill perfectly. Louise Stribos, like Joss Stone, is a young talent with an incredible soul voice. Her traditional songs' debut on BMG ought to do really well. Carina Round continues to gain well-deserved notoriety and it shouldn't be too long before she's headlining relatively large venues. Of course, Jane's Addiction are still as brilliant as they always were and their new album is testament to that."

SIMON SADLER

EMAP

- 1 KEVIN LYTTLE TURN ME ON
- 2 PINK TROUBLE
- 3 FRICKY HELLO ON ME
- 4 RUSTED CRASHED THE WEDDING
- 5 SUGARBABES TOO LOSE IN YOU
- 6 BLAZIN SQUAD TUP REVERSE
- 7 OBIE TRICE GOT SOME TEETH
- 8 NO GOOD CHARLOTTE THE YOUNG & THE HOPELESS
- 9 I DO ROBERT 175 MY LIFE
- 10 KINGS OF LEANED WAYTIE

"Kevin Lyttle is shaping up to be a monster when it's released and expect it to hang around the top end of the chart for ages. The Phoox track surprised as it had good tidings. It's One True Voice must be kicking their themselves. The next Sugababes single could be a future classic - a huge Christmas classy ballad with a movie tie-in. The No Doubt cover of Talk Talk's smash just works brilliantly as it goes with you. Both the new Basement and Blazin Squad singles could be their biggest yet."

Ranchette, Inpropr2, Joe Strummer

Safeway

In-store - Travis, Daniel O'Donnell, Hairbrush Divas, MOS/House Classics

Sainsbury's

In-store - Classic FM Smooth Classic, Texas, Rod Stewart, The Strokes, Greenantra, Jamie Cullum, Rod Stewart, Van Morrison, Suede, Mylene Klass, Late Night Sessions Autumn Collection, Basement Jaxx.

TESCO

In-store - Travis, Sheryl Crow, S Club 8, Cat Stevens, Daniel O'Donnell, Sam Cooke, Blondie, Louis Armstrong, Funeral For A Friend, Electric Soft Parade, John Mayer, Ministry Of Sound, VBO Country Gold, Always & Forever 2, 7Ds Soul Mix.

TOWER

Windows - Friends, Basement Jaxx, Sugarbabes, Vega's, Europe EA, Nigel Kennedy, Kylie Minogue. **In-store** - 5 x 10 on cds, 2 x 20 on dvd



Press ads - Lemonese, Albums at great prices, Ryko, Depêche Mode DVD, Moby DVD, Electronic Soft Parade, Suede, Basement Jaxx, The Strokes.

Windows - Travis, Sheryl Crow. **In-store** - Travis, Sheryl Crow, Electric Soft Parade, House Classics, Ryko, Blondie, Desert Sessions, John Mayer

WHS Smith

Albums - Texas, The Strokes, Basement Jaxx, V/A: Smash Hits Live Party, Singles - Blue, Daniel Bedingfield, Fatman Scoop

WOOLWORTHS

Album - The Strokes, Singles - Hilary Duff. **In-store** - The Strokes, Huge Hits 2004, Smash Hits Let's Party On, Rod Stewart, Ashanti, Hilary Duff.

TV LISTINGS

CDUK

Blue Gilly Craig
David Emma
Bunton Moya, Kylie
Minogue Steve
Minnie Sue James
Sugababes Hiss In
The Road

POPWORLD

Athens Kitten If You
Come To Me Daniel
Bedingfield Friday
Fatman Scoop
Nelly Valencia State
Of Mind: Lemo:
Liberty X Jump,uk,
Pink

SMASH HITS

Benyce feat. Sean
Paul Gaby Boy: Black
Eye Puss Where Is
The Love: Jamaica
Supercat Reeva
Suzanne Stevenson
Sweet Dreams My La
O: Texas Carnal
Trio

TSUNDAY

Goldfrapp Vs Sr 1
Can Boogie: Oke
Thee Cat Some Teeth:
Tina Turner K:
Tina Turner K:

TOTF FRI

Any Style Just A
Lick: Get Black: Eyes
Pass Where Is The
Love: Jamaica
Supercat Reeva
Williams Sowed Up S
Club 8 Sundae:
Travis Soft Parade:
Wyclef Jean Party
To Danacore:

RADIO LISTINGS

RADIO ONE

Dave Pearce 5D
Soulsville USA: The
Best of the (Monday)
Mary Anne Hobbs
Dink: Bonnie Prince
Billy quest (Monday)
Stampin Ground
quest (Tuesday)

Zane Lowe

The
Disklers quest
(Tuesday):
Spiritualized
(Wednesday)
John Peel sessions
Four Five (Friday)
(Wednesday), Plaid
(Thursday)

Mark Radcliffe

Best of
quest (Wednesday)

Willy Ruff

of the week: The
White Stripes: The
Hardest Button To
Button

RADIO TWO

Jools Holland
Homesaves guests
(Monday)
Fitzly Jazz: The
Music Of The Night
(Tuesday)
Soul Solutions with
Mica Paris

VIRGIN

Ben Jones Ake
Copper pants
(Sunday)
Pete & Geoff
Bedingfield track of
the week: Four
Fugitive hotel
Captain America's
Album of the Week
Month: Sheryl
Lyne: Identity
Glick

TOTP SAT

Ashanti Risk On Me:
Athens Kitten If You
Come To Me: Bustled
Crashed The Wedding:
Daniel Bedingfield:
Hilary Duff: No
Yesterday: Holly
Valencia State Of
Mind: Liberty X:
Mark Owen Alone:
Without You

RADIO INSIDER



Real Scottish success story

Jay Crawford programme director, Radio Scotland

A sister station to Real Radio Yorkshire and Real Radio Wales, Real Radio Scotland has enjoyed mercurial growth since its arrival on Central Scotland's airwaves on January 8 2002. Rising from the ashes of Scot FM, it attracts a weekly audience of 399,000 with a reach of 23%, according to latest Rajar data.

