



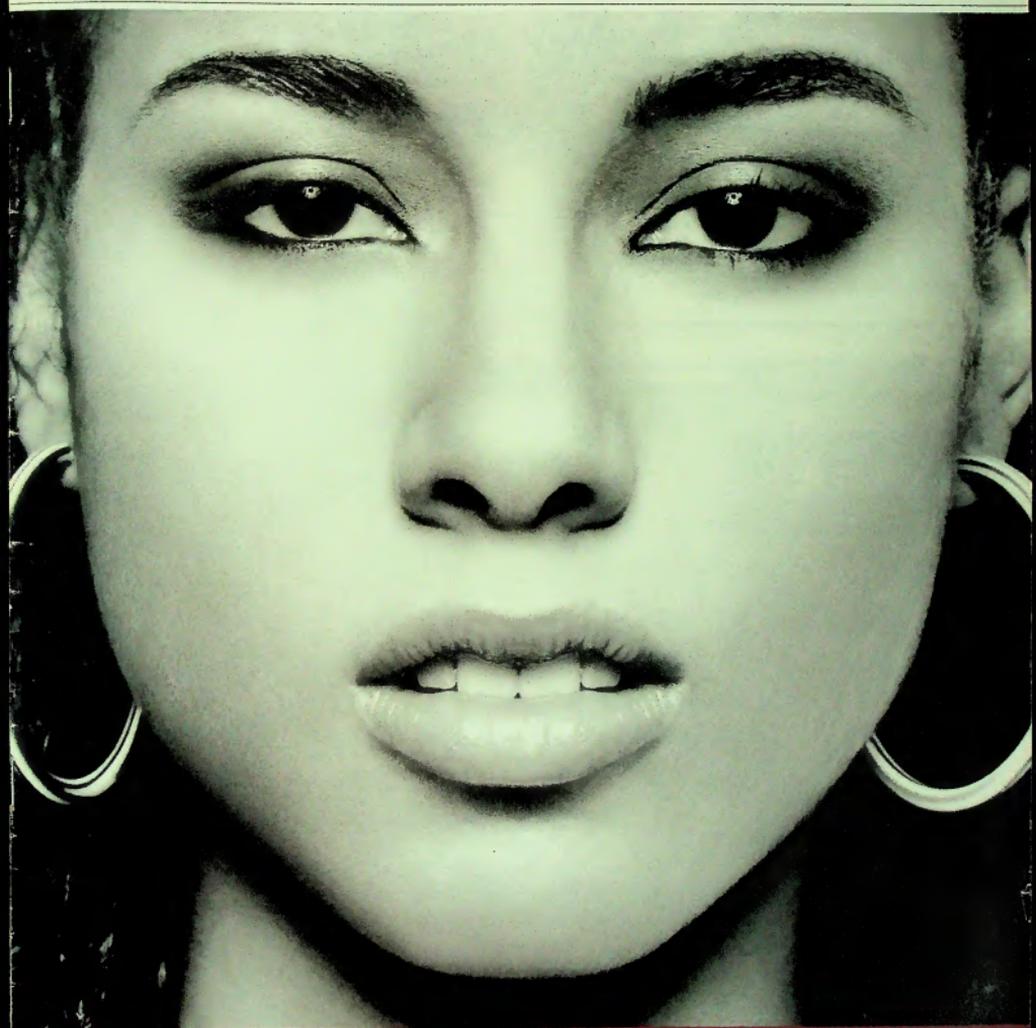
25.10.03/£4.00

**In this week's issue: Brits seek to revive party spirit;  
Apple targets 100m downloads Plus: the charts in full**

# MUSICWEEK



CMP  
United Business Media



**YOU DON'T KNOW MY NAME**

# ALICIA KEYS

The five times Grammy winner, singer, songwriter, producer,  
pianist returns with an extraordinary album

A photograph of Alicia Keys from the chest up. She is positioned on the right side of the frame, looking towards the camera with a slight smile. Her dark hair is styled in braids. She is wearing a leopard-print top with a thin gold chain strap. To her left, the keys of a piano are visible, with a wooden pillar separating her from the keyboard. The background is a warm, textured wall.

the diary of alicia keys

Dates for your diary

20th October - Service to radio

3rd November - Album launch in London

24th November - Single 'You don't know my name'

1st December - Album 'the diary of alicia keys'

[www.aliciakeys.com](http://www.aliciakeys.com)

Inside: The Holiday Plan Studio B Bryn Terfel Kylie Blue Jamelia

# MUSICWEEK



CMP  
United Business Media

Return to table seating and heavy secrecy over winners' names to add fizz to awards event

## Brits revive party spirit

### Awards

by Paul Williams

Brits organisers are going back to basics for the 2004 show by ditching this year's experiment of a theatre-style auditorium and returning to table seating.

The move means a return to the traditional Brits set-up of a dinner in the same room as the ceremony. It follows complaints by some people who attended this February's show over the organisation of the event and the value for money of their ticket.

However, the show - newly announced to take place at London's Earls Court 2 on Tuesday, February 17 - will retain the in-the-round setting introduced this year with the stage placed in the middle of the tables.

The event - sponsored for the sixth year by MasterCard - will also be broadcast *“live”* again later the same night on ITV, while the after-show party is being relocated to take place on the same level as the ceremony.

Brits TV executive producer Lisa Anderson says, “What we wanted was to get the party and the

show in the same area and make sure people have got plenty to drink before and during the show and retain having the whole presentation area in among the guests rather than away from the tables.”

Alcohol was banned during the ceremony this year because of health & safety regulations sparked by the switch to theatre-style seating. “The atmosphere in the hall was not helped by the fact that nobody had a drink and they're used to drinking at the Brits,” says Anderson. “It'll be part of the experience once again, and people like the tables so they are back.”

The seating revamp will be accompanied by greater secrecy about the winners. For the first time at this year's event Anderson says she was the only one aware of who was receiving awards to prevent a repeat of previous years when winners' names were leaked to the press. The approach will be extended to the nominations, which will be unveiled at London's Park Lane Hotel on January 12.

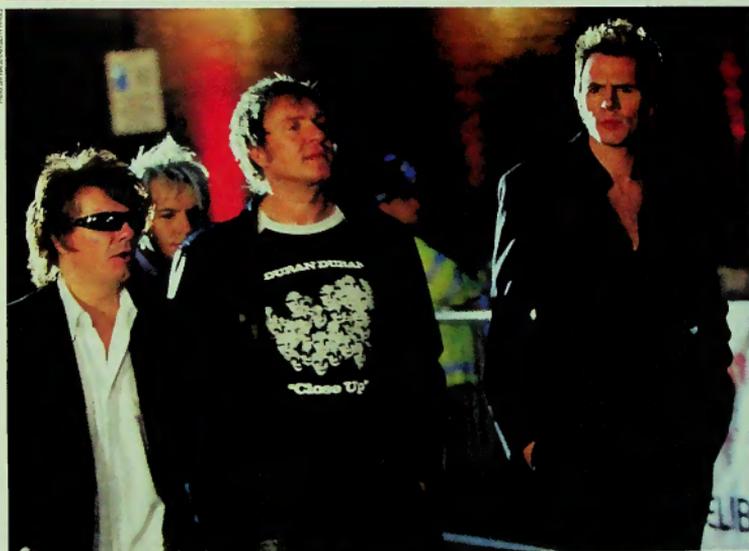
The shortlist will feature a brand new category, best British rock act, reflecting the huge resurgence in rock music through bands such as The Darkness.

Voting by the 1,200-strong Brits Academy will begin in early November and be completed on December 11.

Meanwhile, the nominations launch party will be broadcast live on ITV2 as part of a series of preview programmes ahead of ITV1's highlights of the Brits itself, set for broadcast from 8 to 10pm on February 17.

The 2004 event will be the first under the co-chairmanship of Universal chairman/CEO Lucian Grainge and BPI executive chairman Peter Jamieson.

pa.w@musicweek.com



### Duran answer fans' prayers

Following their spectacular British live comeback at the Forum in London's Kentish Town last week, Duran Duran are considering a number of major record deals from both UK and US companies

for the release of a new studio album in 2004.

The group, now featuring their seminal early Eighties line-up, have already recorded three albums' worth of material, which will be edited for the new album. “There were already offers on the table, but the band were keen to prove they are still relevant by

playing such a high-profile gig in the UK,” says a source close to the band. A new single is expected in spring 2004, to coincide with their worldwide comeback tour.

Last week also saw the release through EMI of a double DVD titled Greatest, featuring all the classic videos from their career. The group's retrospective was on

course to make its debut in the Top Five of the music DVD chart yesterday (Sunday).

Pictured are the group's Andy Taylor, Nick Rhodes, Simon Le Bon and John Taylor arriving at the Forum last Tuesday. Tickets for the gig - which was packed with celebrities and industry players - sold out within four minutes.

### Apple's iTunes hits Windows

Apple boss Steve Jobs predicts 100m downloads by next April after launch of Windows-compatible version **p3**

### When the world is not enough

Despite the wealth of world music talent available, specialist labels are having problems winning space in-store **p9**

### Tapping into the mobile market

Record companies ring changes in talks with mobile phone operators as they search for new revenue streams **p11**

### This week's Number 1s Albums: Dido Singles: Sugababes Airplay: Dido



9 776669 778099

25.10.03/£4.00

25.10.03

Digest

**MUSICWEEK**

Incorporating lists, M&L Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report

**COMP Information, United Business Media, UK Music, Ludgate House, 215 Blackfriars Road, London SE1 9UR. Tel: (0202) 792121 Fax: (0202) 79212326**

For direct lines, dial (0202) 7921 26. For e-mails, type in name as shown, followed by @musicweek.com  
**Editor-in-chief** Alan Scott (0202) 7921 26  
**Executive editor** Martin Tolbot (0202) 7921 26  
**News editor** Paul Williams (0202) 7921 26  
**Special projects editor** Adam Woods (0202) 7921 26  
**Ad sales** James Roberts (0202) 7921 26  
**Business developer** Nicola Stude (0202) 7921 26  
**Reporter** Joanna Jones (0202) 7921 26  
**Chart consultant** Alan Jones (0202) 7921 26  
**Design** Chris O'Connell  
**Analyst** Chris O'Connell  
**Desktop/Bart** (0202) 7921 26  
**Sub-editor** Phil Bealish (0202) 7921 26  
**Charts editor** Simon Ward (0202) 7921 26  
**New releases editor** Owen Lawrence (0202) 7921 26  
**Database manager** Neil Jones (0202) 7921 26  
**Business development manager** Matthew Jermol (0202) 7921 26  
**Commercial manager** James Jones (0202) 7921 26  
**Account manager** Scott Green (0202) 7921 26

**Display sales executive** Patricia O'Brien (0202) 7921 26  
**Classified sales executive** Daisy Lewis (0202) 7921 26  
**Circulation manager** David Flynn (0202) 7921 26  
**COMP Information Group production manager** Denise France (0202) 7921 26  
**Artists** Nicky Meyers (0202) 7921 26  
**Classified ad production** Jane Fawke (0202) 7921 26  
**Publishing director** Mark O'Donoghue (0202) 7921 26  
**Business reporter manager** Lauren Davey (0202) 7921 26  
**COMP Information 2003**

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage or retrieval system without the express or implied consent of the publisher. The contents of Music Week are reproduced in information storage and retrieval systems, Registered at the Post Office as a newspaper. Original copy and printing by Healdy Brothers, The Inlets Press, Queens Road, Aldport, Kent TN28 6RH  
**ABC** Member of Periodical Publishers' Association  
 ISSN - 0265 1548

**SUBSCRIPTION HOTLINE: 01258 438816**  
**NEWSTRATE HOTLINE: 020 7638 4656**

Subscriptions, including free Music Week Directory every January, from Music Week Subscription, COMP Information, Tower House, Lakeside Street, Market Harborough, Leicestershire LE16 9EF  
 Tel: 01258 438819  
 Fax: 01258 438955

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

Your guide to the latest news from the music industry

**Bottom line**

**Retailers unveil policy agenda**

Europe's largest specialist music retailers are urging record companies to address the timing and quality of new releases as a top priority in order to halt declining sales across the continent. The issue was one of a number highlighted at a meeting convened in Brussels last month by the European arm of the **Global Entertainment Retail Association** (Gera). Others raised included the range of music available for retailers to offer for download and concerns over the possible erosion of margins as suppliers attempt to create new business models for entertainment product. Analysts and others are pouring cold water on last week's reports that former EMI chief **Jim Fieldill** is mounting a serious bid for the major, already in negotiations about a merger with Warner. Reports suggested that Fieldill is talking to venture capitalists, but EMI insiders say there has been no contact with the former president since he left in 1998. One analyst adds that the doubts backers will yet be convinced by any argument that persuades them their music is a good investment. **BMG** has launched an SMS text service for retailers. **Five UK** record companies are sharing a **Midem** stand this January for the first time. **NSMA**, founder of the National Student Music Awards, is introducing a **ticketing service** free to all student unions, artists, societies and student promoters. **NSMA** Tickets, first trialled by Hull University, is a ticket-less box office system which integrates into a website, enabling customers to buy tickets online. Internally industry tests for a downloads chart are to begin in November. **p6**

Hugo, Ching, Texas's **Shoreline Spiteri** and **Ludacris** has all been confirmed as presenters at the **10th annual MTV Europe Music Awards** being held in Edinburgh's Ocean Terminal Arena on November 6. Meanwhile, **Suede** are set to headline the **Newcastle leg** this coming Sunday of **MTV's Road To Edinburgh** four-day tour in the run-up to the event. **London's Carling Apollo Hammersmith** is marking its relaunch tomorrow (Tuesday) with a rare UK gig by Australian rock act **AC/DC**. The theatre has increased its capacity from 3400 to 5,035, making it **London's biggest non-arena venue**. **The Smash Hits Pop Wymers Party** and **Top Of The Pops Awards** have been scrapped for this year. **p4**



Valance: promotion for new single

**WEA** London has teamed up with **Shazam** and **HMV** to promote the release of **Holly Valance's** forthcoming single **State Of Mind**. The promotion offers fans the opportunity to preview the single, released next week, and offers a £1 discount via SMS if they decide to buy it. **Emap** has linked up with **Virgin Megastores** to launch a series of **£3.99 sampler CDs**, each showcasing 18 tracks from current albums and backed by 64 pages of reviews, interviews and discount vouchers. The

launch of **Q Sounds** today (Monday) marks the formal launch of **Emap Performance** rock platform's commercial brand development unit, headed by one-time publishing director **Maddy Ballantine**. **Radio Jackie**, which started as a pirate station in 1969, was relaunched yesterday (Sunday). The revived station is now broadcasting legally in south west London and north Surrey on the **107.8 FM** frequency. **German** research organisation the **GfK Group** has placed **Chrisyloved Heart 106.2** as **London's most popular station** in its first survey of the capital's radio market. The company's results suggest that **Heart** has more hours listened to every week - totalling 77m, compared to **Rajee Radio** Capital with 74m.

and video from a single application, re-start, the enhanced CD is via a desktop icon and includes a built-in facility to show track titles, times and a packshot. **PPL** has signed a deal with AOL, its first licence for an internet-only radio station. **p4**  
**Online** music subscription service **Wipacit** is offering digital downloads from UK indie after striking deals with **City Rockers**, **Domino**, **Grand Central**, **Gut**, **Telstar**, **V2** and **Vertical** Form. **Wipacit** users will now have access to recording by artists including **Craig David**, **The Datsuns**, **Liberty X** and **Mis-Teepee** via a £30 a year subscription, which gives them access to music from 200 labels.

**Sign here**

**Universal signs deal with eBay**

**Universal Music Group** has become the first music company to sign a deal with online auctioneer **eBay** to offer a raft of music-related product. Within the newly-launched **Universal Music Store**, buyers will be able to bid for memorabilia, signed instruments, lyric sheets, backstage passes and invitations to video shoots. **David Sneddon's** re-packaged **Seven Years - Ten Weeks**, due for release on November 3 is the first album to benefit from a new enhanced CD tool. Created by **ID Interactive**, the CD Player debuted on **Texs's Carnival** Gig single two weeks ago and allows users to play audio



Stone: to be released via Retailless/Virgin

**Capital US** signed **Joss Stone**, one of the fastest-growing UK acts. **StateSide** presently will be released through **Retailless/Virgin** in the UK early next year. Her debut album, **The Soul Sessions**, which will be backed by an appearance on **David Letterman** on October 28, moves 169-147 this week on the **Billboard 200**. **Vernon Kay** is joining **Radio 1's** line-up in January to present a new 3 to 4pm programme every Sunday... **Athlete**, **The Charms** and unsigned **Cornish band Thirteen Senses** - currently attracting strong recording and publishing interest - are among the first bands confirmed for the **Surfers Against Sewage Christmas Ball 2003**, to be held in Bournemouth on December 13.

**People**

**David and Hill scoop award**

**Craig David** and **Mark Hill** were named songwriters of the year at US performing rights society **ASCAP's** annual London awards. **p4**  
**Wayne Ross** has left his post as president of peer-to-peer software company **Groster** to take up the position of CEO for Spain's equivalent software company, **Optisoft**, creator of popular European file-sharing programs **Blubster**, **Piolet** and **MP2P** technologies.  
**FHM** Worldwide managing director **Marcus Rich** is to become **Emap Performance** managing director in January.  
**Bles** veteran **B** King and Hungarian-born composer **Gyorgy Ligeti** Citation were unveiled last Wednesday as this year's winners of the Swedish-based **Polar Music Prize**.

**Exposure**

**Emap "invests in the future"**

**Emap** is putting in place four new deputy programme directors in a move radio programming managing director **Mark Story** describes as "investing for the future". Former **Capital Radio** presenter and current producer **Jon O'Neill** joins **Liverpool's Radio City 10** as one of the new deputies with **Wish FM's** former programme director **Craig Preston** taking up the same position at **Preston's Rock FM**. **Virgin's** one-time production director **John Higgin** joins **London's 100.0** as **Leeds-based Radio Aire's** **Jon Symonds** is promoted from head of production at the station to deputy programme director.  
**Justin Timberlake**, **Naomi Campbell**, **Pharrell Williams** and **Chad**



The **Zehetmar Quartet** triumphed at last week's **Gramophone Awards**, scooping record of the year for their critically acclaimed recording of **Schumann's String Quartets Op 41 Nos 1 & 3**. On the night a capacity **Barbican** audience was treated to a performance of **Marlin's Madrigal No 3** by the ensemble's founder, the **Northern Sinfonia conductor** and violinist **Thomas Zehetmar** (right), accompanied by violinist **Ruth Killias** (left), **Gramophone** editor **James Jolly** says the event "proves that classical music is not, as some would claim, dead". **Other award winners** included **Marin Alsop**, who was artist of the year, **Harmonia Mundi**, collected the label of the year honour and **Leontyne Price** walked off with the lifetime achievement award. **Mylene Klass** (centre) presented an award on the night.

## The new Windows-compatible iTunes unveils US promotional tie-ups with AOL and Pepsi Apple boss eyes 100m downloads

### Online

by Joanna Jones

Apple CEO Steve Jobs is predicting his company's iTunes will hit 100m sales by next April following the launch of a Windows version of the download service.

The new iTunes, which was formally unveiled in San Francisco last Thursday, is compatible with Windows XP and Windows 2000. It will offer a similar service to that already enjoyed by Mac users, with tracks priced at 99c and most albums below \$10.

However, despite extending iTunes' US reach, Apple has yet to confirm an international roll-out. Analysts predict a European version of the service is still some way off, with a launch unlikely before the middle of next year.

The iTunes music store offers 400,000 tracks from majors and independents while, crucially, offering the same usage rights for both the Windows and Mac version, allowing users to make up to 10 copies of one playlist. Among the new elements Apple announce-

ed last week is an "allowance" feature enabling parents to deposit funds automatically into their children's iTunes Music Store account.

A distribution deal with AOL will allow the ISP's 25m US members instant one-click registration for iTunes, while a marketing alliance with Pepsi will see the soft drinks giant promote iTunes, giving away 100m free songs through the store via coded drinks bottle caps. The tie-up will kick off with a Super Bowl advertisement in February with Jobs predicting the promotion will "ignite the legal download market".

Apple has led 13m downloads through the iTunes store since the launch of the service in April, helping drive 336,000 sales of its portable digital player, the iPod, in the past quarter alone – a 140% year-on-year growth. Its move into music was one of the factors helping the company last week to post a net profit of \$44m for the quarter ending September 27, compared with a \$45m net loss for the same period a year earlier.

While the iTunes store's pop-



Jobs predicting 100m sales of iTunes, following the launch of a Windows version

ularity is likely to drive growth of Apple's iPod – which currently holds a 31% share of the MP3 music player market – analysts suggest the move to Windows is unlikely to drive as rapid a growth curve as experienced with Mac users. "Mac users tend to have high disposable income. They tend to be tech savvy and to buy anything that has Apple on it, while they also

have a lower propensity for piracy," says Jupiter Research online music analyst Mark Mulligan.

Adding that he believes the majority of online music consumers are still not ready to pay for content, Mulligan suggests two-tiered models should emerge with high quality audio content available to buy and lower quality content streamed for free.

Analysts predict that total digital downloads in Europe will be worth €513m by 2008, representing 5.1% of total music sales, while in the US digital music is forecast to grow from 1% of the total market to 12% in 2008 – worth \$1.5bn.

iTunes faces stiff competition in the PC arena from a la carte services including Real Networks, MusicMatch, BuyMusic and, notably, the forthcoming re-launch of the legitimate, Roxio-owned Napster by the end of this month (ahead of its earlier end of year prediction). As with iTunes, the new Napster plans to sell tracks for 99c and albums for \$9.99, alongside a co-branded portable player with Samsung and a subscription service also being made available.

Meanwhile, retailers including Amazon are expected to wade into the arena soon.

Apple CFO Fred Anderson says, "There is a lot of competition coming with music store and MP3 players but we have a leadership position in both those areas." [jones@musosweek.com](http://jones@musosweek.com)

## Negotiate online deals or governments will impose them

Make all your repertoire available online to the likes of telecoms companies or face the consequences of less favourable compulsory licensing; that was the stark warning issued last week by one of the most seasoned US online music experts.

US-based Cherry Lane Digital's Jim Griffin told a seminar on the online music business last Thursday that unless companies voluntarily negotiate blanket licences for the use of their music in the digital world governments will impose agreements on them. "Our choice will be a

government imposed deal or volunteering blanket licences but control is not coming back to us," said Griffin, who while an executive at Geffen Records in 1994, was responsible for the world's first full-length track online.

However, PPI, director of licensing Tony Clark, part of an expert panel at the MusicAllNY seminar, warned that media owners would rather wait for a government-imposed ruling than reach agreements with music companies as they would expect to get a better deal that way. Griffin told the seminar at the

London offices of lawyers Denton Wilde Sapte that the industry was in "the midst of a transition" but the change confronting it now was small compared to the changes facing the industry in the past. From the 1920s, he noted, musicians had to start coming to terms with their music being accessed through the likes of radio, TV and recordings when before it was only available when they performed it themselves.

But, as then, he added it was not possible simply to switch off new technological advances or expect legislators to come along

to control it. "It's our responsibility and our privilege and our obligation to monetise the anarchy that results. Attempting to end that anarchy would be absolutely wrong. It's our place to make this media free without being free," he said.

Despite the current huge battle against illegal downloading, Griffin stressed that the new online world created the opportunity for the music business to double, triple or even quadruple in value through new ways of accessing music. He pointed out that at present people in the UK

spend only \$3 on average per month on music, offering huge scope for growth.

Former EMI Recorded Music Europe CEO Rupert Perry said that music companies were starting to regain the control they had lost over their repertoire online. However, he added, "A lot of the record companies missed the boat in the Nineties when this started to evolve and clamp to old existing models, which started to decline and will continue to decline because people want to consume music in different ways."   
● See wireless music feature, p11

### THE MUSIC WEEK PLAYLIST



**CLARKVILLE**  
Heavy Soul  
(Wildstar)  
Particly crafted melodic indie, perhaps what Doves would sound like if they covered up a little. (Single, November 3)



**LOST PROPHETS**  
Start Something  
(Visible Noise)  
Set to kickstart 2004 in true style, this is pop, hardcore and punk rock all rolled into one. (Album, January 19)



**GISLI**  
How About That  
(Singspec)  
Reviving the slacker vibe of early Beck, Norway's Gisli is attracting some radio attention. (demo)



**SCISSOR SISTERS**  
Various  
(Polydor)  
Let's hope the hype doesn't burst before the public get to hear the excellent material from New York's style warriors (album sampler)



**MIS-TREE**  
Style  
(Telstar)  
A-tuning return, which trends new ground without slipping into self indulgence (album, November 17)



**KYLIE MINOGUE**  
Body Language  
(Parlophone)  
A-tuning return, which trends new ground without slipping into self indulgence (album, November 17)



**MISSY ELLIOTT**  
Pass That Dutch  
(East West)  
Missy does it again with this minimal and funky-as-hell taste of her forthcoming album (single, November 10)



**DEAD COMBO**  
You Don't Look So Good  
(Output)  
The Suicide comparisons don't do this New York-based duo justice. This one is downright dirty – and it rocks! (single, tbc)



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



**DURAN DURAN**  
Greatest DVD  
(EMI)  
A trail through the Duran vaults, with rarities including the uncensored version of Girls On Film. (DVD, out now)

Emap faces snub from American acts, while BBC is to concentrate on relaunch of its long-running TV show

# Smash Hits and TOP pull plug on awards

## Awards

by Paul Williams

Emap is pledging a 2004 return for its Smash Hits Poll Winners Party after this year's event and rival Top Of The Pops Awards were both scrapped.

The media group says it decided to cancel November's Smash Hits ceremony after finding the American stars it wanted to attend were either tied up with tours or had commitments for the US Thanksgiving holiday.