Programme director Jay Crawford, a veteran of commercial radio in Scotland since its inception in 1974, is not shy about how the station achieved its result: "We spent a lot of money on marketing in the first three months. We were TV's biggest advertiser, took space on 40% of the buses in Central Scotland, sponsored 18 taxis, took billboard space...you name it."

The station's programming is aimed at a core 25-44 audience,

I know baby boomers and loyal and well worth the effort

though 48-year-old Crawford is quick to add, "We extend that by 10 years. Being in the older demographic myself, I know baby boomers are more affluent and loyal and well worth the effort."

Real Radio Scotland's basic mix of classic and contemporary hits is programmed, along with the other Real stations, by Kerry Underhill, though Crawford submits suggestions and provides Scot-centric colouring. "We play more Annie Lennox, Texas and Travis, for example," he notes.

Although it has to compete with Glasgow's Radio Clyde and Edinburgh's Radio Forth, both of which have been broadcasting to Central Scotland for nearly 30 years, Real Radio Scotland's audience success has precipitated considerable advertising revenue.

"Repeat business is fantastic and we are attracting many advertisers," says Crawford, who doubles as a presenter on the station, having dusted off his microphone in January as a temporary measure, only to find himself a ratings success. Address: Real Radio Scotland, Glasgow Business Park, Glasgow G69 6GA. Telephone: 0141 781 1011. Email: jay.crawford@realradiofm.com



Singles

Ashanti
 Rain On Me (Murder Inc/Dam Jan 983176)
 R&B's current golden girl follows Rock Wit U (Awwn Baby)'s top ten placing with another single full of honeyed vocals, sharp production and commercial promise. The original album version of Rain On Me has been shopped up for single release, which has been playlisted by Radio 1 and Galaxy.

Atomic Kitten
 If You Come Back To Me (Innocent SINC50)
 The Kittens return with one of their mid-tempo specials that always seem to strike a chord with commercial radio. With their third album ready to roll, the trio are fast becoming the surprise veterans of UK pop, by consistently delivering what their audience expects of them.

John Cale
 Things (EMI CD/EMD1629)
 Return to form in an overused phrase, but it is pretty much spot on when it comes to the legendary Cale: his new album *HoboSapiens* is his best since the post-Velvet solo output, Paris 1913 and Fear, and this shows why. Things is bursting with ideas; inventive wordplay – even a catchy tune.

Eagle Eye Cherry
 Skull Tattoo (Polydor 9811543)
 Taken from Cherry's third album *Soul Ross*, Skull Tattoo is a rousing, bluesy romp with slide guitar and singalong chorus, which has won a place on Radio Two and Virgin's playlists.

Elbow
 Fugitive Motel (V2 VWR5021823)
 This gorgeous second single from the top ten album *Cast Of Thousands* is a windswept and romantic song, which showcases the band's songwriting strengths to great effect. A brace of remixes from DJ D2, Kinobe and Andy Cato offer alternative viewpoints of the track, but it is the original's beauty that wins hands down.

SINGLE OF THE WEEK

Pink
 Trouble
 (Arista 8287657212)

With the excellent country and western-themed, Sophie Muller-directed video already all over the myriad of digital TV channels, awareness of the return of the queen of feisty pop is sky high. This single, which is also A-listed at Radio One, precedes Pink's third album *Try This*, which sees the artist progress further in a rock direction. It is hard to believe it is the same artist that delivered her highly-polished pop R&B debut just three years ago.

ALSO OUT THIS WEEK
 ALBUMS
 Daw (Clavin: Daw's Advocate (Sine)
 Noshka: Noshka (Arista)
 Parajit: Hi! Squad: Dots! Beats Vol.1

(Del) Jam
 Barbara Streisand: The Mirror Album (Columbia)
 SINGLES
 Bone Gusher: Battle Luv'ing Her On (Mute)

Ima Robot: Song #1 (Source)
 Ty: Wait A Minute (Big Dada)



Records released 27.10.03

ALBUM OF THE WEEK REM

In Time: The Best Of REM, 1988-2003 (WEA 9362483812)

The fact that REM's catalogue is split between Warner's and IRS means a full career retrospective is still a step too far, but their music divides neatly between the early albums and the strident, arena full-rock of recent years. The tracklisting is as strong as you would expect: the new songs are a return to the dense sound of, say, *Document*, and the disc of extras ensures there is something for every kind of fan. A must.

Lustprophets
 Born Burn (Visible Noise TORMENT 30)
 This is the first evidence that one of the UK's best rock acts have considerably raised the bar for their second album, due out in January. This is already docking up tons of specialist support, and a C-listing at Radio One looks help to fuel more mainstream appeal.

Mark Owen
 Alone Without You (Universal MCST40342)
 Perhaps one of 2003's more unlikely pop comeback releases, this precursor to his November 3-released album *In My Own Time* provides clear evidence that Owen is to Travis what former bandmate Robbie Williams is to Elton John, and that's not necessarily a bad thing. Radio looks set to fall for his charms like the rest of us, with *Alone Without You* – not a cover of King's 1985 hit – steadily attracting airplay

Scissor Sisters
 Laura (Polydor 9812788)
 NY hepcats Scissor Sisters recently surfaced with a ridiculous disco cover of Pink Floyd's *Comfortably Numb*, but on this debut single proper, but on this debut single proper, the quintet settle with a lot of Supertramp-produced-by-Norman Cook vice that looks certain to generate interest from press and radio's trendier quarters.

Dani Siciliano
 Walk The Line (K17 1561PE)
 Excellent debut of warped twisted pop from Siciliano, who is best known for her partnership with Matthew Herbert. It is a bold debut which defies categorisation with its chilly production and niggling choruses. Also included on the EP is a dark and woozy cover of Nirvana's *Come As You Are*.

David Sneddon
 Baby Get Higher (Fontana 9813421)
 Now officially last year's thing after *Love Parks'* victory a couple of Saturdays ago, the original *Fame Academy* winner presses all the right pop buttons with this fourth single full of jangly guitars and confident bluster. Points, for all the song's strident profile may Sneddon's declining profile may prove to be his Achilles heel.

Underworld
 Born Slippy Nuxx 2003 (JBO/V2 JB05024703)
 Released in advance of their November 3-released *Anthology*, this slightly-fiddled-with reissue of their mammoth number two from 1996 is perhaps ill-advised. A perfunctory mix of a song everyone already owns seems a bit unnecessary, especially from a band that have such a wealth of previously untapped quality material under their belts.

Holly Valance
 State Of Mind (WEA LMCD482)
 The first taster of Valance mark II offers an edgier sound than that of previous singles such as *Down Boy*. This follows the electro route already trodden by fellow Antipodean Danni Minogue, but is a strong comeback single nonetheless, and one which is B-listed at Radio One.

Wayne Wonder
 Bounce Along (EastWest/Affinity/AT0165CD)
 Equal parts reggae and RnB, Wayne's follow-up to the smash *No Holding Back*, *Bounce Along*, has the jumping beats and the potential to be every bit as popular as its predecessor. Winner of the best reggae act at this year's Mobo's, Wonder is set to continue his winning streak with this track, which was recently playlisted at Kiss.

Albums

The Beautiful South
 Gaze (Gol Discs/Mercury 9865694)
 Following Paul Heaton's debut solo album, this new South sees the band return with a new vigorous slant to their well-loved eccentricity. The best cuts are the sweep of *Sailing Solo*, the male/female duet *Get Her* and, crying to be released as a single, the brilliant *Life Vs The Lifes*.

Sophie Ellis-Bextor
 Shout From The Hip (Polydor 9865694)
 The follow-up to the triple-album *Read My Lips* sees Ellis-Bextor moving into electro disco territory on the opener *Making Music* and straight forward pop on *Another Day and I Won't*

Change You. But she's best suited to working her proven disco magic with Gregg Alexander, particularly on first single and album highlight *Mixed Up World*

Chingy
 Jacked (Capital 76055437)
 Nipping at the heels of Nelly's hip pop crown with his lazy Southern beats and clunking "St Louis twang", Chingy, who comes out of Ludacris' *Disturbing Tha Peace* label, is every bit as pop-driven as is evidenced by the club hit *Right There*. The dumb southern lyrics offer nothing groundbreaking, but highlights such as *Holiday Inn* should prove popular.

Jonny Greenwood
 Boyz0rnp OST (Parlophone 5954701)
 This is Greenwood's soundtrack to Simon Pummell's film of the same name, in which he gets out of his system all the compelling tunes Radiohead don't have any use for these days. Only joking. Here are 13 instrumentals, veering between minimalism and outright free jazz, with the assistance of lauded Brit trumpeter Gerard Presencer and a number of others.

Released Music
 A Heavy Night With... (Rough Trade RT/RAECD0131)
 Is this Jarvis Cocker's alter-ego run wild, or merely a side project to keep him occupied while Pulp go a little quiet? Listening to the album it is quite believable that this is Cocker's hidden self. More sleazy and dirty than *This Is Hardcore*, it's also a playful listen that sees Musclevale in an electro territory with the sparse sounds as similarly delivered on *Blur's Think Tank*.

Marshallow
 Marshallow (Lo-Max CD 025)
 This debut album by Alan Greig, formerly with Kiwi acoustic heroes *The Muttonbirds*, is a small gem in the traditions of great Down Under songwriters such as Neil Finn and Grant McLennan: delicate melodies met evocative wordplay throughout, particularly on the lovely *Do The Decent Thing* and a razor-sharp satire on Murdoch's misus, *The Ballad of Wendi Deng*.

National Forest
 National Forest (Faith & Hope)
 This long awaited debut album lives up to the promise of the early EPs. A dazzling palette of acoustic and snippy production fill the album, but it is propelled by its strong melodic grounding. The album is bolstered by Nelly's hip appearance from *Stephen Frettwell*, who adds a seductive vocal.

Orbital
 Octane (OST) (EMI Soundtracks...)
 The ambient techno stalwarts realise an ambition in recording their first full soundtrack for a film and they have to it like ducks to water. They exploit their music's cinematic style with skill, turning in a haunting, minimalist and downright eerie score to the forthcoming thriller.

The Psychonauts
 Songs For Creators (International Deejay Gigolo G1001012)
 Paul Mogg and Pablo Clements prove their skills aren't limited to their turntables on their debut album. Plunging into sprawling punk funk territory via the odd space-folk and downtempo workout, the scope and attention to detail on *Songs For Creators* is more than a match for anything their DFA peers have produced.

Snapabebes
 Three (Universal ODI8137)
 This, remarkably, is the third album from the girl group it's OK to admit to liking. Whether that accolade will stay with them after the release of this record is debatable. The pure catchiness of their previous singles seems to be missing, as does the edginess that made them stand out from their contemporaries.

TM Juice
 Maps From The Wilderness (Tru Thoughts TRUCDD050)
 TM Juice's debut album displays a rich depth of styles missing from many of today's downtempo artists. A deft grasp of jazz, hip hop, soul and funk are all evident on this engrossing collection – another promising signifier for Brighton's evergrowing label.

This week's reviewers: Daphne Rind, Phil Brooke, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nicola Steele, Simon Willard and Adam Woods.

Singles

18.10.03
Top 75

Black Eyed Peas retain the singles top slot for a sixth week, fighting off a strong challenge from the urban coupling of Beyoncé and Sean Paul plus rock sceners The Strokes.