Meanwhile, the BBC says its TOTP focus this autumn is on revamping the long-running TV show, rather than staging an awards ceremony.

Emap Performance's music and artist liaisons managing director Phil Roberts says the group could have gone ahead with the show as usual but, without the US acts, it would have meant delivering an event missing some of the magazine readers' favourite artists.

"We wanted to move the date, but then it didn't fit with venues and also if we were to do it we wanted to make it really good. UK acts are fantastic and we do lots with them throughout the year, but the Poll Winners are special and a lot of American artists have been big this year," he says.



Roberts: Winners Party will return

Roberts adds that one of the options considered was to move the event from its originally-planned November 23 date to January, but the acts it wanted were not free then either. Emap's problems were compounded by the fact that the party's previous home, the London Arena, closed its doors earlier this year.

"The event is up there with the Brits and everything," he adds. "It's one of the big calendar events of the year and it's really important when we do it, we do it well. There are a lot of awards shows but Poll

Winners has broken a lot of acts and is always going to be around."

Despite the ceremony being axed this year, the awards themselves are still running with voting now going on via the *Smash Hits* magazine, radio and TV station. The results will be announced in the magazine and on the *Smash Hits* website on December 17, while there will be special programming on the sister digital TV and radio stations.

Meanwhile, a BBC spokeswoman says the Corporation has decided to concentrate its efforts and resources this year on the relaunch of TOTP instead of hosting an awards ceremony for the third successive year.

The shake-up will include a new theme, set and logo. "Staging an event like this is a hell of a lot of money and we felt it was better to put that towards the show," she says.

The spokeswoman adds the decision is not linked to Chris Cowey being replaced this year as Top Of The Pops executive producer by Andi Peters, while the BBC is leaving its options open about the awards returning in 2004. One possibility could be linking any event in with the TV show's 40th anniversary next year. [paulw@musicweek.com](mailto:paulw@musicweek.com)  
**See Big Question, p20**

**THE KEY ACPA WINNERS**  
**SONG OF THE YEAR**  
 Song: Hero  
 Writers: Mark Taylor, Paul Barry, Enrique Iglesias (Acapp)

Publisher: Rive Drotte Music Ltd  
**WRITERS OF THE YEAR**  
 Writers: Craig David, Mark Hill  
 Songs: Seven Days  
 Writing: A&P  
**PUBLISHER OF**

**THE YEAR**  
 Warren/Chappell Music Ltd  
**COLLEGE AWARD**  
 Song: Walking With Thee  
 Writer: Clinic  
 Adv: Blackburn  
 Brian Campbell, Carl

Turney, Jonathan Harley  
 Publisher: Sony  
 ATV Publishing  
 For full awards list, see [www.musicweek.com](http://www.musicweek.com)



Craig David and Mark Hill were named as songwriters of the year, as American performing rights organisation ASCAP staged its annual London awards dinner last Wednesday.

The songwriting duo also picked up general awards for Seven Days and Walking Away at the event, which was staged at London's Grosvenor House Hotel, while Hill's publisher Warner/Chappell won the publisher of the year award.

The song of the year award was scooped by the Enrique Iglesias hit

Hero, which was composed by Mark Taylor, Paul Barry and Enrique Iglesias of Rive Drotte Music.

The highlight of the night was a live performance from legendary songwriter Albert Hammond, co-writer of hits such as The Air That I Breathe and When I Need You, with Leo Sayer.

Pictured, left to right, are Acapp's Todd Brabeck, Warner/Chappell managing director Richard Manners collecting the publisher of the year award, and Acapp's Roger Greenaway.

# PPL lands internet radio deal with AOL

PPL has signed its first licensing deal for an internet-only radio service with AOL, ahead of the online giant's move to launch online radio services for its broadband members in the UK.

In a move expected since the collecting society's AGM in September, director of licensing Tony Clark hailed the deal as a "major step" towards making internet radio legitimate for the user, while generating a revenue stream for producers and performers.

"It demonstrates that collective licensing works for both users and record companies in new media as well as traditional broadcasting," says Clark. "We will continue to extend the scope of our licensing operations into whichever fields our members wish to pursue collective licensing."

Meanwhile, representatives from PPL are due to speak tomorrow (Tuesday) at the In The City New York conference in an attempt to highlight the UK airplay royalties owed to US performers.

Artists including Backstreet Boys, Toni Basil, Aretha Franklin, Lou Reed and Donna Summer are owed UK airplay royalties, which are collected each time their tracks receive radio play.

Many American artists need to



Clark: extending licensing operations

be registered because they are owed income on tracks, either recorded or commissioned in the UK, but PPL cannot pay out artists or their advisers register their details with them.

PPL's director of operations Clive Bishop says, "Because the right does not exist in the US, we struggle to convince managers and artists that this is genuine income that is rightfully theirs."

In a separate development, the High Court on October 1 handed a nightclub owner a suspended sentence for contempt of court after he failed to comply with court orders to take out a PPL licence over the period of 10 years.

David Tierney, owner of Pulse in Guildford, did not comply with a writ issued in 1993 to pay PPL to use music in his establishment and the first injunction was issued against him in 1996.

# Pirates blamed for UMG cuts

Universal Music Group boss Doug Morris has blamed internet pirates for forcing the major to add 800 more job cuts to the cost-cutting programme it announced earlier this year.

The move, which will result in 190 jobs going in North America and 610 from offices in the rest of the world, follows the 550 employees who have lost their jobs since January.

This takes the total to 1,350 with the latest round of cuts planned in by the first quarter next year — leaving the group with just 10,850 employees at the end of it. The move does not include the 25-odd people lost from UMI's London office earlier this month.

Sources close to UMG believe it can make around \$200m in savings through the restructuring, which will not result in the closure of any international offices. The savings are likely to come

from the wage bill, overheads and other administration functions.

In a statement, the company says, "To remain competitive and efficient, Universal Music is reorganising its businesses around the world. This reflects difficult market conditions and the overall decline in the sales of music."

Sources suggest Universal Music UK is currently reviewing its cost structure, like every affiliate, although no decisions have been made about possible changes.

UMG's decision to cut around 10% of its workforce in one year is a reflection of the difficulties facing record companies including Universal, which controls nearly 30% of the US market, but reported operating losses of €42m in the first half of 2003 (€169m in the same period 2002). Morris summed this up in his memo sent to all UMG staff last Wednesday. In it Morris said UMG

is "pro-actively reorganising" many parts of its business, enabling the group "to effectively meet the challenges of a continually evolving worldwide music marketplace". And it is this marketplace, and the rogue operators within it, that he blamed for UMG's current woes. "The music industry has been deeply impacted by piracy. There are very few instances where an entire business has suffered because of illegal activities," he added.

However, Morris who in September brought in a new pricing policy offering albums from \$12.99 (€11.96) to boost music sales, believes his streamlined group will be better equipped to deal with the future. He noted the new pricing programme has been "well-received", legitimate online services are growing and the industry's ability to deal with illegal downloads is improving.

## ANNUAL DRINKS



Reply



Reply All



Forward



Follow up



File

**From: Jon Dale**

**To: All staff**

**Cc:**

**Subject: ANNUAL DRINKS**

There will be no drinks party this year as we may have to pay a fine of £1000 because nobody remembered to pay for the TV Licence.

I believe the Kings Arms will be open as usual if people still wish to meet up.

Jon Dale  
Personnel



Use a TV at work? Your business needs a TV Licence\*. Don't assume someone else has sorted it out. To buy a TV Licence or for more information call 0870 241 9053 or visit [www.tvlicensing.co.uk/business](http://www.tvlicensing.co.uk/business)

Quoting MWA20J

\*If you use TV to receive or record television programmes, services you need a TV Licence. You also require one if you use Ceefax or Teletext, or have computers with broadcast cards. If you are found using television receiving equipment without a valid TV Licence you could be prosecuted and receive a fine of up to £1000.

Online music test data to be available in November

# Industry readies for download chart trial

## Downloads

by James Roberts

The impact of sales of official downloads will be unveiled from next month with the distribution of an "industry-only" weekly download chart.

Although the full launch of the official download chart is under consideration for 2004, weekly sales data will become available in November to music industry executives. The test data looks set to become a valuable resource for new media specialists.

"It will let us see how the market is developing before we launch a public download chart," says Official Charts Company product and new media co-ordinator Jason Gillespie.

"The purpose of the test period is to make sure the information is 100% accurate and it will allow us to be confident we can spot any attempt to hype the chart," he says.

BMG is already planning a high-profile, download-only release from Elvis Presley to coincide with the circulation within the industry of the first official download figures. A new Jason Nevins remix of Rubberneck will be made available exclusively as a paid-for download from November 3, retailing at £1.

The release is being enabled by the same technology that East West used for Muse's download-only single, Stockholm Syndrome, in August, which achieved nearly



Elvis Presley: BMG is planning a high-profile download-only release, costing £1

10,000 sales as part of the set-up for their number one album *Autoblastion*.

BT's Click & Buy service allows consumers to pay for the downloads by credit card, or add the cost to their home BT phone bill. In addition, consumers without access to Click & Buy can pay via a SMS text, although this usually incurs an additional cost of 50p. The downloads are secured by the Windows Media digital rights management system, the same technology adopted by the new secure version of Napster, whose public launch is on October 29.

"It is very exciting that such a key release is being made available purely as a download," says BMG new media co-ordinator Seb Weller. The Elvis remix will be serviced to media as a standard release, although it will only be

available to purchase in the digital format. BMG has been experimenting with exploiting live material from the likes of Will Young and Avril Lavigne through the sale of download-only live EPs. Both artists released five-track download EPs, retailing for £3 each.

"By adding in the artwork and maybe a video, it appeals to the fanbase and creates much more compelling content than fans can get on KaZaA," says Ben Drury, head of music at BT, which provided the hosting for the projects.

Fast-rising UK band Keane have also enjoyed a boost in profile since offering a track from their current EP, *This Is The Last Time*, through BT's domestic website. More than 1,700 people have downloaded the song to date.

james@musicweek.com

THE BRIT AWARDS  
ALBUMS  
Doves (1st) (gold)  
Kish Kash (1st)  
(silver)  
Various - *Las Vegas*  
Lipps Inc (EMI/  
Virgin) (silver)  
Michael Buble -

Michael Buble  
(RCA) (1st) (gold)  
Ozzy Osbourne - *Blizzard of Ozz*  
(Polygram) (gold)  
Train - *12*  
Memories  
(Jive) (dependent)  
(platinum)  
50 Cent - *Get Rich*

or Die Tour  
(Polygram) (double  
platinum)

# BMG to alert retailers of changes by text

BMG is going mobile with what is believed to be the first SMS text service supplying new release information to music retailers.

The major's new Extratext has been launched as a sister service to the company's existing marketing tool, called Extracart, and will provide subscribers with instant, last-minute changes about its releases.

BMG sales executive Michelle Brown says the new free service will not be used to "spam" people about forthcoming product, but to alert them via their mobiles about up-to-the-minute changes to new release information, including release dates, pricing, change of catalogue and barcode numbers and deliveries.

"Our Elvis release had a last-minute barcode change and that is the sort of thing we can instantly alert retailers to. Sometimes we also have stock stuck in traffic.

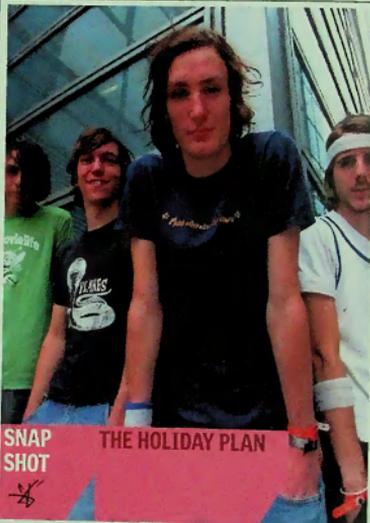
It's something out of our control, but with Extratext we can keep everyone up to date," says Brown.

The service is chiefly aimed at retailers, but Brown believes it will also be of use to art agencies and design companies, which often request artwork and copy for ads.

To sign up to Extratext, which was developed jointly by BMG's sales and new media departments using SMS interactivity provided by Kodime, potential users should text, starting their message BMG SALES to 94021, send an email to extratext@bmg.com or call Brown and her sales team.

The new service is set to operate throughout normal weekday office hours.

The Extratext secure site was launched four months ago and provides newswatches on forthcoming releases from the group.



## SNAP SHOT THE HOLIDAY PLAN

Island Records this week unveils a new development label with the debut release from East London rock act The Holiday Plan. Island Records is pleased Records is named after the

label's in-house recording studio, and offers acts the chance to release a number of singles before committing to albums deals. "It's enabled the band to get things

moving without the pressure of delivering a huge album from the start," says The Holiday Plan's manager James Sandom of Supervision Management. The

Holiday Plan EP is the first of a two-single deal for the band with Island. The group, whose average age is 19, have just completed a UK tour with US rock act The Act.

CAST LIST: Management: James Sandom, Paul Craig (SuperVision Management), National Radio: Stuart Bridgeman, Alan James PR: TV Promotions (Management), Island Records: Agent: Ross Warwick, The Agency Group: Marketing: Alex Walker, Island Records: National & Regional Press: Press Counselor.

# Brits pool Midem resources

The UK music industry will present a united front at next year's Midem, with five key organisations sharing a stand for the first time.

At the event, Aim and MMF, who have previously exhibited at individual stands, will be part of a British Music Village, with long-time Midem partners the BPI, British Music Rights and PPL.

Aim chief executive Alison Wenham says that, with the high costs to each organisation exhibiting at the event, it makes sense to pool resources. "The British industry needs to present itself in the best possible light overseas and the stand will look fantastic," she adds.

The combined exhibition area will be around 40% bigger than

previous British At Midem stands, and will include a private section offering various business facilities such as internet access and listening posts. Its use will come as part of a special deal for delegates registering for the event through the consortium via the website britishatmidem.com. An early-bird rate will cost €400 per delegate rather than the standard €500 charge being offered by the Midem organisation.

British Music Rights general manager Henri Yoxall says Trade Partners UK has agreed to support the stand, including helping to finance a Midem booklet containing details about UK delegates and companies attending the event, which runs from January 25-29. There will be a stand visit on the

Monday from Secretary of State for Trade Mike O'Brien.

Trade Partners UK is also providing funding for UK delegates to attend the event, among them Terry O'Brien and Jo Hunt, the first winners of the MMF's Export Award for Managers, sponsored by the Government organisation.

MMF general secretary James Sellar believes the move to have a combined stand partly stems from the various industry organisations lining through the likes of the Music Business Forum. "Everybody is willing to put differences aside and work together," he says. BPI executive chairman Peter Jamieson says having one stand is logical. "It also makes it easier for the Government to understand what we're doing," he says.



**THE DICKINS ROLL OF HONOUR**  
 1970 Born,  
 East Ham, London.  
 1971 Graduated  
 from Lough  
 borough University  
 Joins Warner Bros  
 Music Publishing.

1974 Managing  
 director, Warner  
 Bros Music  
 Publishing  
 1977 International  
 vice-president,  
 Warner Bros Music  
 Publishing  
 1983 Chairman

Warner Music UK  
 1999 Launches  
 Instant Karma, in  
 partnership with  
 Sony Music  
 2002 Instant  
 Karma is  
 reissued outside  
 of Sony Music

**BPi roles:**  
 chairman (1986-  
 1988, 1997-2002)  
 Vice chairman  
 (1993-95), Classical  
 chairman (1999-  
 present), Classical  
 BPi Awards

chairman (2000-  
 present), Council  
 member (1993-  
 2002).  
**Other honours:**  
 CBE (2002),  
 appointed trustee  
 Victoria & Albert  
 Museum (2000).

appointed  
 Chairman of Musicraft  
 Of Childhood  
 (2002), received  
 honorary doctorate  
 from Loughborough  
 University (2002).  
**Publicising**  
 signings: See

Pistol, Vaniglia,  
 Madness,  
 Whitesnake,  
 Tardus Exploiter,  
 Echo & The  
 Bunnymen  
 (all for the working  
 Press, Talking  
 Heads, Romans).

Nel Young, Joni  
 Mitchell, Johnny  
 Bristol, Chic (all for  
 UK & other  
 territories).  
**Recordings**  
 signings: Eric  
 Clapton (GMA),  
 Jimmy Cliff (GMA),  
 Jones (GMI), Mike

Oldfield (GMI),  
 Vaniglia (GMA),  
 Echo & The  
 Bunnymen (GMI),  
 Cher (GMA), Eric  
 Clapton (GMA),  
 Simply Red (GMA).

## The MITs Man Of The Year selects his favourite artists - Dickins' roll of honour - the acts of his life

by Martin Talbot

Few executives get name-checked in a global smash hit in the same way as Rob Dickins did in Enya's Orinoco Flow. But then, few industry executives have achieved so much in their careers.

Ever since the East Ham-raised student turned the Loughborough University union finances from loss to profit in his spell as social sec in the early Seventies, Dickins has been consistently connected to musical success.

As a youthful head of Warner Bros publishing in the early Seventies, Dickins signed artists including the Sex Pistols, Madness and Prince. And, in a 15-year spell as head of its sister record company - from 1983 to 1998 - he played an integral part in signing or launching the likes of Madonna, Enya, Rod Stewart, Seal, Simply Red and Mike Oldfield, before leaving to found his own Instant Karma label.

There are plenty of other achievements too, including Dickins' various spells as chairman of the BPi, his receipt in 2000 of a CBE, and his involvement as a trustee of the Victoria & Albert Museum - of whose Museum Of Childhood he is also the chairman.

And the latest honour to come Dickins' way is his recognition as the Music Industry Trusts' Man Of The Year, which will be marked this week by a dinner at London's Grosvenor House Hotel. To mark this moment, he talks here about some of the many artists who have made their mark on him during his career.

### Bob Dylan

My all-time hero



"Bob Dylan - first and last always. The first album I ever bought was The Freewheelin'... when I was 13. He prevented me having a lot of those embarrassing records periods when I was 14, 15, 16. There wasn't a time when I was listening to rubbish, because I was hooked on Bob Dylan. I don't think I could ever have worked with him, however, because I always would have been too much in awe."

### Johnny Bristol

My first hit as an MD

"I took over as head of Warner Brothers Publishing the week before my 24th birthday - in those days that was incredibly young. A lot of the lawyers took away their catalogues from us, saying, 'This

guy is just a kid', but one really important lawyer, Lee Phillips, did not. Not only that but he also had a songwriter called Johnny Bristol recording his first solo album. I signed him after hearing this great song, Hang On In There Baby, which turned out to be a Top Three hit - my first signing - my first hit."

### Sex Pistols

My punk signing

"I was trying to sign The Clash. They were my favourite band. I had seen them all over the place but unfortunately they signed elsewhere. Glen Matlock had just been fired from the Sex Pistols and he told me he had written a lot of the songs for the band - half of this song, a quarter of that song, and so I signed Glen and then went into this whole thing with Malcolm and his lawyers mostly arguing shares of songs. After many meetings we all decided that an equal four-way split on the songs with Johnny, Steve and Paul made the most sense. I then signed them. I then suggested to Malcolm a deal to represent all of the band. They had been published by EMI, but they were given their rights back. So, although The Clash were the band I initially wanted to sign, I was very happy to get the Pistols. In the end I got on really well with Malcolm, who also introduced me to Temples Tudor and he then shot part of The Great Rock'n'Roll Swindle at our offices."

### Prince

The beginnings of a legend

"Lee Phillips was the lawyer who played me the Prince demos. He was a big supporter of me as a publisher. I heard the demos and made the deal as Warner Bros were doing the record deal but hadn't yet made the album for you. This first record was a fairly difficult album but then Prince, Dirty Mind and Controversy came out and I was shocked that they were not successful in the UK. Amazingly, the album 1999 came out and still nothing happened.

Prince's management wanted to punish the record company and so because we were Warner too, they punished us and we lost the publishing as a result of the record company's failure. When I came in to run the record company a short time later I wanted to prove a point - the first Prince album we received was Purple Rain and the single when Doesy Cry. We then ran a major marketing campaign and broke when Doesy Cry out of the box and the album followed. We

then released 1999 and Little Red Corvette as a double A-side and it went to number two in the charts and became one of the biggest selling singles of his career. My point was proved and we returned to a string of hits from Purple Rain and Prince became a massive act here in the UK."

### Madonna

The alternative approach



"During the first year when we first started working with an unknown Madonna, Frankie Goes To Hollywood had number one and number two singles with Two Tribes and a release of Relax. I was really impressed with that. In trying to break Madonna we were not really helped by radio and we had to rely on the clubs for support. When Madonna was beginning to take off in a big way and we could look to radio, we received the first single from the second album Like A Virgin and because of the lyrics, Radio One wouldn't touch it. Carrying on with the club route we achieved a reasonably big hit and then I heard Into The Groove from Desperately Seeking Susan. When I proposed releasing it as a single to Madonna's manager Freddy DeMann, he was worried that it wasn't on the album and it was only an eight-track recording produced by Madonna and not one of the 'name' producers from the albums. However, I felt really strongly about it and said we could add it to the album and also I believed it could be her first number one record. Because we had broken Madonna before anyone else in the world, Freddy allowed us to go ahead and said 'You better be right about this!' I believe we were the only territory at the time where Into The Groove was a single. When we released it, for the first time Radio One was completely on board. So, thinking about what Frankie had done the previous year, we looked to what had been a hit but not big on radio. Two weeks into it, we re-released Holiday as a 12-inch picture disc - radio played it and we had the number one with Get Into The Groove and number two with Holiday and Madonna exploded."

### Kate Bush

The one that got away

"I would love to have signed Kate. I was waiting for her to be signed to EMI when I heard Wuthering Heights through a door - I thought



Dickins: "I believe Eminem is the Bob Dylan of this generation"

it was spectacular. I asked the secretary what was playing and said I loved the record. When I asked how I could get in touch with the artist I was told that Kate Bush didn't have a manager but I did get her home number. The next day I called Kate up and said I was interested in signing her publishing. She was only about 17 and said she was very flattered but she didn't know about these kinds of things and that she had someone who advised her and she would ask him. She called back about four days later and said she had asked about signing to Warners and had been advised not to and it would be best to sign with EMI Music Publishing. Slightly perturbed, I asked who she had asked and she told me 'Bob Mercer'. Bob was the general manager of EMI Records at the time."

### Eminem

Justin Timberlake

Modern times

"I believe Eminem is the Bob Dylan of this generation, using lyrics brilliantly as both weapons and storytelling devices. He is a modern day version of the 18th Century pamphleteer, telling us what is going on in his world. Justin Timberlake just does everything so well - he is a great dancer and singer, he makes great producer and song choices and has really strong imaging. I don't think any artist has done so much so right since Madonna."

### Simply Red

The best transfer deal



"Simply Red was signed to Elektra at a time when the label had opened a UK office. But Elektra's chairman Bob Krasnow was always crashing heads with Mick Hugganell and Simply Red's manager Elliot Rashman. He was in my office one day and said, 'I am going to drop them. They are not successful enough. I'm deep in a hole and they are just so difficult.' I said,

'Well, we really like them - how deep a hole are you in?' Bob said he was \$333,000 in, so I offered to give him \$333,000 for his contract. Bob said yes, on condition that he got the US release rights. After the deal we took our new responsibilities seriously, changed the promotion team and re-released Holding Back The Years. It went to number one. I think Bob believed that I 'knew' something, but I didn't - we all just believed in the band."

### Enya

Madness

Cher

Rod Stewart

Artists I'm most proud of

"When I first signed Enya, nobody could understand it. She had nothing to do with what was going on in 1987 and 1988. She was an esoteric artist unlike anyone else. I had no idea the very first record we worked on would go on to sell more than 13m, but I knew she was very special. It was fantastic both emotionally and creatively.

Helping Madness by paying for their first recording turned out to be memorable as the resulting track The Prince went Top 10 and when their publishing deal was being negotiated they turned down some bigger offers than mine and signed to us as a way of saying 'thank you'. That will always be remembered and appreciated.

Persuading Rod Stewart to record the Tom Waits song Downtown Train was a wonderful moment. When you are a Red fan and a Tom Waits fan it is real privilege to be in the position to be able to put those two talents together and to see the commercial and critically-acclaimed result.

The Cher project was another special time and I am very proud that I worked with someone who had already been successful for decades - a true star and icon - and been able to be part of the most successful record of her career."

martin@msiweek.com

The largely untapped consumer base for world music could be much bigger given the right promotion, says *Neal Hattersley*, while *Jon Lusk* casts an eye over the world's musical hot spots

# Keeping on top of the world

## Gypsy genius makes mark on the West

The folk music of Eastern Europe and the Balkans has been overwhelmingly dominated by gypsy (or Roma) musicians since the 19th Century. With music as one of the few vocations open to them, they have moulded their virtuoso skills to suit local tastes wherever they call home. But only in the past decade has their music had much exposure in the west. Roma artists living in former communist states were generally discouraged or prevented from travelling abroad, so the demise of communism at the end of the Eighties presented new opportunities.

One band that led the way in this respect was Romania's Taraf de Haidouks, who signed to Belgian label Crammed Discs in 1993 and later benefited from the patronage of actor Johnny Depp. Other significant Romanian ensembles that have followed suit include the brassy Fanfare Ciocarlia and Bucharest's favourite restaurant schmozzers Fulgerica & The Mahala Gypsies.

Neighbouring Bulgaria has its fair share of Roma talent, but so far only Johnny Ilijev has made much impression outside his traditional constituency. Hungary's Lakatos family have long mixed their national folklore with light classical influences and



Redzepova, hailed as "Queen of the Gypsies"

even jazz. Their music contrasts wildly with the raw, earthy talent of artists such as the Czech Republic-based singer Vera Bilá.