The Official UK

HIT 40 UK

Pos	Artist	Title	Label
1	BLACK EYED PEAS	WHERE IS THE LOVE?	A&M/Interscope
2	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	Columbia
3	JAMIELLA SUPERSTAR		Parlophone
4	RACHEL STEVENS	SWEET DREAMS MY LA EX	Interscope
5	DIDD	WHITE FLAG	Cherry/Warner
6	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury/Reprise
7	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	A&M
8	TEXAS FEAT. KARDINAL OFFISHALL	CARNIVAL GIRL	Mercury
9	JUSTIN TIMBERLAKE	SENORITA	Jive
10	CHRISTINA AGUILERA FEAT. LIL' KIM	CANT HOLD US DOWN	RCA
11	THE STROKES	1251	Mercury
12	BIG BROWZ	SISY BOY	Epic
13	ELTON JOHN	ARE YOU READY FOR LOVE?	Sony
14	SUGABABES	HOLE IN THE HEAD	Island
15	LEMAR	DANCE (WITH U)	Mercury
16	BEYONCÉ KNOWLES	CRAZY IN LOVE	Columbia
17	NICKELBACK	SO DRY	Mercury
18	TRAVIS	RE-OFFENDER	Independent
19	ULTRABEAT	PRETTY GREEN EYES	All Around The World
20	S CLUB 8	SUNDOWN	Mercury
21	AMY STUDD	UNDER THE THUMB	Parlophone
22	KELLY CLARKSON	MISS INDEPENDENT	RCA
23	BLONDIE	GOOD BOYS	Sony
24	WESTLIFE	HEY WHATEVER	Sony
25	PROJECT X	SUNCLUB SUMMERJAM	Epic
26	FAST FOOD ROCKERS	SAVY CHEESE (SMILE PLEASE)	Mercury
27	CRABO DAVID	WORLD FILLED WITH LOVE	Mercury
28	DELTA GOODREM	INNOCENT EYES	Gemini
29	EVANESCENCE	GOING UNDER	Wind-up
30	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	Chryslis
31	ELVIS PRESLEY	REBORN NECKTIN	Mercury
32	STEREOPHONICS	MAVBE TOMORROW	V2
33	LIBERTY X	JUMPIN'	V2
34	BLUE	GUILTY	Island
35	LUMINIE	NEVER LEAVE YOU (OH-OOH)	Mercury
36	SOPHIE ELLEKS	BETTER MIXED UP WORLD	Mercury
37	PINK	TROUBLE	Island
38	SUEDE	ATTITUDE/GOLDEN GUN	Sony
39	SCOOTER/MARC ACARDIPANE/DICK RULES	MARIA (I LIKE IT LOUD)	Mercury
40	SEAN PAUL	LIKE GLUE	Mercury

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	GARETH GATES	FEEL THE KUMARS SPIRIT IN THE SKY	Sony
2	R KELLY	IGNITION	Jive
3	BLACK EYED PEAS	WHERE IS THE LOVE	A&M/Interscope
4	TATU	ALL THE THINGS SHE SAID	Mercury
5	ROOM 57	OLIVER CHEATNAM MAKE LUV	Parlophone
6	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	A&M
7	EVANESCENCE	BRING ME TO LIFE	Epic/Warner
8	50 CENT	IN DA CLUB	Mercury
9	BEYONCÉ	CRAZY IN LOVE	Columbia
10	JUNIOR SENIOR	MOVE YOUR FEET	Mercury
11	DAVID SNEDDON	STOP LIVING THE LIE	Mercury
12	DIDD	WHITE FLAG	Cherry/Warner
13	KIRKS	ALSOUD SOUND OF THE UNDERGROUND	Mercury
14	CHRISTINA AGUILERA	BEAUTIFUL	RCA
15	EMINEM	LOSE YOURSELF	Mercury
16	ULTRABEAT	PRETTY GREEN EYES	Mercury
17	JENNIFER LOPEZ	FEEL GOOD (I ALL I HAVE)	Mercury
18	JUSTIN TIMBERLAKE	SMILE LIKE A RIVER	Mercury
19	RACHEL STEVENS	SWEET DREAMS MY LA EX	Interscope
20	KELLY ROWLAND	STILL	Columbia



2. Beyoncé & Sean Paul
Achieving a phenomenal fifth top five, this first night, which debuts at #2, is a duet with the equally hot Beyoncé. The track features on both artists' current albums, which have equal and opposite chart moves this week. Dutty Rock, advancing six places to #9, while Doreenberry In Love falls six notches to #26.



3. Jamelia
Improves 8-6-6-3 with sales slightly in excess of 20,000 every week since its debut last month, and now tops the 45 peak of her 2000 hit Money. Superstar and previous single 'Dust' are both on Jamelia's new album 'Tutu'. Yet she has the latter disc in making slow progress, improving just one place from last week's #66 debut.



2. The Strokes
A first Top 10 hit for the Strokes, whose 1251 represents the line his voice found the words," according to its lyrics. It's the first single from the band's upcoming, and acclaimed new album Room On Fire, the follow-up to last year's 15 This 12, which reached #2 and has sold more than 470,000.

Pos	Artist	Title	Label
1	BLACK EYED PEAS	WHERE IS THE LOVE?	A&M/Interscope
2	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	Columbia
3	JAMIELLA SUPERSTAR		Parlophone
4	RACHEL STEVENS	SWEET DREAMS MY LA EX	Interscope
5	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury/Reprise
6	DIDD	WHITE FLAG	Cherry/Warner
7	THE STROKES	1251	Mercury
8	S CLUB 8	SUNDOWN	Mercury
9	TEXAS FEAT. KARDINAL OFFISHALL	CARNIVAL GIRL	Mercury
10	FAST FOOD ROCKERS	SAVY CHEESE (SMILE PLEASE)	Mercury
11	BIG BROWZ	SISY BOY	Epic
12	BLONDIE	GOOD BOYS	Sony
13	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	A&M
14	SUEDE	ATTITUDE/GOLDEN GUN	Sony
15	AMY STUDD	UNDER THE THUMB	Parlophone
16	SCOOTER BY MARC ACARDIPANE & DICK RULES	MARIA (I LIKE IT LOUD)	Mercury
17	ELVIS PRESLEY	REBORN NECKTIN	Mercury
18	TRAVIS	RE-OFFENDER	Independent
19	ELTON JOHN	ARE YOU READY FOR LOVE?	Sony
20	FUNERAL FOR A FRIEND	THE DROVE ME TO DAYTIME TELEVISION	Mercury
21	PROJECT SUMMER JAM		Epic
22	BLUR	GOOD SONG	Mercury
23	NICKELBACK	SOMEDAY	Mercury
24	DELTA GOODREM	INNOCENT EYES	Gemini
25	THE CORAL	SECRET KISS	Mercury
26	EVANESCENCE	GOING UNDER	Wind-up
27	ULTRABEAT	PRETTY GREEN EYES	All Around The World
28	PAUL VAN DYK FEAT. VEGA	4 TIME OF OUR LIVES/CONNECTED	Mercury
29	DMX	WHERE THE HOOD AT?	Jive
30	CHRISTINA AGUILERA FEAT. LIL' KIM	CANT HOLD US DOWN	RCA
31	BKZ UH	UH 2003	Mercury
32	WESTLIFE	HEY WHATEVER	Sony
33	JOE STRUMMER & THE MESCALEROS	COMA GIRL	Mercury
34	JUSTIN TIMBERLAKE	SENORITA	Jive
35	LOVEBUG	WHO'S THE DADDY	Sony
36	MILK & SUGAR/LIZZY PATTON	LET THE SUNSHINE IN	Mercury
37	NELLY/PIDD/MURPHY LEE	SHAKE YA TAILFEATHER	Mercury
38	SEAN PAUL	LIKE GLUE	Mercury

31	3RD MARCHING 42								
32	3RD MARCHING 42								
33	3RD MARCHING 42								
34	3RD MARCHING 42								
35	3RD MARCHING 42								
36	3RD MARCHING 42								
37	3RD MARCHING 42								
38	3RD MARCHING 42								
39	3RD MARCHING 42								
40	3RD MARCHING 42								

Singles Chart

As used by Top of the Pops and Radio One

Chart compiled from actual sales data. * denotes a single of more than 100,000 copies. ** denotes a UK Chart Company 2010 Product with 50 or more appearances.



9. Texas
Extending their chart career to nearly 15 years, Texas take a place in the Top 10 for the first time since 2001, debuting at #9 with Carnival Girl. The first single from the band's new album.

Careful What You Wish For, which is released next week, is the band's 11th Top 10 hit, and fives even better in Scotland at #5.



12. Blonde
In 1999, Blonde returned to the radar, topping the chart with Maria. They return again this week, with Good Boys, which manages a #12 debut despite a distinct lack of airplay. The single, taken from the group's new The Curse of Blonde album, extends their chart career to more than 25 years.



12. Blur
Good Song had barely 5,000 buyers but wick and debuts at #22 - Blur's highest charting single since Saturday Sunday peaked at #26 in 1994. Good Song is the third single from the group's #1 album Think, which has sold 100,000 copies so far.

The Official UK Singles Chart is published in cooperation with the BPI and IFPI and based on a sample of more than 1000 retail outlets. It includes sales of 12 inch, cassette and CD single sales.

Pos	Single	Artist	Label
39	LEMAR DANCE (WITH U)	Leona Lewis	Capitol
40	GARETH GATES SHINE	Gareth Gates	Mercury
41	SO SOLO CREW BROKEN SILENCE	So Solid Crew	Mercury
42	EASYWORLD 2ND AMENDMENT	Easy Star All Stars	Mercury
43	PROUBLE PANDORA'S KISS/DON'T GIVE UP	Pandora	Mercury
44	LUMIDE NEVER LEAVE YOU (UH OOOH UH OOOH)	Lumide	Mercury
45	KELLY CLARKSON MISS INDEPENDENT	Kelly Clarkson	Mercury
46	MUSE TIME IS RUNNING OUT	Muse	Mercury
47	JURGEN VRIES FEAT. SHENA WILDERNESS	Jürgen Vries	Mercury
48	GIRLS ALOUD LIFE GOT COLD	Girls Aloud	Mercury
49	MARY J BLIGE FEAT. METHOD MAN LOVE @ 1ST SIGHT	Mary J Blige	Mercury
50	BUSTED SLEEPING WITH THE LIGHT ON	Ed Sheeran	Mercury
51	METALLICA FRANTIC	Metallica	Mercury
52	CLEA DOWNLOAD IT	Clea	Mercury
53	POLOROID SO DAMN BEAUTIFUL	Poloroid	Mercury
54	LINXIN PARK NUMB	Linxin Park	Mercury
55	MORJAC FEAT. RAZ CONWAY STARS	Morjac	Mercury
56	STARSAILOR SILENCE IS EASY	Starsailor	Mercury
57	LIMP BIZKIT EAT YOU ALIVE	Limp Bizkit	Mercury
58	TURIN BRAKES 5 MILE (THESE ARE THE DAYS)	Turin Brakes	Mercury
59	STAGECRACH FEAT. PENNY FOSTER ANGEL LOOKING THROUGH	Stagecrach	Mercury
60	ALKALINE TRIO ALL ON BLACK	Alkaline Trio	Mercury
61	ABS FEAT. NODESA MISS PERFECT	Abs	Mercury
62	THE CHEMICAL BROTHERS/THE FLAMING LIPS THE GOLDEN PATH	The Chemical Brothers	Mercury
63	SHANIA TWAIN THANK YOU BABY!	Shania Twain	Mercury
64	BEYONCE CRAZY IN LOVE	Beyoncé	Mercury
65	HOPE OF THE STATES ENEMIES FRIENDS	Hope of the States	Mercury
66	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Dub Pistols	Mercury
67	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN'	Pharrell Williams	Mercury
68	RISHI RICH PROJECT FEAT. JAY SEAN DANCE WITH YOU	Rishi Rich	Mercury
69	THRICE ALL THAT'S LEFT	Triche	Mercury
70	THE ROLLING STONES SYMPATHY FOR THE DEVIL	The Rolling Stones	Mercury
71	AMY WINEHOUSE STRONGER THAN ME	Amy Winehouse	Mercury
72	TIESTO TRAFFIC	Tiesto	Mercury
73	IRON MAIDEN WILDEST DREAMS	Iron Maiden	Mercury
74	50 CENT PIMP	50 Cent	Mercury
75	THE MARS VOLTA INERT/ATIC ESP	The Mars Volta	Mercury