Nearly half of Europe's Roma live in the Balkans, where the end of war allowed many to revive their careers or return from exile. Macedonia proclaims its own Ema Redzepova as "Queen of the Gypsies" and her compatriots Kocani Orkestar have also thrilled international audiences in recent years. Serbian legends Saban Bajramovic and Ljiljana Butler have both made superb comeback albums with non-Roma Bosnian ensemble Mostar Sevdah Reunion. They are all also happy to work with Serbian trumpeter Boban Markovic, whose brass band featured in Emir Kusturica's cult film *Underground*.

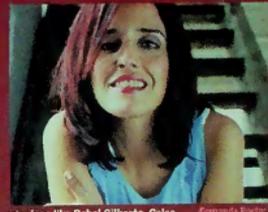
On-the-ball labels that wish to include Germany's Piranha and its new Ashpark Tango subsidiary as well as Network for its excellent compilations. Other than Crammed, Dutch independents World Connection and Small Records are currently the other major players. *JL*

## Brazilian sleeping giant awakes

With its population approaching 180m, Brazil has the largest domestic market for music in Latin America, and despite piracy, many artists simply cater to local audiences. Yet Brazilian musicians are famed for their readiness to absorb and transform foreign influences. Drum & bass and rap have spawned novel electronic hybrids there, just as The Beatles and US rock informed the politicised, late Sixties *tropicalismo* movement, spearheaded by Caetano Veloso and Gilberto Gil. These two "old guard" artists are still active and influential, with Gil doubling as minister of culture.

The country's equally huge geographical size is reflected in numerous distinctive regional roots styles such as *forró*, *axé* and *maracatu*, which are constantly feeding into the melting pot that is MPB (*Música Popular Brasileira*) – Brazilian popular music, or even Nova (new) MPB. Marisa Monte is a leading icon, and her recent *Tribalistas* album with percussionist/producer Carlinhos Brown and poet Arnaldo Antunes set a new benchmark.

The source of early world music crazes samba and bossa nova, Rio de Janeiro is still an important hotspot, home to the likes of new R&B World signing Daíde. However, the impetus for the "new bossa" movement has come from Belgian label Zirigiboom/Crammed, through



singers like Babel Gilberto, Celso Fonseca and Cibelle. The large independent label Trama, with offices in both Rio and São Paulo, has helped give the latter its progressive reputation. Its roster is rich in notable names, Ferrnanda Porto, Mix de Centros and veteran innovator Tom Zé among them. Salvador de Bahia is the centre for Afro-Brazilian music, typified by Afro-samba diva Virginia Rodrigues and huge batucada percussion groups such as Olodum and Timbalada. In contrast, Recife boasts vibrant rock, roots and club music experimentalists including Nação Zumbi, Lenine, Chico César and DJ Dolores. Manteca, Stems, Mr Bongo and Luaka Bop have all released groundbreaking compilations and albums of late, while the For Out label has rediscovered and rejuvenated artists such as Joyce, Marcos Valle and Os Ipanemas. Otherwise, BMG and EMI have always had a strong market share. *JL*

Fernanda Porto recording for independent Trama label

**SONGLINES**  
**TOP OF THE SHOPS WORLD MUSIC CHART**  
 1. Biana Vozia  
 Social Club - Biana Vozia  
 Social Club (Brazil)  
 2. Omnia Saigara - 5. Various - Chai

Brazil 2 (Wanted)  
 6. Various -  
 3. Various - Festival  
 at the Desert  
 (Independent)  
 7. Maria - Fado  
 Canto (EM)  
 4. Bebel Gilberto -  
 Tanto Tempo (East  
 West)  
 5. Various - Chai  
 (Essential/Union)

Square Music)  
 9. Various - Africa  
 The Essential Album  
 (Essential/Union  
 Square Music)  
 10. Various -  
 1. Various - Salut!  
 Beginners Guide To  
 World Music  
 (Nonesuch)

## Iberia revives its roots



These days, Spain is one of the fastest-growing markets for world music and produces plenty of itself, along with its neighbour Portugal. Roots music has undergone a renaissance in both countries since they emerged from dictatorships in the mid-Seventies. It would be hard to imagine an independent such as Madrid's Nabegera existing 10 years ago.

Portuguese *fado* is currently personified by fast-rising star Mariza (pictured) on the Dutch label World Connection (licensed through EMI for the UK). Other prominent young singers include Katia Guerreiro, Mafalda Arnaut, Camané and António Zambujo. EMI-Valentim de Cavalho has the lion's share of artists, though Movelap is a high-flying indie. Lisbon is also a centre for Lusophone Africa, with Guinea Bissau's Manecas Costa and Tania D'jaz, Angola's Waldemar Bastos and Cape Verdeans Bana and Tito Paris all based there.

Across the border, Galicia and Asturias comprise a Celtic music stronghold. In the Nineties, Carlos Nuñez revived the Galician bagpipe tradition and the group Milladoiro have also contributed significantly. There has recently been a strong showing by female artists such as Mercedes Peón, Susana Selvane and Faltrequeira.

gets an older, more traditional readership. Its UK circulation is around 10,000, 75% of which are ABCs, and the majority of which fall into the 30-50 age group.

The consumer base of these magazines and the success of *Womad* suggest an audience of between 75,000 and 150,000 active world music enthusiasts in the UK. And this does not even take into account the ever-expanding potential permanent ethnic audience of new immigrants. There are 80,000 Portuguese speakers in London, for example, and increasing numbers of Arab and Middle Eastern groups.

According to the BPI, sales of world albums have been stagnating in the UK for the past three years, comprising around 0.4% of the total, or 900,000 units. The BPI's sales analysis of the 10,000 records of last year shows that five artists - Bebel Gilberto, 1 Giant Leap, Ladysmith Black Mambazo, Nitin Sawhney and Yann Tiersen - accounted for 27.4% of all albums sold in the world category. Of the 10,000 top-selling albums world in all genres, 166 were classified by the BPI as "world music". The top three producers of world music in these terms are Brazil (10.5%), France

US independent Green Linnet has a foothold in this market. The nearby Basque country has its own *trikitixa* accordion style, Kepa Junkera being the best-known player.

Andalucía is the original home of flamenco, but Madrid and Barcelona are also strong scenes, with nuevo flamenco hybrids and the more traditional forms enjoying strong local and international support. Nuevos Medios is still the most important independent label. Javier Ruibal, Estrella Morente, Juan Martín and Vicente Amigo are a few of many names worth remembering. Fusion between flamenco and Sephardic, Moorish, medieval and other music by Radio Tarifa, Luis Delgado and like-minded musicians are increasingly popular.

The most vibrant region of all is Catalonia. Offshore, Maria del Bar Bonet is Mallorca's favourite folk singer-songwriter and Miguel Gil is another noteworthy talent. Barcelona's bohemian image has only been enhanced by the presence of world/pop crossover sensation Manu Chao. Catalan colleagues who are rejuvenating the local rumba and fusing it with rock, indie and more include Dusmiquet, Ojes de Brujo and Macaco. *JL*

**The majority of retailers cut down their world music section from what used to be a couple of racks down to half a stand**

Jo Ashbridge,  
Wrasse

## Mali's desert springs flood of talent

If there really is an inverse relationship between a country's economic and musical wealth, as some world music commentators have suggested, then Mali is a case in point. This poor, landlocked and largely semi-desert nation is West Africa's major musical hotspot. Education and lack of development have made for distinctively rooty music, often played on acoustic instruments such as the *kora*, a 21-stringed harp familiar to international audiences through the work of virtuoso players such as Toumani Diabate. And in recent years, Mali's djembe drum has been almost universally adopted by world/fusion outfits.

A lot of Malian music still carries strong echoes of the Mandé Empire which dominated the area of the area from the 13th to the 15th centuries. The ancient songs of this era are still updated by contemporary traditional "praise singers" or *jelis*. Though influential, their links with wealthy patrons often mean their music is little known outside the region, and many of the most famous musicians such as Salif Keita and Ali Farka Toure are *not jelis*.

"Desert blues" is a generic brand which has been successfully used by the German Label Network to market Malian and (8.6%) and India (6.6%). Significantly, compilations accounted for more than a third of total UK sales of world music in 2002.

However, *Roots* editor Anderson is sceptical about the claim. "The industry never tracks anything correctly in any specialist market," he says. "For example, in the US, world music/folk music labels believe SoundScan only records about a third of their actual sales. I've also seen unlikely figures saying that world music sales are as high as 15% of the [UK] market. But then Amazon includes anybody with a foreign-sounding name and anybody who owns an acoustic guitar on their world/folk pages, from Enrique Iglesias to Eva Cassidy."

The Official Charts Company, which tracks sales from more than 5,000 retail outlets daily, accounting for around 95% of the UK albums market, recognises that it can be hard to drill down into the smallest niches. "There may well be hundreds of titles below the Top 10,000 threshold, selling consistently and overall significantly, but not in sufficient numbers to make the Top 10,000, so it is possible that the market is larger overall. The chart remit doesn't currently count sales from live events such as *Womad*," says Official UK Charts Company spokesman Paul Clifford.

One indication of the volume of activity in the market is the fact that the specialist magazines are sent more than 2,000 CDs a year for review, most of which sell in very small numbers. Indeed, even recorded and recently acclaimed by *Songlines* as 70,000 copies in the UK.

The supply of world music is clearly no issue (see breakouts on the output of Mali, Brazil, the Iberian peninsula and Eastern Europe), though the marketing it to a wider audience is clearly tough. Yet it remains possible to build up healthy busi-



ness West African music, and the obvious links with US blues have been explored by Taj Mahal and Ry Cooder. Damon Albarn's Mali Music album of last year showed that even mainstream pop stars are getting interested. World Circuit were the real pioneers, though with Ali Farka Toure and Oumou Sangara, who brought the funky Wassoulou style of southern Mali to wider attention in the early Nineties. The French label Indigo (Label Bleu) has championed "old school" stars Boubaou Traoré and a newly revamped Super Rail Band de Bamako. Survivors of the "golden age" of state-sponsored dance bands of the Sixties and

Seventies, they are led by master guitarist Djimdjatar Toureata. Indigo has also signed Boka Traoré (pictured), one of a younger generation of more outward-looking musicians, whose return to her homeland was recently covered in the *Guardian*.

The depth of regional diversity is starting to become more apparent, and the northern Tuareg music of groups such as Tamawen and Tarit is just one example. Tellingly, the burgeoning local rap scene has yet to catch up with that of neighbouring Senegal in terms of global impact. *JL*

nesses based on the demand that already exists.

At one end of the spectrum are the specialist labels such as World Circuit and relative newcomer Wrasse, which issued its 100th album in May - Ladysmith Black Mambazo's Raise Your Spirit Higher - and is now up to 115, with current priority artists including Caetano Veloso and Souad Massi. The company does most of its business outside the UK as British High Street retail increasingly turns away from specialist genres.

"The majority of retailers have cut down their world music section from what used to be a couple of racks down to a half a stand," says Wrasse joint managing director Jo Ashbridge, who adds that world music product otherwise has the strength to defy the decline in CD sales. "There is a clear policy not to stock as wide a range as there was, so that's not as fantastic news."

Ticking over at a different end of the business are all the budget and catalogue companies such as World Music Network and Union Square, which regularly license in material from around the world for evergreen compilations such as Union Square's Café and Essentials series and World Music Network's Rough Guide releases, which are put together in conjunction with the guidebooks of the same name.

"Because there is so little media coverage of world music outside of a few specialist magazines and a few specialist radio shows, a compilation with 30-50 artists will allow people to find a little bit about the artists and then they can go on to investigate further," says Union Square's director of marketing Steve Bunyan, who hopes his Awards For World Music compilations, in conjunction with the Radio Three event, will become an essential text. Even if artists are struggling to find the recognition they deserve, the emergence of recognisable world music brands is a step back in the right direction.

If music could think, it would be wondering where on earth it stands these days. It has been pirated on an inconceivable scale, then told that its real problem is that it is not good enough; it has been given away and licensed at reduced rates to advertisers and games producers; and just when it imagines the best it can hope for is to be sold for a dollar to an online market of decidedly uncertain size, it gets cut into 30-second chunks and sold directly to people's mobile phones for £3.50. And for once, everybody buys it.

That might not be so strange, but O2's mobile music service, which was trialled for six weeks in the UK and Germany this summer with the participation of Aim, BMG, MTV, Sony, Universal and Warner, will almost certainly price its tracks in sympathy with online services when it launches sometime in the next two months, certainly they will inhabit a lower price point than any professional-quality ringtone, with £1.50 the figure most regularly dropped by industry insiders.

"We are just at that early stage of the market where people don't associate the price of downloads with the price of ringtones, so the mobile operators are able to get away with very high prices for the ringtones," says Warner Music International media development manager Matt Rennie. "I think kids are going to cotton on fairly soon, and it will start to harmonise down the track. Why would you buy a download for £1.50 and pay £3 for a master tone?"

Master tones, also known as truetones, realtones, ringtones, Musitones or MP3 tones, are the key product for record companies as they move into the mobile space, superseding the rosy old programmed beeps of a million miserable train journeys with audio samples taken directly from the original recording. Whereas monophonic and polyphonic ringtones have yielded a rich MCPS/PRS harvest almost exclusively for publishers – even though they have invariably been advertised under the name of the frequently unwarded artist – this is the record companies' chance to cut in.

"From my point of view, monophonic and polyphonic ringtones aren't going to be around for much longer – two or three years at the most," says Rennie. "Obviously CD sales are going down and down, and we really have to start offering all these different products to our artists [for their approval]."

This summer has seen a constant round of negotiations between record companies and mobile networks. Warner Music International recently announced what is likely to prove a typical deal to provide authorised content to Orange, while BMG, Sony, Sanctuary and Edel provide music to French mobile content specialist Musiwave and Universal liaises directly with operators across Europe through its Universal Mobile arm.

WMI has also struck a deal to provide music for the Nokia 3300 mobile phone, which comes with a CD-Rom of sampleable Warner tracks, and is one of the few phones on the market which can handle truetones. And labels are increasingly using the mobile space to spearhead promotions, with Universal and London Records using mobile recognition service Shazam to help market new singles from Sting and Holly Valance.

But if bridges are being built, the meeting of cultures has not always been an easy one. One mobile executive talks of spending months in painstaking negotiations with a publisher for use of 30-second clips for truetones, only for the deal to founder in the final stages. Others bemoan a lack of initiative among record companies.

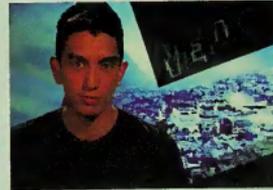
"We are looking more and more for artist experiences and artist promotions packages, which come complete with not just the official ringtones and wallpapers, but competitions to win signed products or tickets to a specially organised, inti-

Whether to generate revenue or to promote their artists, record companies have been in a constant round of negotiations with mobile phone operators this summer. *By Adam Woods*

# Looking for life beyond ringtones



Tagging into mobile (clockwise from above): Orange; MTV; WMI's Hot; MTV News



mate event with the artist, and that should come from the record company," says Gerard Grech, head of music services, global brand, marketing and products, Orange Group. "We are doing as much as we can, but we are making sure that the formats all work, that the content comes in an effective manner. This is what their vocational life is: the marketing of artists."

Unsurprisingly, negotiations have been coloured in the past by the belief on the part of both network operators and content owners that each is bringing to the table the biggest bargaining chip.

"For some reason, the record companies think they have the most valuable assets, and the operators think they have, because they have the technology and the end users," says Mika Eriksson, CEO of Wireless Entertainment Services (Wes), a

Finnish mobile content creation company which recently sold its hundred-millionth download.

Dominic Pride of mobile music consultancy Ear To Earth believes the move towards a better understanding has already begun. "The last three to six months have seen the mobile and music industries understand and accommodate each other's business models better," he says. "The music companies have recognised the value of additional ways to reach the music fan and generate revenues. Artist management companies have also been proactive in the mobile space, such as IE Management creating a Robbie Williams area on Vodafone Live!."

For all their commitment to maintaining the value of their copyrights, record companies are clearly determined not to let a golden opportunity

## O2 takes music to heart



O2's music over mobile trial this summer showed that there is more to mobile music than increasingly sophisticated ringtones. Streaming video and audio content on existing GPRS networks. O2 offered a prototype version of its service to around 200 customers in the UK and Germany, backed by all the majors apart from EMI, plus Aim, MTV and MDCPS/PRS.

The service revolves around the O2 digital music player, which uses the mobile as a wireless modem. Tracks can be streamed or downloaded, and the player is capable of storing up to 100 tracks on its memory card, which can be backed-up onto a PC.

Certainly the most music-hungry mobile network on current forms. O2 is preparing to launch the commercial version of the

service within the next two months. The telco has flagged up its intentions towards the music market by becoming the first mobile operator to join Bard. Read of music Leslie Golding says O2 sees itself operating "effectively [as] an online Woolworth's".

Accordingly, music was far from the only content employed in the mobile trial. Breaking news clips from Sky proved popular among the trial user base, while Arsenal FC and the Rugby Football Union also contributed material. But 4,200 tracks were downloaded during the four weeks of the trial and Golding clearly has big plans for the music element of the service.

Golding believes the pre-Christmas launch will make music history. "We are taking music to heart," he says.

## One vision for mobile music

Greece and Finland and the UK are not exactly steeped in each other's music traditions, but a coalition which includes Aim's Musiciendie arm and the Vodafone-Panafon and Radiolinja Group mobile networks from Greece and Finland respectively, is hoping to provide valuable technological and market research for the European mobile music market.

Musical, which also numbers technology companies and academics from all three countries among its contributors, is two to three months away from lab-testing a mobile service using music and videos from British Indies and content from Greek television channel Mad TV.

The service itself will collate data on users' music tastes to deliver tracks, video-clips, new releases and reviews to next-generation devices, effectively allowing users to programme their own radio station with music and news content and to stream it directly to their phones. A wider trial is likely to follow shortly before Christmas.

Musiciendie operations director

Gordon Rintoul believes the initiative is the first time the entire digital supply chain has come together to attempt to synthesise its vision of mobile music.

"In the most basic terms, what we have discovered is there are very different ways of looking at this between the different countries," says Rintoul. "A UK consumer would be more inclined to go for a subscription service, whereas the Greeks and the Finnish are looking towards this as more of a free service supported by advertising. I wouldn't be so bold as to suggest that a generic service wouldn't work across Europe, but it certainly highlights some of the differences and suggests that it might not be the right approach."

Rintoul believes services of this type could begin emerging on the open market in the next six months, although he expects that it will be 18 months or more before they begin to take hold.

The Musical system aims to feed music from a centralised database straight to 2.5 and 3G mobile phones, and Rintoul says that as well as finding a DRM solution for mobile handsets, Musical will need to deploy new streaming software as well as an entirely new content distribution facility to that used by the internet.



Williams: IE Management have created a Robble area on Vodafone Live!

become a salvage operation once again.

Certainly, they will be aware that their non-participation in the truetones market would present an opportunity for third parties to license cover versions and public domain material for mobile use. Consequently, the advances paid to the record companies have been coming down and networks and copyright owners are increasingly thrashing out net revenue share deals.

A spokesman for EMI says markets such as mobile are precisely the reason the company has rebranded itself as EMI Music. "You can deduce from that that the mobile channel is a route to market for us to retail music. It is down to the networks and the consumer to develop the market and it is our job to fulfil that and make sure our artists are purposed rightly to satisfy that demand," adds the spokesman, who says EMI expects to put many of its key artists into the truetones market within months.

Richard Ganter, Universal Mobile International vice president, content marketing, says Universal is mining the market as both a revenue generator in its own right and a means of promotion for its artists, having recognised that the size of the typical telco advertising campaign dwarfs anything the music industry could offer its artists. In September, French cult cartoon character One-T reached the Top 10 in Germany with the help of ringtones, wallpapers and videoclips and a partnership marketing deal with T-Mobile.

MTV Networks Europe has content deals with Motorola, Vodafone and T-Mobile and recently began offering programming to 35 3G subscriber video service. "There is much more forward-thinking going on than with online," says Fleur Sarfaty, VP, talent & music at MTV. "With online, it took us years to work up proper deals with the labels. That has all changed, partly because this is a clear source of revenue. We have licences with the labels moving forward to provide content on many platforms as we can."

The rapid emergence of porn as the most popular genre of mobile video content suggests that the mobile internet has not taken long to assume the primary characteristics of its filthy older brother. But in contrast to the web, mobile potentially offers a simple, secure channel where customers can no more dodge payment than they can avoid paying for their phone calls.

Warner and BMG last week debuted a potential

DRM solution based on a standard developed by industry trade group the Open Mobile Alliance, allowing for peer-to-peer file-sharing by mobile, but for many, the beauty of mobile is in the existing billing system.

The forthcoming O2 service stands to be the one which most clearly illustrates the virtues of the phone-bill payment model. "My vision is that this is going to become a new channel to market for the music industry, one which is controlled and has got a safe payment system," says O2 head of music Leslie Golding. "Every other digital music service online, whether it is Apple or Microsoft or OD2, they all require you to put your credit card in there. We know we have got a safe way of doing it, and we know if you can do the deals and get the framework together you can create something great."

Wes's Mika Eriksson believes phone-bill payment could even be the western music industry's best route into piracy-ridden markets such as those of Eastern Europe. "In the Moscow area, there are 5m-6m GSM users already, and to them it is very trendy to have western music in their handsets. If I was a record company, I would be over there immediately, seeing what the operators can do with my content. Mobile is really the first thing where you can be sure that the end user has to pay," he says.

Aim's Musiciendie arm has already found its way to Greece and Finland with its participation in an ongoing laboratory trial of a new mobile music and news service named Musical, in co-operation with Greek and Finnish telcos, content owners and academics (see breakout).

Musiciendie operations director Gordon Rintoul believes the initiative represents the first time the entire digital supply chain has pooled its knowledge. It is certainly one of the first attempts to gauge the demand for digital delivery of full tracks via the mobile platform. As Rintoul points out, a demand for ringtones does not guarantee that there will be a market for anything else.

"It certainly gives all the right indications that this market is pretty ripe, but we have got to think about what a ringtone is; it is actually a warning rather than an entertainment. It waves a big flag and says the market is heading in the right direction. Whether it is an indicator of the existence of a market for digital music, we still can't really say."

Independent distributors are offering labels more than just a means of getting product into shops, providing a wealth of expertise from manufacturing to marketing. *By Chas de Whalley*

# More than just stand and deliver

The long-term future of a music business built on selling product to the public may be under threat. But ask any independent distributor and they will tell you that people still want to buy records and, if anything, the opportunity to make sales is greater in 2003 than it was five years ago.

"The top end of the market is squashing down, so a lot of name artists are getting squeezed out," says Wilf Mann, managing director of Nova, established in 2001 and thus a relative newcomer to the sector. "They still have healthy fanbases, want to put out records and have turned to the indies to get them into the shops and, if possible, back into the charts."

Among those formerly major attractions currently releasing own-label product through one or other of the UK's leading indie distributors are The Fall, The Christians, Paul Carmack, Courtney Pine, Roachford, Chris Rea and Gerry Rafferty. Another is pop maestro Mike Sterry, whose new label Better The Devil is one of Nova's roster of labels (which also includes DVD labels Chrome Dreams and Classic Rock Productions). With Better The Devil, Mann and his team of four have enjoyed their biggest success to date with Fast Food Rockers' The Fast Food Song, which spent seven weeks in the Top 10 in the summer, racking up more than 68,000 sales.

Like many of its competitors, Nova is bolted on to Finnacine and is able to take full advantage of the market leader's picking, packing and posting prowess. Mann believes getting a hit to happen straight out of the box is all about punctuation.

"You have to make sure you've crossed all the Ts and dotted all the Is to make the buyers at the big chains believe the record will happen," he says.

In order to meet this challenge effectively, UK distributors now find they must be able to offer their clients a wealth of services, stretching beyond manufacturing and label management to retail marketing.

Fulham-based CARGO was formed in 1992 as a Canadian subsidiary. Its roots still show in its deals with leading US rock and hip-hop distributors. Cargo handles European releases by labels such as Third Stone and Sympathy For The Record Industry, home of the first three White Stripes albums, including 2001's *White Blood Cells*, which Cargo pushed through the 40,000 sales barrier in the UK before the act signed to XL. Managing director Phil Hill regularly expects to fund press ads for Cargo priorities in the monthlies and the quality nationals.

"We expect to advertise a couple of releases a month," he says. "Most recently, we put Holly Golightly's latest *Damaged Goods* album, Truly

## Amato converts dance vanguard to Queen remix

Recognised as the distributor of choice by dance labels such as Bedrock, Renaissance and Nikleuz, Amato is now regularly employed by majors such as EMI and BMG to handle these releases judged to be too specialist for their in-house teams.

"Our goal has always been to develop records beyond their core markets," says Amato founder Mario Howell. "We can meet the needs of specialist retailers and satisfy the demands of the key national accounts too."

In March of this year, Amato was hired by EMI satellite label Nebula to work the German trance hit *Flash* by Queen vs Vanguard. Nebula is home to successful dance acts such as DJ Tiesto and Four Strings, but as A&R director Tim Binns explains, it retains the right to take an independent route



Vanguard: EMI called on Amato to handle the Queen remix

when it believes the release requires it.

"We have a great relationship with Amato through some of our own labels such as New State and Maelstrom," he says. "Mario was very keen on *Flash* and EMI looked like they were under some

pressure with other releases so we thought Amato should have it."

A Top 15 hit, it weeks on the chart and some 34,000 sales later, Binns has no regrets. Indeed, he is looking to Amato to handle an album of previously unreleased David Bowie remixes in November.

She Is None Other, in *Mojo* and Carina Round's *The Disconnection* on Dehiscite into the *Guardian*.

Both were co-op ads in conjunction with HMV, Virgin and MVC, which meant a racking deal had to be struck with each of the chains to ensure a strong in-store presence and to reinforce the message with the public. Paying for placement at £1 a CD adds to distributor costs, but, says Hill, it is not just about achieving shipping figures. "The more you have out there, the more you ensure sell-through," he adds. "You can double your sales."

Competition in the independent distribution sector has always been intense, but according to Shellshock managing director Gareth Ryan, it is now tougher than at any time in 20 years.

"If you don't have a constant stream of top-end artists and labels then you have to sweat for every sale and every re-order," he says. "The days of a successful ship-out followed by an automatic re-order are long gone. It's really labour intensive."

Shellshock was formed in 1996 and now employs 13 staff and represents nearly 300 labels, many on European licence from US distributors. Its autumn roster ranges from new albums by UK punk veterans The Fall to solo efforts from US hip-hop luminaries such as Cappadonia (ex Wu-Tang Clan) via new material from seminal Seventies country rock band Little Feat.

**The days of a successful ship-out followed by an automatic re-order are long gone. It's really labour intensive**

Gareth Ryan, Shellshock

"It doesn't help that the chains are now so new-release orientated," says Ryan. "For companies like us who are trying to create markets for our acts and releases, our latent turnover lies in our back catalogue, as well as what we've put out in the past three months."

But in 2003 there is more to distribution than simply meeting sales targets. The real skill is in being able to make a profit out of any number of sales from 500 upwards, says Tony McLaughlin, managing director of MacTwo. Now in its fifth year, this jazz, folk and world music specialist releases 300 albums a year across 30 labels and has notched up four Mercury Music Prize nominations, the most recent being for Soweto Kinch's *Conversations With The Unseen on the Dune Label* (see p17). "As an extremely active standalone McLaughlin believes MacTwo can respond more quickly than its bigger rivals to sudden changes in the marketplace.

"We tell our clients there are only three levels: you, us and the shop. There are no layers of hierarchy and degradation of information," says McLaughlin. "And we frequently advise labels that it is better to scale back their expectations and not go for expensive campaigns which may net them only 50p for a larger sale when we can get them £5 a record for a smaller one and, hopefully, make more money overall."



# PLASTIC HEAD MUSIC DISTRIBUTION LTD

EST. 1990



## THE REAL ALTERNATIVE IN UK DISTRIBUTION

EMAIL: [INFO@PLASTICHEAD.COM](mailto:INFO@PLASTICHEAD.COM)



AFM COPRO BLACK MARK HAMMERHEART HOUNDGOG LAKESHORE THE LASERS EDGE  
MANIAC BEAST MASSACRE METAL MIND MIGHTY MUSIC MUSIC CARTEL NEUROT NOCTURNAL ART  
CANDLELIGHT GOLF BLACKEND POWERAGE EASTWORLD LOUDSPEAKER PSYCHONAUT REGAIN  
RESURRECTION RISE ABOVE SEASON OF MIST SPINERFARM SUCKA PUNCH MOONFOG TUBA  
SIDE ONE DUMMY SST TRACK RECORDS BIG COUNTRY RECORDINGS TRUSTKILL TOOTH AND NAIL  
REVELATION VENGEANCE VICTORY BYO CAPTAIN OI DECAY DEFIANCE DECK CHEESE FAT WRECK  
GRAVITY HOUSEHOLD NAME HOPELESS JADE TREE KINGSWAY COMMUNICATIONS MASCOT  
METAL BLADE MOONSKA MIGHTY ATOM MISANTHROPY NUCLEAR BLAST EQUAL VISION

[www.plastichead.com](http://www.plastichead.com)

PLASTIC HEAD MUSIC DISTRIBUTION LTD Avech House Hithercroft Road Wallingford Oxon OX10 9DA  
Tel: +44 (0)1491-825029 Fax: +44 (0)1491-826320 [info@plastichead.com](mailto:info@plastichead.com)



The hallmark of a successful specialist distributor is knowledge of its market. This year, punk and metal specialist Plastic Head celebrated its 14th birthday and moved into a new £1m building in Oxfordshire, where 30 staff now look after 300 labels including Nuclear Blast, Revelation, Metal Blade, Fat Wreck and Track.

"I think we're proof that standing in one place really works," says founder and managing director Steve Beatty. "Rock has returned and, because we've always insisted on only working the music we like and because every member of staff at every level here is a real fan, we can maximise the potential of even the smallest bands and labels."

Beatty points to veteran US punk band NOFX and the recent Top 50 success of their Fat Wreck album *War On Errorism* as a prime example of what Plastic Head can achieve on the back of little more than a handful of festival appearances and lots of word-of-mouth. "But to do it you have to have a passion for the music," he says. "You have to offer experience, knowledge and enthusiasm."

And expertise, of course. Which is something Richard England, managing director of recently-launched distributor Cadiz can claim after years working at Direct and Proper. Formed in May of this year, Cadiz is already enjoying healthy sales with, on the one hand, folk and alt-country albums such as *Underneath The Stars* by Kate Rusby on Pure and Laura Cantrell's *Where The Roses Bloom* on Spit & Polish and, on the other, Tony Benn's Greatest Hits on CEM International. Other releases are ready to run on labels such as Jah Wobble's 30Hz and Bill Laswell's Inner Rhythmic. England has opted for a bolt-on deal with Pinnacle.

## Kinch blows right notes for MacTwo

MacTwo has learned to make the most of high-profile awards such as the Mobos and the Mercury Music Prize to boost awareness and ramp up credibility with national accounts buyers.

Following a clutch of Mercury nominations in 2001 and 2002 with jazz and contemporary classical albums by Susheela Raman, Joanna McGregor and Guy Barker, MacTwo made it three years in a row in 2003 with *Conversations With The Unseen*, the debut release by 25-year-old London born saxophonist Soweto Kinch, which also carried off the Mobo award for best jazz act.

*Conversations* also marked the first release through MacTwo by jazz label Dune, which spent five years grooming Kinch via the Tomorrow's Warriors scheme it runs in conjunction with London's Jazz Café.

"We brought him up through the house band until he was ready to go solo," says Dune



Soweto Kinch: Mobos success followed by Mercury nomination

managing director, Janine Irons. "I'm an won international saxophonist of the year at last year's Montreux Jazz Festival, followed by a BBC Radio Rising Star Jazz award."

With this story to tell, MacTwo first presented *Conversations* to retailers in April 2003. Thereafter, as McLaughlin explains, it began to take on a life of its own.

"It was just about to drop off the HMV new release racks when the Mobos gave it a shot in the arm," he says. "Then, in June, the

Mercury nomination put it back at the front of the shop and gave it a 30% uplift. Then, even though he didn't win, Soweto did a couple of tracks on TV during the ceremony last month, creating more interest which should set us up nicely for the Christmas period."

*Conversations With The Unseen* has so far sold more than 5,000 copies and McLaughlin is confident that it will at least double that figure by February 2004. "For a jazz album, that is little short of miraculous," he says.

## The Voiceprint Group of Companies... ...are now distributed by Cadiz Music via Pinnacle

The Voiceprint group of labels present new, rare and unreleased recordings from artists both famous and infamous, from present day to bygone eras, from all genres of music. In other words, a dream come true for collectors of real music



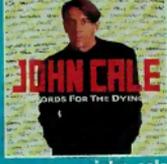
geno washington  
the return of the g  
lkgad007



john martyn  
and live...  
ow122cd



the fall  
are you are missing winner  
oogup131cd



john cale  
words for the dying  
mscd405



john shuttleworth  
the yama's years  
chickenad001



charles bukowski  
king of poets  
buk01cd



kate st john  
indescribable night  
mscd25



gong  
glastonbury 1971  
gmscd001



rick wakeman  
the missing half  
vptcd3



family  
bandstand  
mvsd133

Cadiz Music | two greenwich quay | clarence road | london | se8 3ey || telephone 020 8692 3555 ||  
fax 020 8469 3300 || email sales@cadizmusic.co.uk || exclusive distribution in the uk by pinnacle entertainment |



Laura Cantrell: success for recently-launched Calif

"I don't believe that stocking and warehousing is a viable option anymore," he says. "Anybody who is still trying to stand alone is likely to be in trouble soon. The market is changing too quickly. Apart from anything, I believe your average shop wants to deal with fewer suppliers."

RSK Entertainment, formerly Koch Universal, is in clear agreement, having disposed of its own warehouse and fulfilment operation in favour of a distribution deal with BMG. The company now operates as a sales and marketing specialist and handles releases as varied as Michael Bublé's *Totally Bublé*, the soundtrack to the movie *Totally Blonde* (on DRC), *Gramophone* favourite Rachel Podger's account of Vivaldi's *La Stravaganza* (Channel Classics) and SPV's *The Who - Live At The Royal Albert Hall DVD*.

"When we ran our own distribution centre, the stores would often have to wait before they have enough to place a minimum order, meaning they would order once or at best twice a week," says RSK co-managing director Rashmi Patani. "From our perspective, it made more sense to handle the physical pick, pack and ship via an established distribution centre which would take care of the critical mass and therefore make it easier for retailers, which has to be the ultimate goal."

But, at the same time, independent distributors now have unprecedented access to the consumer thanks to the internet, whether through online retailers such as Amazon or their own e-sites geared to single unit orders. Internet sales may be incremental to the big players, but for veteran jazz and contemporary classics specialist New Note they are proving a boost to the bottom line.

"The shops are stocking less back catalogue, but Amazon makes our entire catalogue available to the public," says New Note managing director Graham Griffiths. Among his priorities for the next few months are Courtney Pine's new album *Devotion* on his own *Destin-E* label and Schumann String Quartets Nos 1 and 3 by the Zehetmair String Quartet on ECM, which last week won album of the year at the annual *Gramophone Awards*. But underpinning such high-profile releases is a wealth of world music titles plus an extensive and esoteric jazz catalogue.

"Thanks to the internet, we know we get extra sales in these areas which we never got previously and wouldn't get otherwise," says Griffiths. "It represents genuine new business for us."

But, while the majority of its competitors are firmly focused on the traditional trading model

selling product into the shops, five-year-old Absolute is one distributor which is fixing its gaze on a farther horizon.

"Of course singles and albums remain our core activity," says managing director Henry Semmence, pointing to the 20 Top 20 singles which Absolute has enjoyed with dance label All Around The World over the past 18 months for artists such as N-Trance and Ultrabeat. "We can provide our clients with a full range of services, not just in the UK through Universal, but also our new companies in Germany and France."

But Semmence believes that, as the music industry evolves to meet the challenges of the 21st century, so will the distributor's job description. Already Absolute's roster of 14 labels (which also includes indie rock and dance incubators Ugly Man and Shifty Disco, as well as imprints owned by artists such as Paul Carrack, Rochford and Herbie Hancock) can tap into a full rights management service, which includes negotiating and securing sync and compilation licenses. Next in line will be the mobile phone market.

"If people are already prepared to spend what is effectively the cost of a single to download a ringtone, I'm certain they will pay meaningful amounts for delivery of music and video," says Semmence. "It's early days, but we can see a time when distributors will play a key role in ensuring their clients' music is widely available by phone."

The shape of things to come? Maybe. But whatever the future may hold, the best independent distributors will still be those who can reach the right audience at the right time with the right product. That is one fundamental thing which will never change.



Danko Jones - *We Sweat Blood*  
BTR73CD Kerrang - 4 K's



Hamell on Trial - *Tough Love*  
RBR033



Bellamy Brothers - *By Request*  
SCD37



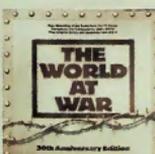
Michael - *Live at Bridon Academy*  
SPV0972022



Michael Bublé - *Totally Bublé*  
DRGCD91418



My Ruin - *The Horror of Beauty*  
774442



World at War - *30th Anniversary Edition*  
FILMCD370



Transatlantic - *Live in Europe*  
SPV0365417 2 DVD  
SPV0368410 2CD+2DVD'S  
SPV0896412 2CD



Rachel Podger - *La Stravaganza*  
Gramophone Award Winner  
CCS19559 CD  
CCSSA19503 SACD



Stampin' Ground - *A New Darkness Upon us*  
774372

INDEPENDENT  
MINDS  
WITH  
MAJOR  
COMPANY  
MUSCLE

RSK ENTERTAINMENT  
tel 01488 609900  
fax 01488 609001  
info@rskentertainment.co.uk  
www.rskentertainment.co.uk  
orders via BMG

am:io  
**absolute**  
 MARKETING & DISTRIBUTION

all your sales, marketing, administration, licensing, and distribution solutions in one place.



FLYCUB20101



PCARCD6



CDGLOBE281



HGCD2962



SUSUCD1



SATYCD1



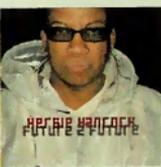
ZEN262



MLCD4



CEPTCD9



HERBIECD2

## new releases

CDBEATSP1  
 CDBEATSP3



Beatles biographies soon available on audio CD (x4)

CDBEATSP2  
 CDBEATSP4



CDCON49 / CDCON49X



Matt Goss' new smash single

RADRDVD1



15 Christmas Hits and the original videos

FURYCD8



New studio album

[www.absolutemarketing.co.uk](http://www.absolutemarketing.co.uk)

Absolute Marketing and Distribution, The Old Lampworks, Rodney Place, London, SW19 2LQ  
 (t) +44 (0)20 8540 4242 (f) +44 (0)20 8540 6056 (e) info@absolutemarketing.co.uk

All product available via Universal Distribution UK.



**ALBUM OF THE FORTNIGHT 1**

**Bryn Terfel**  
Popular Classics. Terfel, Sissel, Bocelli; LSO/Wordsworth (Deutsche Grammophon 474 703-2).

Bryn Terfel's worldwide record sales have already passed the 1m mark, although the aim of this crossover release is clearly to draw a comparable audience. The musical mix has been well judged to appeal to the masses without pushing the Welshman into uncomfortable territory, with Andrea Bocelli and Sissel adding to the album's retail clout. Terfel is in concert at London's Royal Albert Hall on December 9.

Kennedy returns to the work that made him a superstar, bringing freedom and improvisatory flexibility to his interpretation. This is being marketed as a key autumn release by EMI Classics.

**JS Bach**  
Concertos BWV 1044 & 1050; Italian Concerto. Perahia; ASMF (Sony Classics) SK87326



Hot on the heels of Murray Perahia's Gramophone award for the instrumental category comes this vivacious disc, packed with chamber music insights, of two Bach concertos for solo keyboard and strings and the Italian Concerto.

**Red Priest**  
Red Priest's Vivaldi - The Four Seasons. Red Priest (Dorian Recordings DOR-90317)  
This really is Red Priest's Vivaldi, presenting the sensational English baroque chamber group's take on one of the 18th century's best known and arguably most hackneyed compositions. Completely wild and deeply imaginative, the album marries the work to the spirit of baroque spectacle and Venetian skulduggery.

Schumann, Coote, Drake (EMI Classics Debut 5 85559 2)  
Alice Coote's contribution to EMI's excellent Debut series looks like being the first of many discs for the label. Her work is here marked by a powerful musical personality in the Bartoli mould and tonal similarities with the great Kathleen Ferrier.

**Nigel Kennedy**  
Vivaldi Four Seasons. Kennedy; Berliner Philharmoniker (EMI Classics 5576472)

**Chopin**  
Ballades, Mazurkas, Polonaises. Anderszewski (Virgin Classics 5 45620 2)  
A BBC Music Magazine front cover and extensive advertising in the classical press should set this release on its way. Here, Piotr Anderszewski gets deep beneath the surface of his countryman's music, with strikingly fresh interpretations.

**Alice Coote**  
Lieder. Songs by Mahler, Haydn,

**Cecilia Bartoli**  
The Salleri Album (Decca 475 100-2)



A clutch of world premiere recordings, spectacular singing, intense music-making and Bartoli's special brand of performing magic help make this one of the hottest core releases of the year. The release will be given the five-star treatment by Decca's marketing department.

**Magdalena Kozena**  
French Arias. Kozena; Mahler CCO/ Mirkowski (Deutsche Grammophon 474 214-2)



The Czech mezzo-soprano's stock continues to rise, with important debuts this season with the Berliner Philharmoniker and Simon Rattle already under her belt and at New York's Metropolitan Opera scheduled for November. This disc stands out as her finest yet, released in time for an appearance at London's Barbican on October 21.

**Luciano Pavarotti**  
Pavarotti Ti Adoro (Decca 4750002)



The big Italian tenor may be a few years short of his 70th birthday, but he still has what it takes to pack a heavyweight vocal punch and reclaim popular territory occupied by junior contenders such as Andrea Bocelli. Ti Adoro, Pavarotti's first studio-based album for 15 years, includes an amazing collaboration between Jeff Beck and the great man.

**feel business**  
talk see hear find

**GET MORE MUSIC BIZ FOR LESS CASH**

Register now to attend the world's largest music industry tradeshow and save 40% on regular participation fee

Reach 9,000 professionals from 4,000 companies, 32 countries and 600 media in one place. 98% of the people say they come for the quality of the participants: 31% are CEOs, owners or presidents.

There has never been a better time to exhibit...

Prices frozen at 2003 levels (British companies exhibiting at Midem may also qualify for a TPUK subsidy if booked in time)

...and there has never been a better time to attend. Special offer €500 participation fee (equals 40% off regular rate)

Valid for all bookings made before 31 October 2003

Call Emma Dallas now on 020 7528 0086 or email [emma.dallas@reedmidem.com](mailto:emma.dallas@reedmidem.com)

Or visit [www.midem.com](http://www.midem.com)

# Club Charts 25.10.03

## The Upfront Club Top 40

Rank	Artist	Track	Label
1	Linus Loves	Stand Back	Mercury
2	Room 5 Feat. Oliver Cheatham & You	Room 5 Feat. Oliver Cheatham & You	Mercury
3	Daniel Bedingfield	Friday	Mercury
4	The Loose Cannons	Superstars	Mercury
5	Lee Carbera	Special 2003	Mercury
6	Desert Beyond The Sun	Desert Beyond The Sun	Mercury
7	Soltaire	(I Love Love)	Mercury
8	Ritmo Dymamic	Calinda	Mercury
9	Just Tribe	Game Master 2003	Mercury
10	SugaBabs	Hot In The Head	Mercury
11	Underworld	Born Slippy	Mercury
12	Kosher	Wasting My Time	Mercury
13	Holly Valance	State Of Mind	Mercury
14	Diri Devils	Classic Style	Mercury
15	Wesley Clarke	I'll Be Okay	Mercury
16	Steve Miranda	Passion	Mercury
17	Ca Stone	Don't Nobody Back	Mercury
18	Acoustic Love	Experience Pain In Love	Mercury
19	Translucent Feat. Odesza	I Need You	Mercury
20	Aeriel Franklin	The Only Thing Missing	Mercury
21	SoulJedi Feat. Kenny Thomas	You Can't Hide My Love (Mixes)	Mercury
22	Future Shock	Crushin' A Party	Mercury
23	Essauise	Oh Lamour	Mercury
24	Future Shock	Late At Night	Mercury
25	Solex	Close To The Edge	Mercury
26	Radikal	Woz Feat. Adeva In & Out	Mercury
27	Emma Marie	Emma Marie	Mercury
28	Abs 7 Waves	Waves	Mercury
29	Kells	Milksake	Mercury
30	Paul Johnson	Follow This Beat	Mercury
31	Space Cowboy	Crazy Talk	Mercury
32	Systematik	I Want To Know What Love Is	Mercury
33	Milk & Sugar	Let The Sunshine In	Mercury
34	Christina Aguilera	Don't Hold Us Down	Mercury
35	David Guetta	Just A Little More Love	Mercury
36	Way Out West	Muffin*KA	Mercury
37	Tomcat	Brain Washed	Mercury
38	Angel City Feat. Lara McLellan	Love Me Right	Mercury
39	Fatman Scoop Feat. The Krodokiv	Glan Be Faithful	Mercury
40	Dub Pistols Feat. Terry Hall	Problem Is	Mercury

### Clubs love Linus track

by Alan Jones

Some 20 years after falling short of the chart in the original and best version by Fleetwood Mac chanteuse Stevie Nicks, Stand Back – an edgy electro track which she wrote with Eric Burdon in her wedding day – is a club smash at the hands of **Linus Loves**. Expanding 14-1 on the Upfront Club Chart this week, the song was a huge US hit in 1983 – reaching number five on the Hot 100 and number one in the club chart – but somehow failed to make the grade here. In its latest incarnation, the song features a fine vocal from Sam Obernik, who also guested on Tim Deluxe's 2002 Club Chart-topper It Just Won't Do, and appears in mixes by Artygram, Mylo and Linus Loves.

Number one on the Commercial Pop Chart is a song of more recent vintage – but only just. In a close three-way battle with **Daniel Bedingfield's** Friday and **Room 5's** Music & You, the winner is **Systematik's** remake of Foreigner's 1984 hit I Want To Know What Love Is. Bedingfield's single was actually reported by more DJs but lost out on points by a mere 16. The Bedingfield and Room 5 records are also number two and three on the Upfront Club, but trade positions, with Room 5 taking the runner-up spot and Bedingfield claiming third. It's in the shops already but remakes of **Essauise's** Oh Lamour hit the charts this week, debuting at number 12 on the Commercial Pop list and at 23 Upfront. Those with an eye for detail will note that among the mixes credited on the track are Shanghai Surprise, while the current club hits by the Hazards, Melanie C and Liberty X are mixed by Shanghai Surprise. It is not a typo – the mix team has indeed substituted a Z for an S, and the chart simply reflects the way their name was credited on the discs.

No change at the top of the Urban Chart, where seven of the top eight are non-movers, with the only change being **Kevin Lyttle's** 15-6 ascent, coinciding with **Alicia Keys's** 6-10 decline. The top ten will likely be subject to greater change a week hence, as three of this week's debuts from hot female artists is expected to increase support massively. They are **Missy Elliott's** Pass That Dirty, **Beyonce** and co's fighting Temptation and **Blu Cantrell's** Make Me Wanna Scream, which debut at numbers 14, 22 and 23 respectively.



Linus Loves: cover of Stevie Nicks track

50 Cent: top of Urban Chart for second week

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	The Original	Utu U Baby	Mercury
2	Stacie Orrico	Others Gotta Be Made To Love (Acoustic)	Mercury
3	Kosher	Wasting My Time	Mercury
4	Hilary Duff	Do Ya Think So	Mercury
5	Usher	Love You Out Loud	Mercury



Mercury Presents  
**DISCO**  
CLASSIC

### COMMERCIAL POP TOP 50

Rank	Artist	Track	Label
1	Systematik	I Want To Know What Love Is	Mercury
2	Daniel Bedingfield	Friday	Mercury
3	Room 5 Feat. Oliver Cheatham & You	Room 5 Feat. Oliver Cheatham & You	Mercury
4	Timbaland	Give It Up To Me	Mercury



Produced in co-operation with the BPI and based on a sample of more than 4,000 record outlets  
© The Official UK Charts Company 2003

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 25.10.03

### SINGLES

1	1	SUGABABES	HOLE IN THE HEAD	Interscope
2	10	KEVIN LYTTLE	TURN ME ON	Atlantic
3	1	BLACK EYED PEAS	WHERE IS THE LOVE?	Atlantic
4	3	JAMIELLA	SUPERSTAR	Parlophone
5	10	50 CENT	PIMP	Interscope
6	11	EMMA MAYBE		Parlophone
7	11	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	Parlophone
8	11	REM	BAD DAY	Warner Bros
9	5	THE DARKNESS	I BELIEVE IN A THING...	Mercury
10	4	RACHEL STEVENS	SWEET DREAMS MY LA EX	Mercury
11	2	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	Columbia
12	6	DIDO	WHITE FLAG	Chrysalis
13	11	ERASURE	OH LAMOUR	Mute
14	8	S CLUB 8	SUNDOWN	Interscope
15	11	CRAIG DAVID	WORLD FILLED WITH LOVE	Worship
16	11	BIG BROWAZ	BABY BOY	Epic
17	11	CHINGY	RIGHT THURR	Capitol
18	13	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	Arava
19	11	DAVID GUETTA/CHRIS WILLIS	JUST A LITTLE MORE	Virgin
20	9	TEXAS/KARINAL	OFFSHORE CARNIVAL GIRL	Mercury
21	10	FAST FOOD ROCKERS	SAV' CHEESE...	Bellar The Band

### ALBUMS

1	1	DIDO	LIFE FOR RENT	Chrysalis
2	10	SHERYL CROW	THE VERY BEST OF	Atlantic
3	11	TRAVIS	12 MEMORIES	Indigo
4	3	THE DARKNESS	PERMISSION TO LAND	Mercury
5	2	ROBBIE WILLIAMS	LIVE AT KNEBWORTH	Capitol
6	5	R KELLY	THE IN R & B - GREATEST HITS VOL.1	Jive
7	11	CAT STEVENS	THE VERY BEST OF	Universal TV
8	6	MICHAEL BUBLE	MICHAEL BUBLE	Reprise
9	8	HAYLEY WESTENRA	PURE	Beca
10	4	ELVIS PRESLEY	2ND TO NONE	RCA
11	11	DANIEL O'DONNELL	AT THE END OF THE DAY	Rescue
12	11	FUNERAL FOR A FRIEND	CASUALLY DRESSED...	Jules
13	11	S CLUB 8	SUNDOWN	Interscope
14	15	OBIE TRICE	CHEERS	Interscope
15	7	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Parlophone
16	20	BEYONCÉ	DANGEROUSLY IN LOVE	Columbia
17	16	DELTA GOODREM	INNOCENT EYES	Epic
18	13	EVANESCENCE	FALLEN	Epic
19	20	50 CENT	GET RICH OR DIE TRYIN'	Interscope
20	10	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Parlophone
21	9	SEAN PAUL	DUTTY ROCK	Parlophone

### 1 HOUR OF FAME



WITH INTERVIEWS AND ARTIST COMMENTARIES FROM THE UK'S MOST SUCCESSFUL MUSIC AND ENTERTAINMENT STARS, YOU WILL OFFER A UNIQUE COMBINATION OF STAR POWER, LIVE MUSIC, AND INTERACTIVE CHART, FEELS, COMPETITIONS AND STORIES, ALL PACKED IN FRONT OF A TV STUDIO AUDIENCE.