Pos	Single	Artist	Label
1	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	The Darkness	Mercury
2	THE STROKES 125	The Strokes	Mercury
3	JOE STRUMMER & THE MESCALERO'S COMA GIRL	Joe Strummer	Mercury
4	FAST FOOD ROCKERS SAY CHEESE (SMALL PLEASE)	Fast Food Rockers	Mercury
5	SCOOTER VS MARRACASH/BEAT & DICK ROLLS MARIA	Scoter	Mercury
6	UP PUPPET SUMMER JAY	Up Puppets	Mercury
7	ELTON JOHN ARE YOU READY FOR LOVE?	Elton John	Mercury
8	MILK & SUGAR/LAZZARONI LET THE SUNSHINE IN	Milk & Sugar	Mercury
9	THE WHITE STRIPES 'JITSY DON'T KNOW WHAT TO DO WITH MYSELF	The White Stripes	Mercury
10	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Dub Pistols	Mercury
11	TIESTO TRAFFIC	Tiesto	Mercury
12	STEREOPHONICS MAMMA HELGA	Stereophonics	Mercury
13	JUNIOR JACK E SAMBA	Junior Jack	Mercury
14	EVA CASSIDY YOU TAKE MY BREATH AWAY	Eva Cassidy	Mercury
15	FREAK THE BELLS	Freak the Bells	Mercury
16	FAST FOOD ROCKERS FAST FOOD SONG	Fast Food Rockers	Mercury
17	INNER CITY BIG IN	Inner City	Mercury
18	JAINESON COMPLETE	Jaineson	Mercury
19	TIEM DELUXE LESS TALK MORE ACTION	Tiem Deluxe	Mercury
20	PAUL JACKSON ROCK AND ROLL	Paul Jackson	Mercury

INDEPENDENT SINGLES

Pos	Single	Artist	Label
1	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	The Darkness	Mercury
2	THE STROKES 125	The Strokes	Mercury
3	JOE STRUMMER & THE MESCALERO'S COMA GIRL	Joe Strummer	Mercury
4	FAST FOOD ROCKERS SAY CHEESE (SMALL PLEASE)	Fast Food Rockers	Mercury
5	SCOOTER VS MARRACASH/BEAT & DICK ROLLS MARIA	Scoter	Mercury
6	UP PUPPET SUMMER JAY	Up Puppets	Mercury
7	ELTON JOHN ARE YOU READY FOR LOVE?	Elton John	Mercury
8	MILK & SUGAR/LAZZARONI LET THE SUNSHINE IN	Milk & Sugar	Mercury
9	THE WHITE STRIPES 'JITSY DON'T KNOW WHAT TO DO WITH MYSELF	The White Stripes	Mercury
10	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Dub Pistols	Mercury
11	TIESTO TRAFFIC	Tiesto	Mercury
12	STEREOPHONICS MAMMA HELGA	Stereophonics	Mercury
13	JUNIOR JACK E SAMBA	Junior Jack	Mercury
14	EVA CASSIDY YOU TAKE MY BREATH AWAY	Eva Cassidy	Mercury
15	FREAK THE BELLS	Freak the Bells	Mercury
16	FAST FOOD ROCKERS FAST FOOD SONG	Fast Food Rockers	Mercury
17	INNER CITY BIG IN	Inner City	Mercury
18	JAINESON COMPLETE	Jaineson	Mercury
19	TIEM DELUXE LESS TALK MORE ACTION	Tiem Deluxe	Mercury
20	PAUL JACKSON ROCK AND ROLL	Paul Jackson	Mercury

DANCE SINGLES

Pos	Single	Artist	Label
1	INNER CITY FEAT. TERRY HALL PROBLEM IS	Inner City	Mercury
2	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Dub Pistols	Mercury
3	PAUL VAN DYK FEAT. VEGA 4 TIME OF OUR LIVES/CONNECTED	Paul Van Dyk	Mercury
4	BLONDIE GOOD BOYS	Blondie	Mercury
5	JUNIOR JACK E SAMBA	Junior Jack	Mercury
6	POLOROID SO DAMN BEAUTIFUL	Poloroid	Mercury
7	MILK & SUGAR/LAZZARONI LET THE SUNSHINE IN	Milk & Sugar	Mercury
8	TIESTO TRAFFIC	Tiesto	Mercury
9	TIEM DELUXE LESS TALK MORE ACTION	Tiem Deluxe	Mercury
10	MIRAFLEX VS GIL FELIX CAPOERA	Miraflex	Mercury
11	INFLORATED FEAT. RAZ CONWAY STARS	Inflorated	Mercury
12	DJ GREGORY ELLE/TROPICAL SOUNDCLASH	DJ Gregory Elle	Mercury
13	FREAK THE BELLS	Freak the Bells	Mercury
14	JASON VINES PRESENTS UNO/HOLLY JAMES TM IN HEAVEN	Jason Vines	Mercury
15	LIVE HASLAM FRE/RETROSPECTIVE	Live Haslam	Mercury
16	SEENFULLY FEAT. MICHAEL SMITH MANILA	Seenfully	Mercury
17	MONDAY MICHI/RICCALM CRUEL TO BE KIND/SKECH ON BANANA PAPER	Monday Michi	Mercury
18	ATOMIZER HOOKED ON RADIATION	Atomizer	Mercury
19	THE CHEMICAL BROTHERS FEAT. THE FLAMING LIPS THE GOLDEN PATH	The Chemical Brothers	Mercury
20	SYNDICATED PEOPLE BE RIGHT	Syndicated People	Mercury