INTERVIEWS AND ARTIST COMMENTARIES FROM 4.30PM

20	TEXAS/KARDINAL OFFSHALL CARNIVAL GIRL	Mercury
21	FAST FOOD ROCKERS SAY CHEESE...	Beverly Hills
22	THE STROKES 12:51	Rough Trade
23	AMY STUDD UNDER THE THUMB	Polydor
24	BLONDIE GOOD BOYS	Epic
25	NICKELBACK SOMEDAY	Rock-A-Me!
26	ELTON JOHN ARE YOU READY FOR LOVE?	Southern Fried
27	DELTA GOODREM INNOCENT EYES	Epic
28	SCOOTER/M ACARDI/PANE/Z RILES MARIA	suicidefiled/UK
29	ELVIS PRESLEY RUBBERNECKIN'	RCA
30	THE BEAUTIFUL SOUTH JUST A FEW THINGS...	Columbia/Mercury
31	ULTRABEAT PRETTY GREEN EYES	All Around The World
32	EVANESCENCE GOING UNDER	Epic
33	UD PROJECT SUMMER JAM	Free 2 Antelope
34	CHRISTINA AGUILERA/LIL' KIM CANT HOLD US...	RCA
35	WESTLIFE HEY WHATEVER	\$
36	DJ BOBO OHHUAHUA	Fusion
37	AQUALUNG BRIGHTER THAN SUNSHINE	B Unique
38	DMX WHERE THE HOOD AT?	Def Jam/Mercury
39	THE STANDS I NEED YOU	Epic
40	ELECTRIC SIX DANCE COMMANDER	XL



SUGABABES: STRAIGHT AHEAD TO POLE POSITION

## WIDE WORLD OF MUSIC

BROAD-CASTING LIVE UNDISCOVERED FROM AROUND THE GLOBE

### COMPILATIONS

1	100 DECADES	EMI/Warner Bros
2	FAME ACADEMY - THE FINALISTS	Polydor
3	HAIRBRUSH DIVAS	WSM
4	POWER BALLADS	Virgin/DAD
5	THE VERY BEST OF ALL WOMAN	BMG/Sony Music
6	THE VERY BEST OF COUNTRY GOLD	Decca
7	GUITAR MOODS	Decca
8	ALWAYS & FOREVER II	Sony Music TV
9	CLUBMIX SUMMER 2003	UMI/WARNY
10	HOUSE CLASSICS	Mystery Of Sound
11	TRANCE NATION HARDER	Mystery Of Sound
12	NOW THAT'S WHAT I CALL MUSIC! 55	BMG/Universal
13	70'S SOUL MIX	Universal TV
14	WORLD IN UNION 2003	Decca
15	LAS VEGAS LEGENDS	Virgin/EMI
16	KILL-BILL - VOL 1	Musica/Warner Bros
17	HOT CITY NIGHTS	Sony Music
18	THE MICHAEL PARKINSON COLLECTION	UCI
19	MOBO PRESENTS URBAN BEATS 2003	Universal TV
20	KISS PRESENTS R&B COLLABORATIONS	Sony 1/Universal TV

### FORTHCOMING

KEY SINGLES RELEASES	DOCT 27	THE BEATLES LET IT BE... (Aspy/Parlophone)
BLUE COLLAR (If You Come...)	DOCT 28	Blue Collar (Aspy/Parlophone)
BLUE FEEL STEVIE WONDER & ANGELO STONE	NOV 3	NOV 3
BURIED UNDER THE MOUNTAINS	NOV 3	NOV 3
BUSTED A PRESENT FOR EVERYONE	NOV 24	NOV 24
CHILLI PEPPERS HUIJER ONES (Epic)	NOV 17	NOV 17
ROMAN HEATING TUB (Tommy Boy)	NOV 17	NOV 17
LIBERTY & LARRY... (Columbia)	NOV 3	NOV 3
RYLE MINORQUE BOON LANGUAGE (Parlophone)	NOV 17	NOV 17
PINK TRY THIS (ASB20)	NOV 10	NOV 10
ALEX PARKS MARQUE THATS... (Polydor)	NOV 17	NOV 17
PINK TRIBLEE (Arca)	DOCT 27	DOCT 27
SHANE RICHTER CHILDREN (VIRGO)	NOV 24	NOV 24
BRITNEY SPEARS FEAT MADONNA WE AGAINST	NOV 17	NOV 17
THE STRONG ROOM (THE BOUGH BOYS)	DOCT 20	DOCT 20
HILLY VALANCE STATE OF MIND (SONO)	NOV 17	NOV 17
ROBBIE WILLIAMS SAVED UP CAPSULES	NOV 3	DOCT 20

20	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
21	SEAN PAUL DUTTY ROCK	Atlantic
22	NICKELBACK THE LONG ROAD	Rock-A-Me!
23	BLACK EYED PEAS ELEPHUNK	ADM/Polygram
24	AMY STUDD FALSE SMILES	Polydor
25	MUSE ABSOLUTION	Virgin
26	DAMIEN RICE O	Dom/Dun/Blue
27	CHRISTINA AGUILERA STRIPPED	RCA
28	STING SACRED LOVE	ADM/Polygram
29	CLANNAD THE BEST OF - IN A LIFETIME	RCA
30	SAMI COOKE PORTRAIT OF A LEGEND	Universal TV
31	JUSTIN TIMBERLAKE JUSTIFIED	Jive
32	DIDO NO ANGEL	Cowi/Jarvis
33	RACHEL STEVENS FUNKY DORY	Virgin
34	ALED JONES HIGHER	UCI
35	NORAH JONES COME AWAY WITH ME	Parlophone
36	BLONDIE THE CURSE OF BLONDIE	Epic
37	THE THRILLS SO MUCH FOR THE CITY	Virgin
38	BIG BROVAX NU FLOW	Epic
39	THE CHEMICAL BROTHERS SINGLES 93-03	Virgin
40	STARSAILOR SILENCE IS EASY	EMI



DIDO: THIS IS THE DAISY AGE





### ALBUM OF THE FORTNIGHT 2 Denise Leigh & Jane Gilchrist

**Operativity Winners.** Including *Caro Nome*, *Mio Babbino Caro*, *Let The Bright Seraphim*. Orchestra of ENO/Daniel (EMI Classics 557 5924)

With bucketloads of press goodwill, an EMI showcase at the Royal Opera House and high-profile marketing, the debut disc of Channel 4's Operativity competition winners is in line to reach a broad audience. Leigh and Gilchrist have star appeal.

**John Rutter**  
Distant Land Orchestral Works.  
RPO/Rutter (Universal Classics & Jazz UCJ 476 124-2)

Nelson Mandela inspired the haunting title track, while Lennon and McCartney supply the melodies for veteran piano duo Rostal and Schaefer to play in Rutter's heart-on-sleeve Beatles Concerto. This album, the first selection of non-choral

Rutter, follows Universal's silver-selling John Rutter Collection.

**Bax**  
Tintagel; Symphony No.7. RSNQ/Lloyd-Jones (Naxos 8.557145)  
October's disc of the month from Naxos genuinely deserves its front-running promotional billing, thanks not least to a ripe interpretation of Bax's Seventh Symphony from David Lloyd-Jones and a spell-binding account of Tintagel. It is the final release in an acclaimed series.

**R Strauss**  
Songs. Lott, Johnson (ASV CD DCA 1155)

Sanctuary Classics have done well to attract Dame Felicity Lott and Graham Johnson to the ASV label for a perfectly balanced programme of songs, grouped by themes such as *Flowers and Girls* in *And Out Of Love*. It will be marketed as Sanctuary's October disc of the month.

**Hummel**  
Piano Sonatas. Stephen Hough

(Hyperion CDA 67390)  
Under Stephen Hough's fingers, three of Hummel's most flamboyant piano sonatas emerge as works of captivating charm and wholehearted character. This is playing of the highest rank, beautifully recorded and presented by Hyperion and marketed as the album's October disc of the month.

**Various**  
Classic FM Smooth Classics - Do Not Disturb (Classic FM CFMCD38).

This four-CD set is released on October 20 on the back of a massive marketing campaign, including a spend of more than £900,000 on Carlton and GMTV ads, wide exposure on Classic FM TV and the equivalent of a £2m spend on Classic FM and other stations within the GWR Group. More than 1m sets of earlier Smooth Classics have sold since the concept's launch in 2000.

**Bruckner**  
Symphony No.9. Vienna PO/Harnoncourt (RCA Red Seal 82876543322 (2CD))  
A full-page ad in *Gramophone* backs this important new release

from EMG Classics, taking over the legacy of Harnoncourt's recent work for Warner on Bruckner's last symphony. It includes premiere recordings of the fragmentary last movement and a new critical edition of the work in SACD format.

**R Strauss**  
Der Rosenkavalier. Vienna PO (Andante 3986 (4CD))

This will be a massive turn-out for fans of historical opera, offering the legendary 1949 Salzburg Festival cast in a complete reading of Der Rosenkavalier and a crisp new transfer of the abridged 1933 Vienna recording. The release will be powerfully marketed on Andante's website and with specialist advertising.

**JS Bach**  
Carlatas BWV 82 & 199. Hunt Lieberson Orchestra of Emanuel Music/Smith (Nonesuch 7559-79692-2)

This was recorded following an acclaimed staging by US director Peter Sellars. Lorraine Hunt Lieberson captures the weight of Bach's music of mourning and consolation.

## THE RETURN OF A LEGEND... LUCIANO PAVAROTTI

His first studio album for 15 years

A collection of original songs from the most popular tenor of all time

Includes Pavarotti's immortal interpretation of the classic 'Caruso' with guitar solo by Jeff Beck



CD 475 460-2

PROMO INCLUDES  
Parkinson - 1st November  
Richard & Judy,  
Royal Variety Show,  
This Morning

HEAVYWEIGHT  
TV ADVERTISING  
CAMPAIGN

SPECIAL UK EDITION FEATURES 2 BRAND NEW VIDEOS  
RELEASE DATE: 27th October CALL OFF: 17th October



A UNIVERSAL MUSIC COMPANY

www.universalclassics.com  
www.lucianopavarotti.com

Order from your Universal Sales Rep or the Universal Order Desk  
Tel: 08705 310 310 Fax: 08705 410 410

Music business must seize opportunity to be at forefront of new media opportunities

# Mobile services ring the changes

EDITORIAL  
AJAX SCOTT



An outsider scanning this issue of *Music Week* for insights into the state of the business could be forgiven for being confused by the mixed picture presented in its pages.

On the one hand is the grim news that has become so familiar: more job cuts (this time across Universal's global operations), declining sales, cancelled awards shows. Yet on the other are stories about download progress (the migration of Apple's iTunes to PC, the testing of a UK chart) and, just as notably, UK services being teed up for launch by mobile operators such as O2.

Then, of course, there is more new music (and yes, we're proud *Music Week* has championed this week's highest singles and albums debutants, Kevin Lyttle and Funeral For A Friend, from the earliest stages).

Cynics will say the industry's gradual migration towards technology is too little too late, but we see it differently. It is taking a long time, but the moves under way are significant. And the industry's hopes do not need to rest solely with Apple.

As Adam Woods' feature shows, the next few months are set to mark a fundamental change in the

world of mobile music. After years of speculation, mobile giants are preparing to launch legitimate services that could transform the way fans not only consume but also – crucially – pay for music.

The mutual suspicion that has for so long characterised dealings between both sides is finally being replaced by a willingness to co-operate. There remain significant licensing issues, but realism seems to be winning.

And this has to continue. Traditional content owners have already lost a large share of the lucrative ringtone business because of their failure to develop a licensing structure that works. 'True tones' (or whatever they come to be called) offer a chance to win some of that revenue back – research company Strategy Analytics predicts that all forms of ringtones will be worth \$1.2bn in Western Europe and \$2.2bn worldwide in 2004. But unless copyright owners engage in the market, outsiders will flood it with cover versions and public domain material.

This is just the start. How the industry handles this challenge will offer an important clue as to how smoothly it is able to move into the new era.

ajax@musicweek.com  
Ajax Scott, editor-in-chief  
*Music Week*, CMP Information, 8th Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9UR

## Time for a new definition of what makes up the industry

VIEWPOINT  
SIMON FRITH



In his keynote address at September's In The City, Peter Jamieson suggested the music industry 'is facing its most profound change since the sheet music business gave way to the record business'. In last week's *Music Week*, executive editor Martin Talbot headlined his editorial: 'A new mindset needed for a new era'.

I believe the conceptual shift needed is even more drastic. If the record business is giving way to something else, people need to stop thinking that the music industry is the record industry.

### This is a shake-up in the record industry's ways of money-making

Jamieson argued that 'the vast bulk of the investment in British music comes from record companies' but even if that's true now (and it ignores musicians' investment in their own careers) will it be true for much longer?

We've often told that the problem of KaZaA etc is that it has encouraged the development of a counter-culture in which music is regarded as free. But KaZaA is an effect, not a cause, of this situation.

We live in a leisure environment in which we just don't pay directly for most of the music we listen to. It's provided for us by the entertainment media, by mobile phone manufacturers, as the way in which everything is marketed.

This music isn't free. We pay for it through the costs of goods we consume, satellite services to which we subscribe, phone lines we use. Businesses are still making money out of music. It's just they are not always record-selling businesses. While record companies have been devising ways of having a stake in these new music/money-making ways, so music-using businesses have been devising ways of controlling music rights for themselves. This isn't so much a crisis for the music industry as a shake-up in its ways of money-making.

Record companies (from the last music business era) and music publishers (from an era before) are competing for the control of music rights with interlopers from other sectors. Will record companies be the major players in whatever consolidated industry emerges? I wouldn't bet on it.

Professor Simon Frith chairs the advisory board of Musicworks, held in Glasgow from October 29 to November 1

## Does the music industry stand on ceremony?

### The big question

The shelves of artists and record executives alike will be a little lighter this autumn with news that both the Smash Hits Poll Winners' Party and the Top Of The Pops Awards are not going ahead. But aren't there too many awards ceremonies?

Steve Kinnaid, Virgin Megastores commercial manager

'There are probably too many but some are pretty effective at selling records. I don't especially mind about the loss of the Smash Hits awards this year because there are a lot of other things that showcase new talent rather than overexposed talent. There are too many and there needs to be more quality control.'

Michelle Brown, BMG UK & Ireland sales executive

'The awards shows are good to keep music in the front of the picture, especially at the moment. I don't believe you can have too many parties. They're great and I wish I had more invites to them.'

David Pullen, 5 director of marketing

'They're spread too thinly across too many sub-categories and it is become unclear who they're

aimed at. Surely the point of an awards show is to have a group of consumers involved, get them excited about it and sell some records or concert tickets. But it's not too clear where they're going.'

Cormac Loughran, MVM head of marketing

'Consumers get confused by them all. There are just too many and a lot of them aren't supported at retail, which is an issue. Few of them generate actual sales results – the Brits, perhaps, does but generally they don't. The industry has to agree how many there can be before there is overkill.'

Mark Loughran, Jupiter Media Research online music analyst

'It is harder to distinguish one award from another, which makes them less valuable to artists and labels. It's always amusing to hear the acceptance speeches of artists who say that "this is the award that means most to me" before getting another award a few weeks later and saying the same thing! A more select group of music awards will lend each more weight, but, of course, many ceremonies are a sales and marketing tool for the host, rather than to give artists recognition.'

## Composer and Basca chairman **David Ferguson** is a panellist at this week's future of the BBC conference, organised by the Creators' Rights Alliance and BMR

### Quickfire

**What is the BBC And Creators – What Future conference all about?**  
It is about public service broadcasting, the role the BBC plays inside it, and what views people have about receiving the BBC's charter in 2006. **Why is it so important for creators to examine the BBC's record on encouraging creativity?**

It is very important for the music industry. The BBC is the largest employer of creators in the UK, and probably the world, the largest user of music in the world, and swathes of the industry are reliant on the BBC – in the form of pop music with Radio One and two local radio stations and digital services. It spends £25m a year commissioning music – it spent £1m on commissioning new music for *The Proms* alone – and it pays £42.5m in royalties to MCHS/PRS. For the music industry what happens to the BBC is of crucial interest.

**How will creators 'outline the value of their contribution'?**

A section of the conference will see a handful of creators talking about their experience with the BBC, including classical composer Sally Beamish, film director Maurice Phillips and author



and screenwriter Philippa Gregory. **What is your experience of working with the Beeb as a composer, then?**

I have worked for the BBC for 20 years. By and large I have found it something of great value – there is a huge amount of cultural value for the UK. But sometimes there is a slight arrogance with which the BBC conducts itself and I don't agree with how BBC Worldwide Music frequently tries to participate in composers' royalties – I don't like the situation where you have to sign a publishing contract to get a job. Having said that,

they do have a code of conduct and are by no means the worst abuser of creators' rights.

**Does a licence-fee funded BBC have a long-term future in 21st Century broadcasting?**  
People such as John Whittingdale MP have argued the BBC should not be funded by a licence fee. I think it should and it has virtually always provided value for money. Not being a commercial beast, when it competes with the independent sector it raises standards as it is unimpeded by advertising or subscription income. **What do you think should be changed?**

It is not transparent how the board of governors is chosen – there should be a more open and democratic way, with stakeholder involvement including creators and consumers. **Will the BBC listen or care?**  
The BBC is participating – Alan Yentob is speaking. The message will get back. It needs creators to be its side in the charter renewal process.

**Creators Rights Alliance and British Music Rights presents the conference BBC and Creators – What Future at London Royal Society of Arts tomorrow (Tuesday), ahead of the broadcasting corporations Charter Renewal in 2006.**

### DOOLEY'S DIARY



## Spring single for Posh and Telstar

**Remember where you heard it?** Tabloid rumours of a fatal rift between **Victoria Beckham and Telstar** seem to be a little off the mark. In fact the label had a meeting last Thursday with Simon Fuller to agree on release plans. Expect a single in the spring. **Meanwhile, Dooley hears that Fuller has plans to make the most of Posh's fashion links with strong lifestyle-based add-ons to future releases.** **Craig David's** album gets a subtle overhaul this week. The tracklisting has been re-ordered so the radio-friendly singles lead the album, along with a change of sleeve. "His west has definitely gone," assures a source that has already seen the new artwork. **One broadcaster's move into acquiring sales of urban copyrights** (not, Capital), is causing rivals to raise their eyebrows. **Questioners ask how much support artists will get elsewhere.** **Keane** played to a captivated audience at the ICA in London last Monday, proving why the smart money is on them to do the business in 2004. With their second **finest Panda** single under their belts, they soon begin work on their debut album for **Universal**. Three days later, **REM** played an incredible set for 250 lucky fans and bloggers at London's Bush Hall, for broadcast on **Xfm** and the **Capital Network**. But for a band

used to headlining festivals, the lunchtime performance obviously came as a bit of a shock. **A bi-racial-eyed Michael Stipe**, who admitted it was a challenge wrenching himself out of bed, aptly dedicated *Get Up to Itself*. **Red faces** at a major label last week when it had to ask a leading retailer to **pull the download** of a key album it had been given as an exclusive to **oversee** ahead of release, following complaints from a rival chain. **Sad retailer obliged** – it had been on sale for 10 days – and is restoring it again today (Monday) alongside the commercial release. **Dooley is assured it was an innocent mistake** by the label but it does raise the serious issue of retail exclusivity such promotions increase. **Please don't rely on Wipit! CEO Paul Myers** to help the flogging music industry. As the peer-to-peer man revealed at a **MusicAly seminar** in London last Thursday, "My mum buys a Nat King Cole record every 24 years as the formats change. She hasn't got any MP3s yet it's not available..." With porn about the biggest attraction on the web, **US-based Cheryl Lane Digital's Jim Griffin** told the same event, "Even people who look at Big Jobs listen to music as they do it!" And, no, he didn't reveal his research methods. **Jimmy Page** doesn't show up in public for nothing. But the chance to hear a weekday was enough the previous weekend for him to undertake his first-ever in-store signing session, in aid of **Comic Relief**, at the Royal Albert Hall. **Children of which he is the patron.** One hundred lucky kids were selected to meet their idol at **MVC's London Bridge** branch. **Congratulations to former Inflexion Records general manager and current MD of marketing consultancy agency Remedy Control, Pat Carr**, who flew to Zambia last week to tie the knot with Kerry Hammond. They were due to return for a bash in the UK, which should be a blast, if the casualties from Pat's lion party were anything to go by.

### Crib sheet

**Record companies came under fire last week when they were branded hypocritical litter bugs in a major clean-up Britain campaign, which accused them of costing the country "tens of millions" to clear up their flyposting activities.**

**So who was stinging it to the record companies last week?**

The environmental charity **Keep Britain Tidy** group is behind the move to persuade music companies to stop advertising their bands through flyposting. They claim it is "lazy, imaginative and criminal" costing Westminster council alone £400,000 annually to clear up and Britain "tens of millions" of the total £460m bill to rid the UK's streets of rubbish. **But the bill stingers aren't hurting anyone are they?**

Are you joking? **Keep Britain Tidy** pins many of society's ills on the white van men with glue and 10,000 posters. Apart from the cost of removing bills featuring pop stars, which is draining public money from schools and social services, it believes flyposting can also degrade the fabric of urban life by making an area look run-down, breeding "awkwardness, litter and graffiti, which in turn can lead to vandalism". On top of that, flyposting is illegal.

**Shouldn't they call the cops then?** They do. Or at least that is those councils whose mayor is being littered with pop star posters. Councils have the power to fine companies £1,000 for each poster plus another £100 for



Alan Woods: picketed record company offices to highlight litter problems of flyposting.

each day it remains littering the streets.

**But why does Keep Britain Tidy blame record companies?**

Keep Britain Tidy's chief executive Alan Woods claims that the vast majority of flyposting culprits are record companies or music venues that are advertising gigs. Woods penned a letter to the chiefs of each major record company, urging them to review their illegal activities and asking them to ensure him they would desist by the end of November. Woods also believes that the record companies are hypocrites for prosecuting internet pirates, who claim their crime is vicarious, while plastering our urban centres with bills of Britney and the likes.

**With all the posters and the likes, companies received the letter?** Woods left nothing to chance and Keep Britain Tidy hired a van, enlisted

the help of around 40 environmental volunteers dressed in white boiler suits and hockey masks and employed the services of a Sex Pistols tribute band to help him hand deliver his letters to the majors' headquarters last week.

**It's not very punk, is it, getting Sex Pistols lookalikes to help tidy?** Rather than instigate Anarchy in the UK and a bout of littering, the boogus band blasted out songs like *Pretty Vacant* and, appropriately outside EMI's offices, *EMI*.

**What was the reaction of the record companies?** Some declined to comment. Meanwhile, a Universal spokesman thinks his company is being unfairly targeted alongside other music operations because it implemented a UK-wide ban on flyposting in January. "I don't believe we are one of the problem," he says. "We're a responsible company."



**Landmark career moments are one thing but, frankly, there are few moments like this for Brit songwriter John Reid (pictured, right). The man who co-penned Mick Clark's gigantic US hit A Moment Like This, plus Westlife's UK smash Unbreakable, was finally given some recognition for his trademarkic chart-topping endeavours with a special award courtesy of Sony/ATV Music**

**Publishing UK managing director Clive Plater.** Geoff Clark hit sold 236,000 alone in its first week. **Stateline** did last September, becoming the first single to top 200,000 sales Stateside in a week for three years. And expect more success to come: he has co-written *It's a Wonderful Life*, the theme to MTV's *Newlyweds* programme, hitting Nick Lachey with his debut single.

# Classified

Contact: Doug Hines, Music Week  
 Classified Sales, CMP Information,  
 8th Floor, Ludgate House,  
 245 Blackfriars Road, London SE1 9UR  
 T: 020 7921 8315  
 F: 020 7921 8372  
 Email: [doug@musicweek.com](mailto:doug@musicweek.com)

Rates (per single column cm)  
 Jobs & Courses: £40 (min. 4cm x 2 cols)  
 Business to Business: £23 (min. 4cm x 1 cols)  
 Notice Board: £18 (min. 4cm x 1 col)  
 Spot colour: add 10%  
 Full colour: add 25%  
 All rates subject to standard VAT

Booking deadline: Thursday 10am for  
 publication the following Monday (space  
 permitting). Cancellation deadline: Three  
 Wednesday prior to publication (for series  
 bookings: 17 days prior to publication).

## JOBS AND COURSES

### THE MUSIC RECRUITMENT CONSULTANTS 25 YEARS AND STILL No. 1

<b>LABEL MANAGER</b> Must be entrepreneurial confident and experienced to run urban label.	<b>35K</b>
<b>FAN CLUB COORDINATOR</b> Efficient administrator to liaise between fans and management/record cos.	<b>18K</b>
<b>PROJECT MANAGER</b> To ensure successful implementation of pan European promotional campaigns for top TV co.	<b>25K</b>
<b>PA MUSIC MARKETING</b> Proactive with outstanding skills for dynamic music executive. Plus projects.	<b>24K</b>
<b>IT SUPPORT MUSIC</b> Develop a career supporting stores and staff of leading music retail co. ASDA and EPCOS.	<b>18K</b>
<b>COPYRIGHT COORDINATOR</b> Negotiating and clearing rights for winning music publisher.	<b>22K</b>
<b>PR STAR</b> All round office junior genius with great personality.	<b>15K</b>

[music@handle.co.uk](mailto:music@handle.co.uk)  
**020 7569 9999**  
[www.handle.co.uk](http://www.handle.co.uk)

# handle

[www.handle.co.uk](http://www.handle.co.uk) FINANCE DIVISION  
**020 7569 9999**  
[finance@handle.co.uk](mailto:finance@handle.co.uk)

# handle

<b>FINANCE MANAGER</b> Leading the management accounts team of an international entertainment giant. ACA - minimum 2 years' exp.	<b>55-60K</b>
<b>TREASURY/CASH MANAGEMENT</b> Must be ACA Qualified with commercial cash reporting/forecasting experience and exceptional modelling skills.	<b>£55K</b>
<b>TAX SPECIALIST - MAJOR</b> Working for one of the worlds leading entertainment groups you must have an exceptional academic background and be ATI qualified.	<b>45-50K</b>
<b>FINANCIAL ANALYST - MAJOR</b> Newly qualified ACA or CIMA with experience of supporting businesses in special projects.	<b>35K</b>

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

VH1 European is the music channel for grown ups, offering timeless tracks from the 70's, 80's and 90's plus the best tracks of today.

We are passionate about music and are currently looking for a talented **MUSIC PROGRAMMER**, reporting to the Talent & Music Manager who shares our enthusiasm and will be responsible for programming the daily music output of the channel. You will contribute original and creative ideas towards the growth of the Music Programming for VH1 European.

Ideal candidates must have an extensive music & music video knowledge ranging from 70s to present day across the majority of popular genres. Familiarity of the music in the markets of mainland Europe as well as previous experience of working within a television music-programming role is highly preferable.

You will also have a thorough knowledge of RCS Selector, be able to demonstrate the ability to work in a fast moving role, requiring multi-tasking skills and the ability to work to tight deadlines within a small team.

Please send your CV and a covering letter to the below address outlining when you would be available to start, your salary history and an explanation of why you think you would be the right person for this position.

**Tara Hines Cope, Human Resources Advisor,  
 MTV Networks Europe, 17-29 Hawley Crescent,  
 London NW1 8TT**

Email: [recruitment@mtvnetv.com](mailto:recruitment@mtvnetv.com)

Closing date: 31.10.03

Only successful candidates will be contacted.



Advertise your position  
 direct to the key music  
 industry players  
 Call Doug 020 7921 8315  
[Email:doug@musicweek.com](mailto:Email:doug@musicweek.com)



mrib is a research and content consultancy with clients in the entertainment, mobile, web and media industries.

We are seeking to appoint a Researcher to play a pivotal role in the completion of our ongoing research, data collation and management activities.

The ideal candidate will possess a very high standard of numeracy, excellent Excel skills coupled with an extensive knowledge of current entertainment products and the industry, including Video Rental. Apple Mac experience will also be a benefit.

The person must be a good communicator and team player with professional and commercial acumen. Attention to detail is essential as is evidence of being able to bring their initiative to the completion and management of multiple tasks within strict deadlines.

The salary for this post will be commensurate with the abilities and experience of the successful applicant and in the region of £24000 pa.

To apply for this post please provide your CV and covering letter as a word document attachments to: [careers@mrib.co.uk](mailto:careers@mrib.co.uk)  
 Deadline for application: October 31st 2003

Head of Design Studio, Entertainment Co  
 experienced design manager to head up hectic studio and manage design progress and creative team. Role will include day to day running of studio, setting up and supervising shoots and account handling top clients. You will be a confident team manager with previous experience running and motivating a design team.  
**£35k.**

Legal PA, International Record Co Organised PA with a min of 4 years secretarial experience to support director at major. Min 7000 typing. MS Word, PowerPoint and Excel essential. £23k-bonus.

Marketing PA, Major Strong PA ideally with some marketing exposure to support VP of chart topping labels. Min 3 years admin experience. Organised, flexible and highly computer literate info. Strong advanced Word, Outlook, Excel and PowerPoint. £23k-bonus.

Systems Analyst, Record Co. Min 2 years technical support experience and desktop computers to provide total IT back-up to UK and all other region offices based as a liaison between users and technical staff, wide knowledge of Windows XP and Windows 2000 DTP, excellent management and communication skills and solid comprehension of a customer focused environment. £25k.

Senior HR Manager, Major: Fully qualified HR Generalist to oversee and progress HR function within Record Co. 2 years experience at Management level working within a commercial and creative environment. £26k-£30k-bonus.

Agents PA, Bright secretary with some experience when working agents of regional agents to provide admin and secretarial support to busy agent looking after a wide variety of high profile, low-foot typing and an eye for detail. £18k-£20k-£22k-£24k-£26k-£28k-£30k-£32k-£34k-£36k-£38k-£40k-£42k-£44k-£46k-£48k-£50k-£52k-£54k-£56k-£58k-£60k-£62k-£64k-£66k-£68k-£70k-£72k-£74k-£76k-£78k-£80k-£82k-£84k-£86k-£88k-£90k-£92k-£94k-£96k-£98k-£100k

now

**everyone** can find the **JOBS** they want with **musicweek.com**

Wherever you are and whatever job you're looking for Just log on to [musicweek.com](http://musicweek.com) to access the latest industry jobs, first. To advertise your position in Music Week and on [musicweek.com](http://musicweek.com), contact Doug on: 020 7921 8315 [doug@musicweek.com](mailto:doug@musicweek.com)

# Classified

Contact: Doug Hope, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Bricklayers Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
Email: doug@musicweek.com

Rates (per single column cm)  
Jobs & Courses: £40 (min. 4cm x 2 cols)  
Business to Business: £21 (min. 4cm x 1 col)  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

Booking deadline: Thursday 20am for  
publication the following Monday (space  
permittng). Cancellation deadline: 10am  
Wednesday prior to publication for series  
bookings; 17 days prior to publication.

BUSINESS TO BUSINESS

DISTRIBUTION

## ROLLED GOLD INTERNATIONAL

# Time after time...

Over 1,000,000 CD's & DVD's always  
in stock, the majority of which are  
20% - 50% below UK dealer price.

...Think of the precious time  
you would save if you called  
just one supplier for all your titles,  
think Rolled Gold

To activate our updated price lists go to  
[www.rolledgold.net](http://www.rolledgold.net)

ONE CALL FOR ALL YOUR NEEDS

**01753 691317**

PLEASE DO NOT HESITATE TO CONTACT US

## ROLLED GOLD

INTERNATIONAL

UNIT 4 PERTH TRADING ESTATE, PERTH AVENUE, SLOUGH, SL1 4JH  
TEL: 01753 691317 Fax: 01753 692728  
sales@rolledgold.co.uk jobs@rolledgold.co.uk

## MULTIPLE SOUNDS DISTRIBUTION A CD WHOLESALE WITH A MAJOR PRICE DIFFERENCE

### BEST SELLERS

ARTIST	TITLE	PRICE	BOX PRICE X25'S
TRAVIS	12 MEMORIES	7.00	6.75
DIDO	LIFE FOR RENT	7.00	6.75
ROBBIE WILLIAMS	LIVE 2001	7.00	6.75
THE DARKNESS	PERMISSION TO LAND	7.00	6.75
ELVIS PRESLEY	2ND TO NONE	7.00	6.75
R KELLY	THE R IN R&B - BEST OF	7.00	6.75
SEAN PAUL	DUTTY ROCK (NEW)	7.50	7.25
COLDPLAY	A RUSH OF BLOOD TO THE	7.00	6.75
MUSE	ABSOLUTION	7.75	7.50
EVANESCENCE	FALLEN	7.00	6.75
DELTA GOODREM	INNOCENT EYES	7.00	6.75
50 CENT	GET RICH OR DIE TRYIN	7.50	7.25
CHRISTINA AGUILERA	STRIPPED	7.00	6.75
BEYONCÉ	DANGEROUSLY IN LOVE	7.00	6.75
STARSAILOR	SILENCE IS EASY	7.00	6.75
CHEMICAL BROTHERS	SINGLES 93-03	7.00	6.75
NORAH JONES	COME AWAY WITH ME	7.00	6.75
JUSTIN TIMBERLAKE	JUSTIFIED	7.00	6.75
ATHLETE	VEHICLES & ANIMALS	7.00	6.75
THRILLS	SO MUCH FOR THE CITY	7.00	6.75
KINGS OF LEON	YOUTH & YOUNG MANHOOD	7.00	6.75
JAGGED EDGE	HARD	7.00	6.75
STEREOPHONICS	YOU GOTTA GO THERE	7.00	6.75
GARETH GATES	GO YOUR OWN WAY 2CD	7.00	6.75
SHERYL CROW	GREATEST HITS	7.50	7.25
HALEY WESTENRA	PURE	7.50	7.25

THE BOX PRICES are only in multiples of 25  
1000'S OF FULL AND MID PRICE CD'S IN STOCK AT CHEAP PRICES  
HELPFUL AND POLITE TELESALERS  
OPEN 6 DAYS A WEEK - LAST ORDERS 17.30 FOR NEXT DAY DELIVERY

Please call for more information  
**MULTIPLE SOUNDS DISTRIBUTION**

Tel: 01524 851177 Fax: 01524 851188

e-mail: info@multiplesounds.com

[www.multiplesounds.com](http://www.multiplesounds.com)

## SHOP GENIUS

chart & mid-price CD wholesaler  
good selection & great prices

free delivery, efficient service, new releases  
all for a minimum & to open an account today.

tel: 01923 896688 fax: 01923 896633

email: sarah@shopgenius.biz

### SERVICES

**JUKE BOX  
SERVICES**  
OVER 300  
JUKEBOXES  
IN STOCK  
020  
6288 1700  
15 LION ROAD, TWICKENHAM  
MIDDLESEX TW1 4JH  
www.jukebox.co.uk

If you're looking for a Music Deal  
or looking for fresh new Talent  
You should be looking at the

**Band it**  
A&R NEWSLETTER

GET YOURSELF A  
FREE SAMPLE COPY  
visit [www.banditnewsletter.com](http://www.banditnewsletter.com)  
e-mail [bandit.mw@jawber.com](mailto:bandit.mw@jawber.com)  
Call 01983 524110

## MUSICWEEK CLASSIFIED

Advertise your services by calling Doug:  
020 7921 8315 or Email: doug@musicweek.com

### MANUFACTURING

  
cdsmedia  
CD-R, Video, Audio  
Cassette, DVD etc.  
Do you use the above  
and/or cases?  
YES! Then log on to  
[cdsmedia.co.uk](http://cdsmedia.co.uk)

**CD DUPLICATION** (the Specialist in the Music Industry)  
Professional service with competitive prices  
  
208 TURNING LN  
020 7385 2299

### FOR SALE

## LIST TRACKS FOR SALE

CD £100/£50  
Video £50  
Buyer Collects,  
Cheshire  
roy.walker@  
cheshire.gov.uk  
01244 606047

**TOP MASTER**  
50 CDs - £80 / 100 CDs - £150  
Quality Printing - 2400 Timespan - Best in Industry £50 for  
1000 copies CD-Rs / CD-Rs / Cass  
020 7637 9500  
Audio post production - Editing  
Mastering - Mastering  
Remastering - Remastering

CD > interactive > DVD > encoding > authoring >  
VIDEO > duplication > editing > DUBBING  
[www.tcvideo.co.uk](http://www.tcvideo.co.uk) Tel: 020 8904 6271  
**TC VIDEO**  
Specialists in digital video

### WANTED

Manchester Band seeks  
Management  
Recent winners of Key 103  
'Manchester Unsigned'

Contact  
info@overtone.org.uk  
Tel Dan 0765 407 366  
Gaz 07968 757 316

For Sale  
Brighton Internet  
Names  
[song-writers.com](http://song-writers.com)  
[musicworld-uk.com](http://musicworld-uk.com)  
Sensible offers by  
email to sales@  
[floating-services.com](http://floating-services.com)

# Classified

Contact: Doug Mope, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
Email: doug@musicweek.com

Rates (per single column cm)  
Jobs & Courses: £40 (min. 4cm x 2 cols)  
Business to Business: £22 (min. 4cm x 1 col)  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

Booking deadline: Thursday 10am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for news  
bookings: 17 days prior to publication).

## BUSINESS TO BUSINESS

### RETAIL

cd dvd vinyl + games



**red**  
www.reddisplays.com

THE No.1 for stockings - displays - storage - containers - browsers - chart - best sellers - gondolas - slatwall - shelves

t: 01733 239001 f: 01733 239002 e: info@reddisplays.com

**displays**  
+ storage  
look no further

**IP**

Suppliers to:  
Collectors, Catalogue Sales,  
Commissions, Direct Sales,  
CD, DVD and Video Sales,  
Games Stores, Independent,  
Libraries, Magazines, Music  
Companies, Music Stores

video, dvd  
**music & games**  
display specialist

INTERNATIONAL DISPLAYS, STEREWALL,  
STREET DISPLAYS, HD, LTD,  
RUMFORDHAM, CAMBERGESHIRE, P27 4EE

www.internationaldisplays.co.uk e-mail: info@internationaldisplays.co.uk tel: 01480 414204 fax: 01480 414205

### PACKAGING

**THE DAVIS GROUP**

• CD Mailing Envelopes  
• Single Mailing Envelopes  
• Postal Tubes  
• CD Mailers  
• DVD Mailers  
• Always in Stock

Call **ROBBIE** on  
**020 8951 4264**

**POSTING RECORDS?**

LP Mailing Envelopes • Single Mailing Envelopes  
Postal Tubes • CD Mailers • DVD Mailers

CD mailers  
7" and 12" mailers  
DVD mailers

**WILTON OF LONDON**  
ESTABLISHED 25 YEARS  
TEL: 020 8341 7070 FAX: 020 8341 1176

### SERVICES

**Midem 2004 with musictravel** ★

Early bookings recommended

Flights from £78 including airport taxes ✓  
Hotels from £75 a night ✓

Huge choice of studios and apartments available

Access www.musictravel.co.uk for details and  
online booking form

Email: events@musictravel.co.uk or  
+44 (0)20 7827 2112

### TO LET

**PROGRAMMING ROOMS AVAILABLE**

ROOM 1 - 11.4 m<sup>2</sup>, soundproof  
ROOM 2 - unfinished space, 2 rooms, 9.4 m<sup>2</sup>/19.3 m<sup>2</sup>  
24-hour access, air conditioning,  
lounge/kitchen facilities

Contact **Mimi at Mark Angelo Studios**  
020 8735 0040 mimi@markangelo.co.uk

### NOTICE BOARD

**FOOTBALL**

Five A Side Football Teams are required for the Music Business  
Five A Side Football League. The League commences on Tuesday,  
28 October and ends on Tuesday, 9 December 2003.

All the games are played on a Tuesday night between 7.00pm and  
9.00pm, at Surrey County Cricket Ground, The Oval,  
London SE11.

EMI Music Publishing will be defending their league title via last  
season.

For further information,  
call **Mark Caswell** 020 8874 6715

**IP**

**royalty processing  
& administration services**  
for record labels, music publishers  
& distribution companies

please contact:  
**Maria Domiskey**  
Portman Music Services Ltd  
38 Osunburgh Street, London NW1 3ND  
Tel: 01962 732033 Fax: 01962 732032  
email: maria.domiskey@virgin.net

**26 sq m**

Studio Space W12:  
Spacious secure purpose-built  
air-conditioned programming-  
suite/studio-space  
in attractive West London  
mews.

Isolated booth, Galley kitchen,  
shower WC etc. a

Off-street parking with  
automatic gates, CCTV and  
entry phone.

£1 000 p.c.m.  
call 020 7565 4750

### WANTED

**CASH PAID**

We buy CD Albums & Singles  
LPs, 12" & 7", White Labels  
Promos, Acetates, Videos,  
POS Material, Artwork,  
Awards and Memorabilia  
Complete Collections,  
Overstocks, Inventories and  
Libraries cleared!

Call **Julian or Mark** on  
office: 01474 845099  
mobile: 07850 406064  
e-mail: mw@eii.com

### SERVICES

**AWW**

**Andy Whitmore**  
Producer  
Pop / R&B / Dance / Rock

Productions include:  
NORTHERN LINE, AMI STEWART, ELTON JOHN,  
KAYANA, PETER ANDRE, MICHELLE GAYLE, KELLY  
LORENNIA, 911, ETERNAL

Sessions include:  
MACKIE 488, Pro-Tools, vintage & modern keyboards

07850 756591 or 020 8099 5529  
www.pipstudioproductions.co.uk

**BIG SEX.e**

STUDIOS/PRE-PRO  
LONDON N4  
£7,000-12,000 p.a.  
OFFICE N4 £300 p.m.  
0208 341 5592

**WANTED**

**RAT RECORDS**

BUY CDs + VINYL  
SMALL TO VAST  
AMOUNTS

We pay cash and  
collect of your  
convenience

PRICES OVER  
OVER THE PHONE

Call Tom on 020 7274 3222  
evenings 020 8293 1368  
rat\_records@hotmail.com

### TO LET

**Camden NW1 Office to let**

Appr. 1000 square feet  
Suit media related company.

Excellent security, ready networked  
for computers and phone lines.  
ADSL installed.  
£2,500 p.c.m. (inclusive of rates,  
electricity, water etc.)  
Close to tube and N. London Line

Contact **Peter Lawton** on 020 7485 5077  
Fax: 020 7485 5088  
email: peter@digitalhardcore.com

# MUSICWEEK CLASSIFIED

Find out how advertising in Music Week can work for you.

Call Doug on 020 7921 8315

Email doug@musicweek.com

# Chartfile

Britain's most comprehensive charts service

Week 42

TV & radio airplay p26 ▶ Cued up p30 ▶ New releases p32 ▶ Singles & albums p34

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Basement Jaxx Kish Kash (XL); The Strokes Room On Fire (Rough Trade); Texas Careful For What You Wish For (Warner)

**OCTOBER 27**  
Sophie Ellis-Bextor Shoot From The Hip (Polydor); REM In Time – The Best Of (Polydor); REM In Time – The Best Of (Warner Bros); Sugababes Three (Island)

**NOVEMBER 3**  
New Only (Innocent); Liberty X Being Smothered (V2); Mark Owen In Your Own Time (Mercury)

**NOVEMBER 10**  
Atomic Kitten If You Come To Me (Innocent); No Doubt Greatest Hits (Geffen/Polydor); Pink Try This (Arista)

**NOVEMBER 17**  
Michael Jackson Number Ones (Epic); Ryan Keating Turn It On (Polydor); Nyle Minogue Body Language (Parlophone); Red Hot Chili Peppers Greatest Hits (Warner Bros); Britney Spears In The Zone (Jive)

**NOVEMBER 24**  
Busted A Present For Everyone (Universal); Kyle Parks Introduction To Me (Polydor); Pe! Shop Boys PopArt (Parlophone)

### SINGLES

**THIS WEEK**  
Daniel Bedingfield Friday (Polydor); Blue Yodel (Innocent); Liberty X Jumpin' (V2)

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

**NOVEMBER 3**  
Blazin' Squad Flip Reverse (EastWest); Nyle Minogue Slow (Parlophone); Robbie Williams Soledad (Chrysalis)

**NOVEMBER 10**  
Busted Crashed The Wedding (Universal); Ryan Keating Lost For Words (Polydor); Britney Spears Lost For Words (Polydor); Aspies The Music (Jive)

**NOVEMBER 17**  
Girls About Jump (Polydor); Mis-Tee Side City (Polydor); Alex Parks Maybe That's What It Takes (Polydor)

**NOVEMBER 24**  
Michael Jackson One More Chance (Epic); Shame Richie Children In Need Single (Arista); Rachel Stevens Funky Dory (V2); Will Young Leave Right Now (S)

## The Market

### Dido pips Crow at the post

**Alan Jones**  
Forging ahead of The Darkness' Permission To Land to become the biggest selling album released thus far in 2003, Dido's Life For Rent album experienced a 38% dip in its third week, but remains way ahead at number one, with sales of more than 122,500 proving slightly more than the combined tally posted by new runner-up Sheryl Crow's The Very Best Of and Travis' 12 Memories at three. After 20 days in the shops, Life For Rent's cumulative sales exceed 721,000, making it the seventh biggest seller of the year, though everything ahead of it is a 2002 release.

Dido's understandable decline from the dizzy heights Life For Rent reached a fortnight ago contributed significantly to an overall 6% slide in album sales, which reached their lowest level for four weeks, despite the arrival of 10 debuts in the Top 75 artist chart. The fact that the new Travis album opened with just 30% of the sales their last album was also a factor, as were under performing albums by S Club 8 (at 13 with Sundown, which arrived with 52% of the sales which powered its debut last October) and Blondie, who debut at 36 with The Curse Of Blondie packing only 19% of the first week punch of their last album, 1999's No Exit.



Dido: Curtails Sheryl Crow's third attempt at a UK number one album

After six weeks atop the singles chart, Where Is The Love by Black Eyed Peas dips to three. The longest running number one since Cher's Believe spent seven weeks at the summit in 1998, Where Is The Love continues to decline at a very slow rate. It dipped by a meagre 4% last week, selling a further 52,553 copies to take its cumulative sales to the 500,000 mark. It is now the second biggest selling single of the year, with 506,869 sales, trailing only the 551,527 tally of Gareth Gates & The Kumars' Spirit In The Sky.

Having made the Top 10 with 10 singles in a row, dating back to

his 1999 chart debut as guest vocalist on the Artful Dodger hit Re-Revind The Crowd Say Bo Seleeta, Craig David looks set to miss the upper echelon for the first time with his latest single Worried Filled With Love debuting at 15. Looking at it from a different viewpoint, the track successfully became the fifth Top 20 hit from David's latest album Slicker Than Your Average, and has provided a further fillip to sales of the 11-month-old album, which has climbed the chart for three weeks in a row, and jumps 199-94 to a new high, with a 42% increase in sales week-on-week.

## FAST CHART

### SINGLES

**OFFICIAL NUMBER ONE**  
SUGABABES HOLE IN THE HEAD (Universal)  
Black Eyed Peas are dethroned but Universal extends its reign to seven weeks with the chart's second ever No 1 head song following Kylie Minogue's 2001 topper Can't Get You Out Of My Head.

**TOP FIVE**  
JANELIA SUPERSTAR Parlophone  
Despite dipping 3-4 Superstar enjoys the highest sales tally – 24,048 – of its five week chart career.

### ARTIST ALBUMS

**OFFICIAL NUMBER ONE**  
DIDO LIFE FOR RENT (Epic)  
It is the third week in a row above the 100,000 sales mark for Dido, something last achieved by Robbie Williams' Escapology, which was in six figure territory for the closing six weeks of 2002.

**HIGHEST NEW ENTRY**  
SHERYL CROW THE VERY BEST OF (A&M)

Crow was shooting for her third number one in a row. Travis for their third number one in a row. They failed, she succeeded and got her biggest first week sales to date of 61,445.

### COMPILATIONS

**OFFICIAL NUMBER ONE**  
NOW DECADES EMI/Universal  
Four new entries invade the Top 10 but Now Decades hangs tough for a third week, with sales of 28,500 putting its price at 1155.00.

### SCOTTISH ALBUMS

**OFFICIAL NUMBER ONE**  
DIDO LIFE FOR RENT (Epic)  
Local royalties earn Travis second place but aren't enough strong enough to topple Dido, who has an 18.8% cushion.

### RADIO AIRPLAY

**OFFICIAL NUMBER ONE**  
DIDO WHITE FLAG (Epic)  
It is the fourth week at number one for Dido. Though losing 66 plays, Life For Rent increases audience by more than 2m, and is more than 7m ahead of runner-up Rachel Stevens.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +12.2%  
Year to date versus last year: +33.8%  
Company shares  
Polydor 24.2%  
EastWest 15.6%  
Island 12.7%  
Sony 7.6%  
RCA/Arista 6.9%

### ALBUMS

Sales versus last week: -7.1%  
Year to date versus last year: +10.6%  
Company shares  
Universal 21.4%  
EMI Virgin 18.5%  
EastWest 8.5%  
Sony 7.3%  
Decca/Dance 6.5%

### COMPILATIONS

Sales versus last week: +7.1%  
Year to date versus last year: +0.8%  
Company shares  
Universal TV 20.4%  
EMI Virgin 19.9%  
Polydor 10.6%  
EastWest 10.2%  
Sony 10.2%

### THE BIG NUMBER: 758

Quarterly copies of Daniel O'Donnell's album sold last week. 11 albums in the Top 75 set on the format.

### RADIO AIRPLAY

Company shares  
Polydor 18.4%  
RCA/Arista 16.3%  
EastWest 9.7%  
Sony 5.6%  
Parlophone 5.6%

### UK SHARE

Origin of singles sales  
Top 75: UK: 65.3%  
US: 32.0% Other: 2.7%  
Origin of albums sales  
Top 75: UK: 61.3%  
US: 34.7% Other: 4.0%

**happy life** **Breathe for Me**  
www.happy-life.co.uk www.rhastor.co.uk





Rachel Stevens overtakes Dido's plays and closes the audience gap at the top as Blue, Beyonce, Liberty X and Sophie Ellis-Bextor move into the Top 10.