R&B SINGLES

Pos	Single	Artist	Label
1	BLK CKYD PEAS WHEN IS THE LOVE?	Blk Ckyd	Mercury
2	BEYONCE FEAT. SEAN PAUL BABY BOY	Beyoncé	Mercury
3	JAMIELLA SUPERSTAR	Jamie La	Mercury
4	3 BIG BRONZAY BABY BOY	3 Big Bronzay	Mercury
5	MIK CANTRELL FEAT. SEAN PAUL BREATHE	Mik Cantrell	Mercury
6	OMG WHERE THE HOOD AT?	Omg	Mercury
7	ROCK UH HUN3	Rock Uh Hun3	Mercury
8	CHRISTINA AGUILERA FEAT. 'I'M KIM CANT HOLD YOUR HAND	Christina Aguilera	Mercury
9	NELLYT DIDDY/MURPHY LEE SHAKE YA TAILFEATHER	Nelly Diddy	Mercury
10	JUSTIN TIMBERLAKE SEORITA	Justin Timberlake	Mercury
11	LEMAR DANCE (WITH U)	Leona Lewis	Mercury
12	MARY J BLIGE FEAT. METHOD MAN LOVE @ 1ST SIGHT	Mary J Blige	Mercury
13	SEAN PAUL LIKE GLUE	Sean Paul	Mercury
14	LUMIDE NEVER LEAVE YOU (UH OOOH UH OOOH)	Lumide	Mercury
15	SO SOLO CREW BROKEN SILENCE	So Solid Crew	Mercury
16	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN'	Pharrell Williams	Mercury
17	RISHI RICH PROJECT FEAT. JAY SEAN DANCE WITH YOU	Rishi Rich	Mercury
18	AMY WINEHOUSE STRONGER THAN ME	Amy Winehouse	Mercury
19	FABOLOUS CANT LET YOU GO	Fabulous	Mercury
20	MIS-TEEQ CANT LET IT BACK	Mis-Teeq	Mercury

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Albums

18.10.03
Top 75

This week's top three is unchanged, with the strongest new challenges coming from rock 'n' roll idol Elvis Presley and Parkinson-championed Canadian Michael Buble.

The Official UK

TOP 20 MUSIC DVD

Pos	Weeks	Artist/Title	Label
1	1	WESTLIFE LIVE 2003	BMG Video (BIS)
2	1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (E)
3	5	DAVID BOWIE BEST OF BOWIE	EMI (E)
4	7	PINK FLOYD CALIBURN: THE MAKING OF THE DARK SIDE OF THE MOON	Eagle Vision (E)
5	3	JUSTIN TIMBERLAKE JUSTIFIED - THE VIDEOS	Interscope (E)
6	6	STING INSIDE THE SONGS OF SACRED LOVE	ADM Music (E)
7	9	LEO ZEPPELIN LEO ZEPPELIN	Warner Music Video (E)
8	10	ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI (E)
9	11	IRON MAIDEN VISIONS OF THE BEAST	EMI (E)
10	14	METALLICA CUNNING STUNTS	Universal Video (E)
11	2	DOVES WHERE WERE CALLING FROM	Acoustic (E)
12	6	THE HUMAN LEAGUE THE VERY BEST OF	Vox (E)
13	13	ELTON JOHN GREATEST HITS LIVE	Universal Video (E)
14	12	LEO ZEPPELIN SONG REMAINS THE SAME	Warner Bros (E)
15	8	ROBBIE WILLIAMS LIVE AT THE ALBERT	Decca (E)
16	8	LIBERTY X JUST A LITTLE	Sony (E)
17	9	CHER THE FARWELL DVD	BMG Video (E)
18	17	QUEEN GREATEST VIDEO HITS - 1	Parlophone (E)
19	4	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Viva Collection (E)
20	6	DESTINY'S CHILD MUSIC WORLD MUSIC POPS DESTINY'S CHILD	Columbia (E)

TOP 10 BUDGET ALBUMS

Pos	Weeks	Artist/Title	Label
1	5	KINKS YOU REALLY GOT ME - THE BEST OF	Sire (E)
2	3	AL GREEN THE VERY BEST OF AL GREEN	Motown (E)
3	2	VARIOUS YOU AND I CAN SAVE THE WORLD	Mercury (E)
4	9	VARIOUS 20 UK NO 1S FROM THE 60S	Drone (E)
5	7	VARIOUS THE REGGAE LOVE COLLECTION	Seraphim (E)
6	13	VARIOUS HEARTBEATERS	Drone (E)
7	1	RAT PACK LIVE & COOL	Drone (E)
8	4	VARIOUS SOUL DEEDS	Drone (E)
9	5	BARRY WHITE SOUL SEDUCTION	Sony (E)
10	12	VARIOUS THE ALTERNATIVE ALBUM	EMI (E)