# The UK Radio Air

## RADIO ONE

Pos	Last	ARTIST TITLE	Label	Wk	Plays	Audience
1	1	FATMAN SCOOP RE FAITHFUL LET JAMIE MCQUEEN	REPRODUCTION	35	36	2668
2	2	BEYONCE FEAT. SEAN PAUL BABY BOY	COULMENA	21	28	2053
3	7	LIBERTY X JUMPIN'	W2	25	26	2372
3	3	THE DARKNESS I BELIEVE IN A THING... (MUSIC BY CESTRONI/LANIC)	REPRODUCTION	28	26	2331
5	23	THE STROKES 1251	REPRODUCTION	14	26	2299
6	3	BLACK EYED PEAS WHERE IS THE LOVE? POLYDOR	UNIVERSAL	19	26	2182
7	3	50 CENT P.I.M.P. INTERSCOPE/REPRODUCTION	REPRODUCTION	28	25	1841
7	1	MISSY ELLIOTT PASS THAT OUTCH (EAST WEST)	W2	21	25	1387
9	19	PINK TROUBLE (EAST WEST)	ARISTA	31	24	2044
9	7	RACHEL STEVENS SWEET DREAMS MY LA EX (REPRODUCTION)	REPRODUCTION	25	24	1819
11	3	TRAVIS RE-OFFENDER (REPRODUCTION)	REPRODUCTION	20	22	1752
11	10	MARK RONSON/NATE DOGG/GHOSTFACE KILLAH OOH... (EAST WEST)	REPRODUCTION	22	22	1659
11	10	KYLIE MINOGUE SLOW (REPRODUCTION)	REPRODUCTION	23	22	1632
14	25	MUSE TIME IS RUNNING OUT (MUSIC BY EAST WEST)	REPRODUCTION	13	20	1536
14	10	DIDO WHITE FLAG (CHEERWAVE)	ARISTA	19	19	1562
15	26	KINGS OF LEON WASTED TIME (HEAD IT DOWN)	REPRODUCTION	12	19	1225
15	3	SUGABABES HOLE IN THE HEAD (UNIVERSAL)	UNIVERSAL	28	19	1222
16	26	KEVIN LYTTLE TURN ME ON (ARISTA)	ARISTA	12	18	1187
16	2	STARSAILOR SILENCE IS EASY (EAST WEST)	REPRODUCTION	36	18	1162
20	9	MILK & SUGAR LET THE SUNSHINE IN (MUSIC BY SOUND)	REPRODUCTION	27	17	1040
20	12	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN (REPRODUCTION)	REPRODUCTION	24	17	1040
21	7	THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR AWAY)	REPRODUCTION	18	16	1240
23	10	OBIE TRICE GOT SOME TEETH IN ME (REPRODUCTION)	REPRODUCTION	20	16	1097
24	1	JAMIELLA SUPERSTAR (REPRODUCTION)	REPRODUCTION	19	15	930
24	10	ANGEL CITY FEAT. LARA MCALLEN LOVE ME RIGHT (EAST WEST)	REPRODUCTION	6	15	1010
24	14	DIDO GIETTA JUST A LITTLE MORE LOVE (GUARANTEE FRANCE)	REPRODUCTION	17	15	8252
27	30	IAN VAN DAM I CAN'T LET YOU GO (MUSIC BY)	REPRODUCTION	11	14	1219
27	6	BASEMENT JAXX FEAT. DIZZEE RASCAL LUCKY STAR (EAST WEST)	REPRODUCTION	6	14	1047
29	19	JUSTIN TIMBERLAKE SCORRITA (ARISTA)	ARISTA	16	13	920
30	2	LINUS LOVES FEAT. SAM OBENKIN STAND BACK (MUSIC BY HISTORY OF SOUND)	REPRODUCTION	4	13	604

© Music Control. All figures are based on data gathered from 00:00 on Sun 12 Oct 2003 to 24:00 on Sat 18 Oct 2003.

## GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

# HUSSEY

Q "The next big thing"

Triple A Records showcase the new group 'Hussey' at the CC Club, 13 Coventry Street, London on 30th October.



[www.hussey.uk.com](http://www.hussey.uk.com)

## RADIO TWO

Pos	Last	ARTIST TITLE	Label	Wk	Plays	Audience
1	8	SHERYL CROW THE FIRST CUT IS THE DEEPEST	ADMARCO/REPRODUCTION	30	36	2668
2	1	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	POLYDOR	19	28	2053
3	4	BLUE GUILTY	CHEERWAVE	25	26	2372
3	4	CRAIG DAVID WORLD FILLED WITH LOVE	WILDSTAR	28	26	2331
5	2	ANNIE LENNON WONDERFUL	VEVA	14	26	2299
5	7	SUGABABES HOLE IN THE HEAD	UNIVERSAL	28	26	2182
7	2	DAMIAN RICE CANNONBALL	BRITNIT/IMPACT	19	26	2133
8	1	TEXAS CARNIVAL GIRL	MERCURY	10	26	2083
9	11	DIDO WHITE FLAG	CHEERWAVE	19	26	2044
9	25	BLONDIE GOOD BOYS	SONY	11	26	1995

© Music Control.

## EMAP BIG CITY

Pos	Last	ARTIST TITLE	Label	Wk	Plays	Audience
1	5	RACHEL STEVENS SWEET DREAMS MY LA EX	REPRODUCTION	25	24	1819
2	1	BLACK EYED PEAS WHERE IS THE LOVE?	ADMARCO/REPRODUCTION	19	26	2182
3	1	DIDO WHITE FLAG	CHEERWAVE	19	26	2044
3	4	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	12	26	1187
5	2	ULTRABEAT PRETTY GREEN EYES	ALL AROUND THE WORLD	14	26	1222
7	13	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	POLYDOR	19	26	2182
7	13	JAMIELLA SUPERSTAR	PARLOPHONE	19	26	930
8	4	SUGABABES HOLE IN THE HEAD	UNIVERSAL	28	26	2182
9	12	STEREOPHONICS MAYBE TOMORROW	W2	19	26	1097
10	7	UD PROJECT VS. SUNGLUB SUMMER JAM	DELCL	19	26	1097

© Music Control.

## NUMBER ONES

403 3 PM  
MORIS WILLIAMS  
KISS 100 FM  
CRAIG DAVID  
VIVA! (feat. White Love)  
SUGABABES  
Hole In The Head

## VIBE 103

FATMAN SCOOP  
RE FAITHFUL  
KRYNN LITTLE  
Turn It Up  
KICKIN' FM  
JAMIELLA  
Superstar  
Hole In The Head

## SUNSET

WAVE 120 FM  
GARY NAYLOR  
SUNSHINE  
COOL FM  
RACHEL STEVENS  
Sweet Dreams My La Ex  
KICKIN' FM  
JAMIELLA  
Superstar

## HIGHEST NEW ENTRIES

103 8 PM  
ROBBIE WILLIAMS  
SHEILA  
KISS 100 FM  
KYLIE MINOGUE  
Slow  
THE PINKIE  
JAMIELLA  
Superstar

## VIBE 103

JAY Z  
Black  
KISS 100 FM  
KYLIE MINOGUE  
Slow  
EMMA  
MUSIC  
RAM FM  
WESTLIFE

## MUSIC

MUSIC  
ROBBIE WILLIAMS  
LIBERTY X  
EMMA  
MUSIC  
STACIE OLDRIC  
None To Love

## BEAT 106

Pos	Last	ARTIST TITLE	Label	Wk	Plays	Audience
1	2	BLACK EYED PEAS WHERE IS THE LOVE?	ADMARCO/REPRODUCTION	19	26	2182
2	11	SUGABABES HOLE IN THE HEAD	UNIVERSAL	28	26	2182
2	1	THE DARKNESS I BELIEVE IN A THING... (MUSIC BY CESTRONI/LANIC)	REPRODUCTION	28	26	2331
4	8	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD... (REPRODUCTION)	REPRODUCTION	24	17	1040
5	3	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	12	26	1187
6	16	FATMAN SCOOP RE FAITHFUL	REPRODUCTION	25	24	1819
6	1	JAMIELLA SUPERSTAR	PARLOPHONE	19	26	930
9	12	50 CENT P.I.M.P.	INTERSCOPE/REPRODUCTION	28	26	2133
10	12	PINK TROUBLE	ARISTA	12	26	1187

© Music Control.

## XFM

Pos	Last	ARTIST TITLE	Label	Wk	Plays	Audience
1	7	KINGS OF LEON WASTED TIME	HEAD IT DOWN/REPRODUCTION	12	19	1222
2	7	THE STROKES 1251	REPRODUCTION	14	26	2299
3	1	THE DARKNESS I BELIEVE IN A THING... (MUSIC BY CESTRONI/LANIC)	REPRODUCTION	28	26	2331
3	2	MUSE TIME IS RUNNING OUT	MUSIC BY EAST WEST	13	20	1536
5	26	OUTKAST 'HEY YEA'	ARISTA	19	26	1995
6	3	M RONSON/NATE DOGG/GHOSTFACE KILLAH OOH... (EAST WEST)	REPRODUCTION	22	22	1659
7	13	JET ARE YOU GONNA BE MY GIRL	ELECTRA	19	26	1097
8	19	SCISSOR SISTERS LAURA	PICTURE	19	26	1097
9	3	THE CORAL PASS IT ON	BELLSOUND	19	26	1097
9	12	THE SLEEPY JACKSON GOOD DANCERS	VERIGN	19	26	1097

© Music Control.



## IN-STORE NEXT WEEK



**Singles** - Blue, Liberty X, Ian Van Dahl, Daniel Bedingfield, Fatman Scoop, Stacie Orrico, Ashanti, Olie Trice, Kostas, Hilary Duff, Mark Ronson. **Albums** - Texas, Suede, Rod Stewart, Basement Jaxx, The Strokes, Jamie Cullum, The Eagles, Van Morrison, Erasure, Paul Van Dyk, Myleene Klass, Michael Ball



**Singles** - Rod Stewart, The Strokes, Country God, Smash Hits Let's Party On, **Press ads** - Texas

## BORDERS

**Windows** - The Office 2, **In-store** - Maria Callas, Myleene Klass, Beautiful South, Sugababes, John Lennon, £799 each or three for £20, two for £22 and two for £10 on CDs. **Listening posts** - REM, The Strokes, Jamie Cullum



**Singles** - Pink, Atomic Kitten, Holly Valance, **Albums** - Sugababes, REM, Barbara Streisand, Sophie Ellis Bextor, Beautiful South, John Lennon, Rod Stewart, Vangelis, Bryn Terfel, Denise & Jane



**In-store display boards** - Clicks On Speed, National Forest, Plaid, Plastikman, Jetplane Landing, The Books, Psychonauts, Buff Medways



**Windows** - Xmen 2, Kylie, Biscuit, Westwood, 5 x 30, Kelly Osbourne, **In-store** - CD 5 X 30, Warner classical, Greenxtr, Red House, Concord, Oriente



**Windows** - new release audio, new release DVD, Max Payne, **In-store** - Atomic Kitten, Kym Marsh, Pink, Holly Valance, Dove Gahan, Wynne Wonder, Sean Paul, Elbow, **Press ads** - Sophie Ellis Bextor, Erasure, Atomic Kitten, Kylie, Kym Marsh, Mark Owen, Phixx, **TV ads** - Reggie Hib, Campaign, TV Tagging



**Press ads** - REM, Erasure, Texas, Blondie, Machine Head, Aqualing, Kill Bill, Van Morrison, **Windows** - Texas, Basement Jaxx, The Strokes, **In-store** - Basement Jaxx, Jamie Cullum, Texas, Suede, The Strokes, Erasure, Rod Stewart



**Windows** - REM, Jamie Cullum, **In-store** - Sugababes, Operamity Winners, Jamie Cullum, **Listening posts** - Rickia Lee Jones, Carina Round, John Cale, John Mayer



**Singles** - Holly Valance, Adam Lindfield, Kelly Owen, Kym Marsh, **Albums** - Pure & Rite, Winger, Sugababes, John Lennon



**Listening posts** - Ackerocke, Dub Pistols, RZA, Hymns, Basement, Joe Raposo, **Press ads** - Fire Theft, Lakon, What The Hoopie, BMX Bandits, The Band of Blacky Rancchette, Impromp2, Joe Strummer



**Single** - Angel City, **Albums** - Beautiful South, Sophie Ellis-Bextor, **In-store** - Beautiful South, Sophie Ellis-Bextor, Now Dance 2004, While My Guitar Gently Weeps 2, REM, Angel City, Phixy, Holly Valance, Pink, Atomic Kitten, Queen, Jennifer Lopez, John Lennon

## TASTEMAKERS

- JOE TAYLOR**  
music editor, Record Of The Day
- 1 LABEL LICENSING (FM AUSTRALIA)
  - 2 JENNIFER ELIZON BYE BYE (ON EAST WEST)
  - 3 THE CRICKET (RPM FROM GOODBYE)
  - 4 DAMIEN RICE THE BLOWERS DAUGHTER
  - 5 DETHROU
  - 6 GARY ALLEN HAD WORLD (CENTRO)
  - 7 BUSHBYER IMAGINARY FISHES (TEMPORARY WATERS)
  - 8 TONIA (RPM CHILD (INCENTIVE))
  - 9 THE DISTILLERS DANCE TO THE BLOOD (RED)
  - 10 FELLOW GRACE UNDER PRESSURE (CD)
  - 11 STRIPPER BLACK KETS IN THE TOWN HALL (KENTILE ELECTRIC)

- COPPA FACE**  
DJ and store manager, Dub Vendor Records
- 1 M5S THING & BEETIE MAN (DICE, MARD HOUSE)
  - 2 KEVIN LYTTLE TUM ME ON (ATLANTIC)
  - 3 ELEPHANT MAN (PLOT COVER UP)
  - 4 SIZZLA JUST ONE OF THOSE DAYS (FPP)
  - 5 ELIZABETH MAN SOCIAL, THE FLARE (FPP)
  - 6 SHAGGY A BITE FROM YOUR EYES (ONE WASH)
  - 7 SIZZLA THANK YOU (MAMIA (P))
  - 8 KIP RUCK & PREDATOR HEAD AND GOOD (RULERS)
  - 9 BABY CHAM (UNLASHED)
  - 10 ELEPHANT MAN BLASF (ONE COLORED)

"Amiel is the girl who sang on Addictive to the Boss. Lovessio is one of those massive international hits that comes along every couple of years, like Natalie Imbruglia's Torn or Jennifer Paige's Crush, and it's available for Europe. Bye Bye You should do for Jennifer Elizon what Whole Again did for Atomic Kitten. Bushbyer is an LA underground hip-hop artist with incredible delivery, who I heard on Radio One's excellent Breezeblock show. Lorna's Papi Chulo samples Deee-Lite's Groove on In The Heart and was number one in France recently. It's a massive hit waiting to happen, as is Gary Jule's version of Mad World. Finally, three unsigned acts to look out for: black rock band Project X, white rapper Ivory, and Mint Chicks from New Zealand."

"Dude is the biggest-selling tune right now and it's going to be the next big crossover reggae tune. It was out of stock but we've just got it back and it's flying out. It's the riddim and the way they ride it - it's just got that party vibe, just like the Baby Cham piece on the same label. The Kevin Lyttle is also huge. It has been out for over a year but with the Spragra Bect remix people want it even more - it's in the same category as Dude."

- TOUSSAINT DAVY**  
Tease magazine
- 1 MISSY ELLIOTT PASS THAT DUTCH
  - 2 ALICIA KEYS STREETS OF NEW YORK
  - 3 MARK RONSON ONE SHEET
  - 4 LEMMA 50/50
  - 5 LUDWIGS STANG UP
  - 6 ESTELLE MAKE IT UP
  - 7 TY GONCZMANT
  - 8 BIZ MARQUE FEAT. ELEPHANT MAN LET ME SEE (YOU FEELING)
  - 9 WIPAC FEAT. MISSY ELLIOTT PARTY TO BANGS
  - 10 LISA ROSS LA LA LA

"The urban music year looks to be ending as strongly as it began. This time last year who would have thought that Sean Paul, Beyoncé or Bliz Cantrell were destined to be mainstays at the upper end of the national charts? All the tunes featured above are already making a heavy impact at club/street level with Mark Ronson's Oh We looking like the surprise fourth quarter urban crossover hit of 2003. It's good to see UK acts such as Estelle and Ty still pushing through on a street level, and of course, dancehall makes an impact this time with Elephant Man, who looks as though he's being groomed for Sean Paul-type megastardom. As for newcomer Nita Ross, Terese is championing the 18-year old hackney rapper, who sounds a bit like a youthful Lisa Lopes versus Da Brat. She's definitely one to watch."

## TV LISTINGS



**Britney Spears** *Count Down The Music*, **Britney Spears** *Kyle Minogue*, **Sophie Ellis Bextor**, **Kylie Minogue**, **Liberty X** *Jumpin' Mis-teeq*



**Starcruiser** *Texas Tux*, **David Soul**, **Sugababes** *Hold On To Me*



**Holly Valance** *State Of Mind*, **The Chemical Brothers** *Get Your Head Right*, **The Strokes** *120%*, **All American Rejects** *Last Sonnet*, **Jay's Addiction** *The Nature's Limp*, **Blitz** *Blurred Blue Eyes*



**Blitz** *Squad Flip*, **Reverend** *Busted*, **Holly Valance** *State Of Mind*, **Jay's Addiction** *The Nature's Limp*, **Blitz** *Blurred Blue Eyes*



**Friday Night with Jonathan Ross**, **Primal Scream** *Spunk*, **Parade** *James Colgan* *gigs* (Saturday)



**Two Nations** *Lowdown*, **Dual** *Spunk (Friday)*, **Liquid Assets** *Kylie Minogue* (Sunday)



**Phixx** *7* (Saturday)



**Britney Spears** *Count Down The Music*, **Britney Spears** *Kyle Minogue*, **Sophie Ellis Bextor**, **Kylie Minogue**, **Liberty X** *Jumpin' Mis-teeq*

## RADIO LISTINGS

**RADIO ONE**  
Lanaco live *Black Rebel Motorcycle Club*  
*Live One Live* in Brighton (today)  
(Monday)  
**Mary Anne Hobbs**  
*Planet Soul* *Santoro* *gigs* (Monday)  
*Stumped* *Ground* *gigs* (Tuesday)  
*John Peel* *sessions* (Tuesday)  
*Acid 101* (Thursday)  
*3 Inches of Blood* (Wednesday)  
*Wendell* *Live* *Liam* *Live* (Thursday)  
*Clerks* *Mayles* *Atlantic* *Killer* *gigs* (Friday)  
*Wine* *gigs* (Friday)  
*Zane Lowe* *Miklan* *Dodd* *gigs* (Wednesday)  
*One World* *FM* *Records* *session* *gigs* (Thursday)  
*Radio One Rap Show* *Miklan* *gigs* (Friday)  
*Friday* *gigs* (Friday)  
*Radio Nelson* *50* *CD* *gigs* (Saturday)  
*Anne Nightingale* *Southwest* *Friday* *gigs* (Saturday)

**RADIO TWO**  
*John Peel* *sessions* (Tuesday)  
*Acid 101* (Thursday)  
*3 Inches of Blood* (Wednesday)  
*Wendell* *Live* *Liam* *Live* (Thursday)  
*Clerks* *Mayles* *Atlantic* *Killer* *gigs* (Friday)  
*Wine* *gigs* (Friday)  
*Zane Lowe* *Miklan* *Dodd* *gigs* (Wednesday)  
*One World* *FM* *Records* *session* *gigs* (Thursday)  
*Radio One Rap Show* *Miklan* *gigs* (Friday)  
*Friday* *gigs* (Friday)  
*Radio Nelson* *50* *CD* *gigs* (Saturday)  
*Anne Nightingale* *Southwest* *Friday* *gigs* (Saturday)

## MEDIA INSIDER



## Jackie returns to airwaves

**Dave Owen** programme director, Radio Jackie 107.8

Arguably the UK's most popular over land-based pirate, Radio Jackie operated without a licence in south west London for 16 years, only closing after suffering repeated equipment seizures by the DTI. The station was slicker and more professional than many legitimate rivals and attracted audiences of up to 300,000. But when a licence to legally transmit to the area came up in 1996, Jackie's application was rejected in favour of Kingston FM, which was later renamed Thames FM. Thames FM always struggled, and its disastrous tenure reached its low point in the March 2003 Rajar ratings, which showed that in an area with 822,000 adults it was heard by just 7,000 a week and had an audience share of only 0.2%. It was also in severe

## Since we relaunched, we've been inundated with advertisers who want to get involved

financial difficulties. Seeing their chance, a consortium of former Radio Jackie employees swooped, buying the station for £21, while inheriting its debts.

The takeover became absolute on Sunday at noon, when Thames FM ceased to be, with Radio Jackie returning after a 16-year interruption. Radio Jackie has, in fact, been running Thames FM for six months, and has already trebled its audience and quadrupled its share of listening.

"We've moved out of expensive rented accommodation in Hampton Wick and bought our own studio complex in Tolworth, targeted our output to appeal to the 30-55 age group, and put together a first-class team of presenters including Neil Long, who used to be on Capital, and Angie Greaves, from Choice FM," says programme director Dave Owen.

"Since we announced that we would be reverting to the Radio Jackie name, we've been inundated with advertisers who want to get involved, including a lot of first-timers."

Address: 110 Twicken Roadway, Sutton, Surrey KT6 7JD, tel: 020 8288 1350, email: info@radiojackie.com





Albums listed this week: 252  
 Year to date: 8,996  
 Singles listed this week: 167  
 Year to date: 5,601

For more information call or fax to Owen Lawrence  
 Tel: 01202 7327 or e-mailed to ower@musicweek.co.uk

Records released 27.10.03

Profile

RECORD INSIDER



Fopp prospers in Leamington

Dave Orme assistant manager, Fopp.

As a time when independent record retailing is in crisis, Fopp is going from strength to strength. The 14-strong chain, established in Edinburgh in 1981, is projecting turnover of £28m this year, compared to £17m in 2002, and will be expecting a strong contribution from its Leamington Spa branch, which has just moved to a new 3,000 sq ft store – 15 times the floor space its original shop in the town had when it first opened five years ago.

A week after the move to the new shop, which cost £500,000, assistant manager Dave Orme interrupted a hectic day to note: "We're really happy with the way things are going. We've increased

Since the move we find we are selling a lot more chart and indie records

our range enormously and we're doing great business. Like all Fopp shops, we sell chart albums at £10, and we're doing exceptionally well with Dido and The Darkness just going from strength to strength. Booked DVD's are also selling well. We're also selling a lot of mid-price and reduced titles – our blues (£25, brown (£10) and £7" stock."

In addition to moving to a better, more prominent position, Fopp is benefiting from the recent closure of Anky's Record Shop, so now sees MCA as its main rival in the town.

While Fopp's 10 full-time and four part-time staff have to cope with increased business, they are making considerable savings in stock on the fact that all stock in the shop is now "live".

The change of location has also brought about a change in clientele. "We have a varied customer base – for example we sell lots of drum & bass, especially on white labels, and have always done well with dance, jazz, funk and hip hop – but since the move we find we are selling a lot more chart and indie records, says Orme.