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Weeks	Artist/Title	Label
1	1	JUSTIN TIMBERLAKE JUSTIFIED	Interscope
2	2	NORAN JONES COME AWAY WITH ME	Parlophone
3	3	CHRISTINA AGUILERA STRIPPED	RCA
4	4	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Reprise
5	5	AVRIL LAVIGNE LET GO	Arts & Crafts
6	6	BUSTED BUSTED	Universal
7	7	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Reprise
8	7	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros
9	7	DIDO LIFE FOR RENT	Cherrytree
10	9	50 CENT GET RICH OR DIE TRYIN'	Interscope/Reprise
11	10	BEYONCÉ DANGEROUSLY IN LOVE	Columbia
12	12	DARKNESS PERMISSION TO LAND	Mail (E)/Wipac
13	13	EVANESCENCE FALLEN	Cherrytree
14	11	WHITE STRIPES ELIMPHANT	BMG
15	14	ROBBIE WILLIAMS ESCATOLOGY	EMI
16	15	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	BMG
17	16	SEAN PAUL DUTTY ROCK	V2
18	18	LINKIN PARK METEORA	Atlantic/VP
19	19	EXIMENEM THE UNIMEN SHOW	Warner Bros
20	20	KELLY ROWLAND SILENT DEEP	Interscope/Reprise

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4. Elvis Presley
Elvis - 30 #1 hits. Totalled more than 50 million copies, including 1m in the UK. 54 weeks after said album debuted at #1 with first week sales of 134,000. RCA has released Elvis - 2nd To None (1960) 33,000 copies, enough to make it the week's top debut at #4, and to bring Presley's tally of Top 10 albums to 41, the highest of any artist.



6. Michael Buble
A high profile appearance on BBC1's Parkinson nine days ago has sent sales of Canadian jazzer Michael Buble's self-titled debut album into orbit. The album, which had sold 7,000 copies since its release in June without charting, registered a week-on-week increase of 1944% to sell nearly 29,000 copies last week, and debuted at #10.



7. Daniel Bedingfield
Duetting with the finalists on the ultimate edition of Fame Academy, and enjoying rapid support for his single Friday, Bedingfield maps this reward this week, with his debut album Gotta Get Thru This reuniting 23.7 The album has now sold more than 500,000 copies in a little over a year.

Pos	Weeks	Artist/Title	Label
1	1	DIDO LIFE FOR RENT	Cherrytree (E)/Capitol (E)
2	2	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Decca (E)
3	3	THE DARKNESS PERMISSION TO LAND	Mail (E)/Reprise (E)
4	4	ELVIS PRESLEY 2ND TO NONE	RCA (E)/Vox (E)
5	3	R KELLY THE R IN R & B - GREATEST HITS VOL 1	Mercury (E)
6	6	MICHAEL BUBLE MICHAEL BUBLE	Reprise (E)/Mercury (E)
7	23	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Reprise (E)
8	10	HAYLEY WESTENRA PURE	Decca (E)
9	15	SEAN PAUL DUTTY ROCK	Atlantic (E)
10	6	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone (E)
11	5	MUSE ABSOLUTION	Capitol (E)/Epic (E)
12	8	NICKELBACK THE LONG ROAD	Reprise (E)
13	13	EVANESCENCE FALLEN	Epic (E)
14	7	STING SACRED LOVE	BMG (E)
15	2	OBIE TRICE CHEERS	Atlantic (E)
16	12	DELTA GOODREM INNOCENT EYES	Interscope (E)
17	8	BLACK EYED PEAS ELEPHUNK	Mercury (E)
18	7	AMY STUDD FALSE SMILES	Reprise (E)
19	2	RACHEL STEVENS FUNKY DORY	Interscope (E)
20	26	50 CENT GET RICH OR DIE TRYIN'	Interscope/Reprise (E)
21	10	BELLE & SEBASTIAN DEAR CATASTROPHE WAITRESS	Reprise (E)
22	16	CHRISTINA AGUILERA STRIPPED	RCA (E)
23	10	CLANNAD THE BEST OF - IN A LIFETIME	RCA (E)
24	19	BIG DADDY NU FLOW	Cherrytree (E)
25	29	BIG DADDY NU FLOW	Epic (E)
26	16	BEYONCÉ DANGEROUSLY IN LOVE	Columbia (E)
27	21	ALED JONES HIGHER	Capitol (E)
28	14	STARSAILOR SILENCE IS EASY	Mercury (E)
29	17	THE CHEMICAL BROTHERS SINGLES 93-03	Virgin (E)
30	42	DAMIAN RICE 0	Interscope (E)
31	27	NORAN JONES COME AWAY WITH ME	Parlophone (E)
32	25	DMX GRAND CHAMP	Capitol (E)
33	30	JUSTIN TIMBERLAKE JUSTIFIED	Interscope (E)
34	10	ATHLETE VEHICLES & ANIMALS	Parlophone (E)
35	11	MARIAH CAREY THE REMIXES	Columbia (E)
36	28	DAVID BOWIE BEST OF BOWIE	EMI (E)
37	34	THE THRILLS SO MUCH FOR THE CITY	Virgin (E)
38	3	ROBERT PALMER AT HIS VERY BEST	Mercury (E)

39	20	ALICE IN CHAINS MEASLES AND YOU	Capitol (E)
40	27	AMY POehler	Capitol (E)
41	25	ATLANTA RHYTHM SECTION	Capitol (E)
42	18	ATLANTA RHYTHM SECTION	Capitol (E)
43	21	ATLANTA RHYTHM SECTION	Capitol (E)
44	22	ATLANTA RHYTHM SECTION	Capitol (E)
45	23	ATLANTA RHYTHM SECTION	Capitol (E)
46	24	ATLANTA RHYTHM SECTION	Capitol (E)
47	25	ATLANTA RHYTHM SECTION	Capitol (E)
48	26	ATLANTA RHYTHM SECTION	Capitol (E)
49	27	ATLANTA RHYTHM SECTION	Capitol (E)
50	28	ATLANTA RHYTHM SECTION	Capitol (E)



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