Address: 11 Lower Mall, Royal Spa Shopping Centre, Leamington Spa, CV32 4XJ. Tel: 01926 42812. Website: www.fopp.co.uk. e-mail: info@fopp.co.uk

THE BROTHERS AZEEM THE CLASSIC YEARS 2 (Various) CD (02 391)	PROF	Jazz
THE BROTHERS AZEEM THE UNUSUAL ANATOMY (Various) CD (02 392)	PROF	Jazz
THE BROTHERS AZEEM THE LAST HARBOR (Various) CD (02 393)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 394)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 395)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 396)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 397)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 398)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 399)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 400)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 401)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 402)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 403)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 404)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 405)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 406)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 407)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 408)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 409)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 410)	PROF	Jazz

PROMONIAL CORNERS CD (02 391)	PROF	Pop
PROMONIAL CORNERS CD (02 392)	PROF	Pop
PROMONIAL CORNERS CD (02 393)	PROF	Pop
PROMONIAL CORNERS CD (02 394)	PROF	Pop
PROMONIAL CORNERS CD (02 395)	PROF	Pop
PROMONIAL CORNERS CD (02 396)	PROF	Pop
PROMONIAL CORNERS CD (02 397)	PROF	Pop
PROMONIAL CORNERS CD (02 398)	PROF	Pop
PROMONIAL CORNERS CD (02 399)	PROF	Pop
PROMONIAL CORNERS CD (02 400)	PROF	Pop
PROMONIAL CORNERS CD (02 401)	PROF	Pop
PROMONIAL CORNERS CD (02 402)	PROF	Pop
PROMONIAL CORNERS CD (02 403)	PROF	Pop
PROMONIAL CORNERS CD (02 404)	PROF	Pop
PROMONIAL CORNERS CD (02 405)	PROF	Pop
PROMONIAL CORNERS CD (02 406)	PROF	Pop
PROMONIAL CORNERS CD (02 407)	PROF	Pop
PROMONIAL CORNERS CD (02 408)	PROF	Pop
PROMONIAL CORNERS CD (02 409)	PROF	Pop
PROMONIAL CORNERS CD (02 410)	PROF	Pop

THE BROTHERS AZEEM THE CLASSIC YEARS 2 (Various) CD (02 391)	PROF	Jazz
THE BROTHERS AZEEM THE UNUSUAL ANATOMY (Various) CD (02 392)	PROF	Jazz
THE BROTHERS AZEEM THE LAST HARBOR (Various) CD (02 393)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 394)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 395)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 396)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 397)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 398)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 399)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 400)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 401)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 402)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 403)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 404)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 405)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 406)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 407)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 408)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 409)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 410)	PROF	Jazz

Singles

THE BROTHERS AZEEM THE CLASSIC YEARS 2 (Various) CD (02 391)	PROF	Jazz
THE BROTHERS AZEEM THE UNUSUAL ANATOMY (Various) CD (02 392)	PROF	Jazz
THE BROTHERS AZEEM THE LAST HARBOR (Various) CD (02 393)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 394)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 395)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 396)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 397)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 398)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 399)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 400)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 401)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 402)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 403)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 404)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 405)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 406)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 407)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 408)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 409)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 410)	PROF	Jazz

THE BROTHERS AZEEM THE CLASSIC YEARS 2 (Various) CD (02 391)	PROF	Jazz
THE BROTHERS AZEEM THE UNUSUAL ANATOMY (Various) CD (02 392)	PROF	Jazz
THE BROTHERS AZEEM THE LAST HARBOR (Various) CD (02 393)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 394)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 395)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 396)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 397)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 398)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 399)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 400)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 401)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 402)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 403)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 404)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 405)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 406)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 407)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 408)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 409)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 410)	PROF	Jazz

THE BROTHERS AZEEM THE CLASSIC YEARS 2 (Various) CD (02 391)	PROF	Jazz
THE BROTHERS AZEEM THE UNUSUAL ANATOMY (Various) CD (02 392)	PROF	Jazz
THE BROTHERS AZEEM THE LAST HARBOR (Various) CD (02 393)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 394)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 395)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 396)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 397)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 398)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 399)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 400)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 401)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 402)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 403)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 404)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 405)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 406)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 407)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 408)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 409)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 410)	PROF	Jazz

THE BROTHERS AZEEM THE CLASSIC YEARS 2 (Various) CD (02 391)	PROF	Jazz
THE BROTHERS AZEEM THE UNUSUAL ANATOMY (Various) CD (02 392)	PROF	Jazz
THE BROTHERS AZEEM THE LAST HARBOR (Various) CD (02 393)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 394)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 395)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 396)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 397)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 398)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 399)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 400)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 401)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 402)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 403)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 404)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 405)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 406)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 407)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 408)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 409)	PROF	Jazz
THE BROTHERS AZEEM THE BROTHERS AZEEM (Various) CD (02 410)	PROF	Jazz

# Singles

25-1003  
Top 75

# The Official UK

Sugababes head six artists debuting in the Top 10, including Kevin Lyttle and 50 Cent, to end Black Eyed Peas' six-week run and claim a third number one themselves

## HIT 40 UK

Pos	LAST WEEK	ARTIST	TITLE	Label	WEEKS ON CHART	
1	14	SUGABABES	HOLE IN THE HEAD	Universal	1	
2	1	KEVIN LYTTLE	TURN ME ON	Atlantic	10	
3	1	BLACK EYED PEAS	WHERE IS THE LOVE?	ADM/Reprise	10	
4	3	JAMELIA	SUPERSTAR	Parlophone	10	
5	5	DIDO	WHITE FLAG	Cherry Red	10	
6	4	RACHEL STEVENS	SWEET DREAMS MY LA EX	BMG	10	
7	1	50 CENT	P.I.M.P.	Interscope	10	
8	2	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	Columbia	10	
9	1	EMMA MAYBE	IF I CANNOT MEET THE OPENING WIND	PJ&M	10	
10	36	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	Parlophone	10	
11	6	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury	10	
12	7	BLU CANTELLA FEAT. SEAN PAUL	BREATHE	Arista	10	
13	1	REM	BAD DAY	Walters Bros	10	
14	27	CRAIG DAVID	WORLD FILLED WITH LOVE	Wichita	10	
15	9	JUSTIN TIMBERLAKE	SENIORITA	Mercury	10	
16	10	CHRISTINA AGUILERA	FEAT. LIL' KIM	CANT HOLD US DOWN	RCA	10
17	17	NICKELBACK	SOMEDAY	Brushfire	10	
18	12	BIG BROVAZ	BABY BOY	Capitol	10	
19	8	TEXAS	CARNIVAL GIRL	Mercury	10	
20	33	LIBERTY X	JAM'NUP	W&A	10	
21	22	KELLY CLARKSON	MISS INDEPENDENT	Mercury	10	
22	3	STEREOPHONES	MAYBE TOMORROW	Mercury	10	
23	13	ELTON JOHN	ARE YOU READY FOR LOVE?	Swanstone	10	
24	19	ULTRABEST	PRETTY GREEN EYES	All Around The World	10	
25	54	BLU GUILTY	ASIANE	Island	10	
26	16	REYNOLDS	KNOXES CRAZY IN LOVE	Mercury	10	
27	0	ERASURE	OH LAMOUR	Cherry Red	10	
28	30	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	Cherry Red	10	
29	15	LEONA LEE	OH HELL	Cherry Red	10	
30	15	AMY STUDD	UNDER THE THUMB	Parlophone	10	
31	18	TRANS-S	B CLUB 8 SUNDOWN	Island/Decca	10	
32	20	EVANESCENCE	GOING UNDER	Parlophone	10	
33	4	DAVID GUETTA FEAT. CHRIS WILLIS	JUST A LITTLE MORE LOVE	Mercury	10	
34	57	PINK	TROUBLE	Mercury	10	
35	24	WESTLIFE	HEY WHATEVER	Mercury	10	
36	37	CHINCY RIGHT THUR	CHINCY RIGHT THUR	Capitol	10	
37	25	UD PROJECT	VS SUNGLUB SUMMERJAM	Mercury	10	
38	11	THE STROKES	1251	Mercury	10	
39	35	LUMINER	NEVER LEAVE YOU (BIN COON)	BMG	10	

## SUGABABES



1. Sugababes' 11 cannot match the opening week falloff of their 2002 chart-topper *Freedom*. Like *Me* (65,500) and *Round Round* (79,000) but *Hole In The Head* – the introductory single from the Sugababes' forthcoming album *Rose* – provides the trio with their third No. 1 hit with first week sales of 55,000.



2. Kevin Lyttle's *Asiane* now completes a notable reggae track with latest single *Kevin Lyttle*, from the tiny Caribbean island of St. Vincent. Rebooting of 7 with Tom Mee. U.S. Soul star Lyttle based the tune on a sample from 1225 *All My Love*.



5. 50 Cent's 50 Cent further his climb to be the year's hottest new hip-hop star, registering his third straight Top 10 hit, as P.I.M.P., debuts at 5. 'Faded' debuted earlier this year with No. 3 hit *In Da Club* and the No. 6 single *21 Questions*. All three singles are from 50 Cent's debut album, *Get Rich Or Die Tryin'*, which is in the year's 11th biggest selling album, with 100,000 sales since release. The album climbs 20 this week, achieving its highest charting for 10 weeks.

Pos	LAST WEEK	ARTIST	TITLE	Label	WEEKS ON CHART	
1	1	SUGABABES	HOLE IN THE HEAD	Universal	1	
2	2	KEVIN LYTTLE	TURN ME ON	Atlantic	10	
3	1	BLACK EYED PEAS	WHERE IS THE LOVE?	ADM/Reprise	10	
4	3	JAMELIA	SUPERSTAR	Parlophone	10	
5	5	50 CENT	P.I.M.P.	Interscope	10	
6	6	EMMA MAYBE	IF I CANNOT MEET THE OPENING WIND	PJ&M	10	
7	7	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	Parlophone	10	
8	8	REM	BAD DAY	Walters Bros	10	
9	4	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury	10	
10	5	RACHEL STEVENS	SWEET DREAMS MY LA EX	BMG	10	
11	2	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	Columbia	10	
12	6	DIDO	WHITE FLAG	Cherry Red	10	
13	13	ERASURE	OH LAMOUR	Cherry Red	10	
14	8	S CLUB 8	SUNDOWN	Island/Decca	10	
15	3	CRAIG DAVID	WORLD FILLED WITH LOVE	Wichita	10	
16	11	BIG BROVAZ	BABY BOY	Capitol	10	
17	17	CHINCY RIGHT THUR	CHINCY RIGHT THUR	Capitol	10	
18	13	BLU CANTELLA FEAT. SEAN PAUL	BREATHE	Arista	10	
19	2	DAVID GUETTA FEAT. CHRIS WILLIS	JUST A LITTLE MORE LOVE	Mercury	10	
20	9	TEXAS	FEAT. KARDINAL OFFISHALL	CARNIVAL GIRL	Mercury	10
21	10	FAST FOOD	ROCKERS SAY CHEESE (SMILE PLEASE)	Mercury	10	
22	7	THE STROKES	1251	Mercury	10	
23	5	AMY STUDD	UNDER THE THUMB	Parlophone	10	
24	12	BLONDIE	GOOD BOYS	Capitol	10	
25	5	NICKELBACK	SOMEDAY	Brushfire	10	
26	18	ELTON JOHN	ARE YOU READY FOR LOVE?	Swanstone	10	
27	24	DELTA GOODREM	INNOCENT EYES	Capitol	10	
28	16	SCOOTER VS MARC CARDINAPPE & DICK RULES	MARIA	Mercury	10	
29	17	ELVIS PRESLEY	RUBBERNECKIN'	Mercury	10	
30	1	THE BEAUTIFUL SOUTH	JUST A FEW THINGS THAT I WANT	Mercury	10	
31	27	ULTRABEST	PRETTY GREEN EYES	All Around The World	10	
32	4	EVANESCENCE	GOING UNDER	Parlophone	10	
33	21	UD PROJECT	SUMMERJAM	Mercury	10	
34	6	CHRISTINA AGUILERA	FEAT. LIL' KIM	CANT HOLD US DOWN	RCA	10
35	5	WESTLIFE	HEY WHATEVER	Mercury	10	
36	37	DJ BOBO	CHIHUAHUA	Mercury	10	
37	2	AQUALUNG	BRIGHTER THAN SUNSHINE	Mercury	10	
38	29	DMX	WHAT THE HOOD AT	Mercury	10	

## THE YEAR SO FAR: TOP 20 SINGLES

Pos	ARTIST	TITLE	Label	WEEKS ON CHART	
1	GARETH GATES	FEAT THE HUMANS	SPIRIT IN THE SKY	5	
2	BLACK EYED PEAS	WHERE IS THE LOVE	ADM/Reprise	10	
3	RICKY MARTIN	REMIKX	Mercury	10	
4	TRU	ALL THE THINGS SHE SAID	Interscope	10	
5	ROOM 517	OLIVER CATHAM	MAKE LUV	Mercury	10
6	BLU CANTELLA	FEAT SEAN PAUL	BREATHE	Arista	10
7	EVANESCENCE	BRING ME TO LIFE	Mercury	10	
8	50 CENT	IN DA CLUB	Interscope	10	
9	BEYONCÉ	CRASH	Mercury	10	
10	JUNIOR SENIOR	MOVE YOUR FEET	Mercury	10	
11	DIDO	WHITE FLAG	Cherry Red	10	
12	DAVID SNEADON	STOP LIVING THE LIFE	Mercury	10	
13	GIRLS ALoud	SOUND OF THE UNDERGROUND	Mercury	10	
14	CHRISTINA AGUILERA	BEAUTIFUL	RCA	10	
15	EMINEM	LOSE YOURSELF	Interscope	10	
16	ULTRABEST	PRETTY GREEN EYES	All Around The World	10	
17	RACHEL STEVENS	SWEET DREAMS MY LA EX	Mercury	10	
18	JENNIFER LOPEZ	FEAT. COOL	ALL I HAVE	Mercury	10
19	JUSTIN TIMBERLAKE	CRY ME A RIVER	Mercury	10	
20	KELLY ROWLAND	SOUL	Columbia	10	

# singles chart

As used by Top Of The Pops and Radio One



6. Enema  
Fresh from her Ab Fab cameo last Friday, Britain's return to the charts suggests it fared slightly less well than her comeback single Free Me which reached 5 - but that is not so, as Free Me sold just under 20,000 copies on its first week in the shops, while Maybe sold more than 21,500 last week.



8. REM  
Bad Day provides REM their 10th Top 10 hit a week before the release of their 10th studio album, retrospective In Time - The Best of REM 1988-2003. Said album will still their recordings down to 18 hits, a tough task given that this is their 31st chart single.



13. Enigma  
On L'Amour had poor sales when promoted as a single in 1996, but it's back in at 10, courtesy of Dot, for whom it provided a No 7 hit the following year. It has been remixed to fit-in with their new compilation, Hits: The Very Best of Enigma, but fans worry whether second time.

## INDEPENDENT SINGLES

Pos	Last	ARTIST TITLE	Label (independent)
1	1	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Most Def/Motown (UK) (P)
2	2	THE STRIKES 1251	Virgin (UK) (P)
3	6	THE STANOS I NEED YOU	Go! Discs (UK) (P)
4	10	PROJECT SIX SUMMER JAM	Frog & Nectarine (UK) (P)
5	6	ELECTRIC SIX SUMMER COMMANDER	Merchandise/UK (UK) (P)
6	5	SCOTTY VS MARC ACADROPINA & DIK ROLDS MARTIA...	Barbed Records/UK (UK) (P)
7	4	PAST FOOD ROCKERS SAY CHEESE (GIMME PLEASE)	Selfish (UK) (UK) (P)
8	7	ELTON JOHN ARE YOU READY FOR LOVE?	Sony/Real (UK) (P)
9	6	LISA LASHES WHAT CAN YOU DO 4 ME?	Y&Y (UK) (P)
10	6	DAVE CLARKE WAY OF LIFE	Y&Y (UK) (P)
11	3	JOE STRUMMER & THE MESSALOROS COMA GIRL	Historic (P)
12	6	FRESH BC SIGNAL/BIG LOVE	Rain (UK) (P)
13	6	KINGS vs TOMORROW DREAMS/THROUGH	Delisted (UK) (P)
14	6	BIZ MARKIE FEAT. ELEPHANT MAN LET ME SEE U BOUNCE	Crown/UK (P)
15	9	THE WHITE STRIPES I JUST DON'T KNOW WHAT TO DO WITH MYSELF	UK (UK) (P)
16	11	TWENTY 4 SEVEN PATIENTLY WAITING	Multi-Music (UK) (UK) (P)
17	11	TIESTO TRAFFIC	Historic (P)
18	6	INDIESTICKS MY OBLIVION EP	Biggest Record (UK) (P)
19	13	JUNIOR JACK & SAMBA	Delisted (UK) (P)
20	10	DUO PISTOLS FEAT. TERRY HALL PROBLEM IS	Delisted (P)

## DANCE SINGLES

Pos	Last	ARTIST TITLE	Label (independent)
1	4	DAVID GUETTA FEAT. CHRIS WILLIS JUST A LITTLE MORE LOVE	Virgin (P)
2	6	FRESH BC SIGNAL/BIG LOVE	Rain (UK) (P)
3	6	KINGS vs TOMORROW DREAMS/THROUGH	Delisted (UK) (P)
4	6	DAVE CLARKE WAY OF LIFE	Y&Y (UK) (P)
5	6	LISA LASHES WHAT CAN YOU DO 4 ME?	Y&Y (UK) (P)
6	6	TOMCRAFT BRAINWASHED CALL YOU	Delisted (UK) (P)
7	7	MILK & SUGAR/LIZZY PATTONSON LET THE SUNSHINE IN	Delisted (UK) (P)
8	5	JUNIOR JACK & SAMBA	Delisted (UK) (P)
9	1	INNER CITY BIG FUN	PIAS (UK) (P)
10	4	BLONDIE GOOD BOYS	Capitol (UK) (P)
11	6	TIESTO TRAFFIC	Historic (UK) (P)
12	6	BROCKIE/ED SOLO ABRIGONIS BASS/OPLASMA	Delisted (UK) (P)
13	2	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Delisted (UK) (P)
14	6	SIL2 ON A RAGGA TIT	Simple (UK) (UK) (P)
15	6	GUS GUS DAVID	Delisted (UK) (P)
16	6	POLOROID SO DAMN BEAUTIFUL	Delisted (UK) (P)
17	7	TOMMY VEE FEAT. D'EMPRESS YOU MAKE ME WANNA	Delisted (UK) (P)
18	6	PAUL KIERAN YOUTH	Delisted (UK) (P)
19	7	PLAYGROUP NUMBER ONE	Delisted (UK) (P)
20	6	STYLIANOS SOUL REPLY	Delisted (UK) (P)

## R&B SINGLES

Pos	Last	ARTIST TITLE	Label (independent)
1	1	NEVILLYN LITTLE TUSH ME ON	Atlantic (UK) (P)
2	1	BLACK EYED BEES WHERE IS THE LOVE?	ADAM (UK) (UK) (P)
3	6	SO GENT FIMP	Interscope/UK (UK) (P)
4	3	JAMELIA SUPERSTAR	Polystar (UK) (P)
5	2	BEYONCE FEAT. SEAN PAUL BABY BOY	Columbia (UK) (P)
6	6	CHINIQUE RIGHT TILLER	Capitol (UK) (P)
7	6	CRAGG DAVID WORLD FILLED WITH LOVE	Worship (UK) (P)
8	4	BIG BROTHER BABY BOY	Capitol (UK) (P)
9	5	PAUL BRENELL FEAT. SEAN PAUL BREATHE	Anta (UK) (P)
10	6	DAMK WHERE THE HOOO AT?	Delisted (UK) (P)
11	8	CRISTINA ACQUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN	IGA (UK) (P)
12	10	JUSTIN TIMBERLAKE SENORITA	Jive (UK) (P)
13	9	NELLY/PO DIDDY/MURPHY LEE SHAKE YA TAILFEATHER	Delisted (UK) (P)
14	11	LEMMY DANCE (WITH U)	Sony Music (UK) (P)
15	3	SEAN PAUL LIKE GLUE	Worship (UK) (P)
16	7	BKZ UH HUH 2003	Capitol (UK) (P)
17	6	MIDDELLE LAWSON I JUST WANNA SAY	Fontana (UK) (P)
18	14	LIMBIE NEVER LEAVE YOU (UH OOH UM OOOH)	Universal (UK) (P)
19	12	MARY J WILLIAMS FEAT. METHO MAN LOVE @ 1ST SIGHT	Capitol (UK) (P)
20	16	PHARRELL BRUCE FEAT. JAY-Z FRONTIN'	Arca (UK) (P)

GET MY MUSIC WEEK ONLINE  
All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

Pos	Last	ARTIST TITLE	Label
39		THE STANDS I NEED YOU (Remix) (UK) (P)	Sony (UK) (UK) (P)
40		ELECTRIC SIX SUMMER COMMANDER (Remix) (UK) (P)	Sony (UK) (UK) (P)
41	34	JUSTIN TIMBERLAKE SENORITA (Remix) (UK) (P)	Jive (UK) (UK) (P)
42	18	TRAVIS RE-OFFENDER (Remix) (UK) (P)	Indie (UK) (UK) (P)
43		TOMCRAFT BRAINWASHED (CALL YOU) (Remix) (UK) (P)	Delisted (UK) (P)
44	40	GARETH GATES SUNSHINE (Remix) (UK) (P)	Delisted (UK) (P)
45	38	SEAN PAUL LIKE GLUE (Remix) (UK) (P)	Worship (UK) (P)
46	20	PAUL VAN DYK FEAT. VEGA 4 TIME OF OUR LIVES/CONNECTED (Remix) (UK) (P)	Delisted (UK) (P)
47	37	NELLY/PO DIDDY/MURPHY LEE SHAKE YA TAILFEATHER (Remix) (UK) (P)	Delisted (UK) (P)
48	30	MILK & SUGAR/LIZZY PATTONSON LET THE SUNSHINE IN (Remix) (UK) (P)	Delisted (UK) (P)
49	30	LEMAR DANCE (WITH U) (Remix) (UK) (P)	Sony Music (UK) (P)
50	22	BLUR GOOD SONG (Remix) (UK) (P)	Parlophone (UK) (P)
51	14	SUEDE AT TITUDE/GOLDEN GUN (Remix) (UK) (P)	Sony Music (UK) (P)
52		LISA LASHES WHAT CAN YOU DO 4 ME? (Remix) (UK) (P)	Y&Y (UK) (P)
53		THE CREATURES GOZZILLA (Remix) (UK) (P)	Delisted (UK) (P)
54	44	MUSIC TIME IS RUNNING OUT (Remix) (UK) (P)	Delisted (UK) (P)
55	31	BKZ UH HUH 2003 (Remix) (UK) (P)	Capitol (UK) (P)
56	20	FUNERAL FOR A FRIEND SHE DROVE ME TO DAYTIME TELEVISION (Remix) (UK) (P)	Delisted (UK) (P)
57	38	JOE STRUMMER & THE MESSALOROS COMA GIRL (Remix) (UK) (P)	Historic (UK) (P)
58		FRESH BC SIGNAL/BIG LOVE (Remix) (UK) (P)	Rain (UK) (P)
59		DAVE CLARKE WAY OF LIFE (Remix) (UK) (P)	Y&Y (UK) (P)
60	54	STARSAILOR SINGLES IS EASY (Remix) (UK) (P)	Delisted (UK) (P)
61	25	THE CORAL SECRET KISS (Remix) (UK) (P)	Delisted (UK) (P)
62		THURSDAY SIGNALS OVER THE AIR (Remix) (UK) (P)	Delisted (UK) (P)
63	36	LOVEBUG WHO'S THE DADDY (Remix) (UK) (P)	Sony Music (UK) (P)
64	14	LIMBIE NEVER LEAVE YOU (UH OOH UM OOOH) (Remix) (UK) (P)	Delisted (UK) (P)
65	10	LOUISE PANDORA'S KISS/DON'T GIVE UP (Remix) (UK) (P)	Delisted (UK) (P)
66	54	LINKIN PARK NUMB (Remix) (UK) (P)	Delisted (UK) (P)
67	41	SO SOLO DREW BROKEN SILENCE (Remix) (UK) (P)	Delisted (UK) (P)
68	49	GIRLS ALoud LIFE GOT COLD (Remix) (UK) (P)	Delisted (UK) (P)
69		THE EAGLES HOLE IN THE WORLD (Remix) (UK) (P)	Delisted (UK) (P)
70	45	KELLY CLARKSON MISS INDEPENDENT (Remix) (UK) (P)	Delisted (UK) (P)
71		THE SLEEPY JACKSON GOOD DANCERS (Remix) (UK) (P)	Delisted (UK) (P)
72	49	MARY J WILLIAMS FEAT. METHO MAN LOVE @ 1ST SIGHT (Remix) (UK) (P)	Delisted (UK) (P)
73	57	LIMP BIZKIT FAT YOU ALIVE (Remix) (UK) (P)	Delisted (UK) (P)
74		KINGS OF TOMORROW DREAMS/THROUGH (Remix) (UK) (P)	Delisted (UK) (P)
75	50	BUSTED SLEEPING WITH THE LIGHT ON (Remix) (UK) (P)	Delisted (UK) (P)

Pos	Last	ARTIST TITLE	Label
1	1	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Most Def/Motown (UK) (P)
2	2	THE STRIKES 1251	Virgin (UK) (P)
3	6	THE STANOS I NEED YOU	Go! Discs (UK) (P)
4	10	PROJECT SIX SUMMER JAM	Frog & Nectarine (UK) (P)
5	6	ELECTRIC SIX SUMMER COMMANDER	Merchandise/UK (UK) (P)
6	5	SCOTTY VS MARC ACADROPINA & DIK ROLDS MARTIA...	Barbed Records/UK (UK) (P)
7	4	PAST FOOD ROCKERS SAY CHEESE (GIMME PLEASE)	Selfish (UK) (UK) (P)
8	7	ELTON JOHN ARE YOU READY FOR LOVE?	Sony/Real (UK) (P)
9	6	LISA LASHES WHAT CAN YOU DO 4 ME?	Y&Y (UK) (P)
10	6	DAVE CLARKE WAY OF LIFE	Y&Y (UK) (P)
11	3	JOE STRUMMER & THE MESSALOROS COMA GIRL	Historic (P)
12	6	FRESH BC SIGNAL/BIG LOVE	Rain (UK) (P)
13	6	KINGS vs TOMORROW DREAMS/THROUGH	Delisted (UK) (P)
14	6	BIZ MARKIE FEAT. ELEPHANT MAN LET ME SEE U BOUNCE	Crown/UK (P)
15	9	THE WHITE STRIPES I JUST DON'T KNOW WHAT TO DO WITH MYSELF	UK (UK) (P)
16	11	TWENTY 4 SEVEN PATIENTLY WAITING	Multi-Music (UK) (UK) (P)
17	11	TIESTO TRAFFIC	Historic (P)
18	6	INDIESTICKS MY OBLIVION EP	Biggest Record (UK) (P)
19	13	JUNIOR JACK & SAMBA	Delisted (UK) (P)
20	10	DUO PISTOLS FEAT. TERRY HALL PROBLEM IS	Delisted (P)





30+ SEMINARS AND MASTERCLASSES  
100 SPEAKERS  
100 BANDS  
50 DJs  
20 VENUES

03

MUSIC : TV : VIDEO : GAMES : FILM : NEW MEDIA

# MUSICWORKS

THE INTERNATIONAL CROSS-MEDIA MUSIC CONVENTION

29 OCTOBER – 01 NOVEMBER:  
THE RADISSON SAS HOTEL, GLASGOW, UK

## :COMPANIES ATTENDING MUSICWORKS 2003

14th Floor Records, 2 Fluid, 30 Hertz Records, 4 Minute Wonders, 4AD Music Ltd, ACR Scotland, Active, Addleshaw Goddard, Adorno Records, Altered States Records, ASCAP, Asongs, Aura Play, Baker Tilly, BBC Music Entertainment, BBC Worldwide Ltd, BBH, Beat 106, Beggars Group, Bell Graphic, Benbecula Records, Between The Grooves, Big Issue Scotland, BMG UK & Ireland, BMI, BMP DDB, BPI, Breast Fed, Brian Reynolds Artists/Event Management, Bright Spark Management Ltd, British Council Scotland, British Music Rights, Broomhall Projects Ltd, BT, Bucks Music Group, Burt Greener Communications, Buzz Records, Cadiz Music Ltd, Canadian Music Week, Capital Radio, Chemical Underground, Chrysalis Music Ltd, Clear Channel Music UK, Clova, Cog, Collyer Bristow, Core Studios, CPL, Crescent Moon Music Ltd, Culps Poets, DKR Music, Denki, Denton Wilde Sapte, Dept for Culture Media & Sport, DF Concerts, Dielines, Digital Music Design, Dutch Rock and Pop Institute, EKOS Ltd, elba, Electronic Arts Ltd, EMAP Performance, EMI Music Publishing, Emmet, Entertainment Law International, Ernst and Young, Evening Times, Evermatic, Extra, Faculty of Advocates, Fat Northern Records, Financial Times, Five20Live Records, Five EightFrukt, Forbes Anderson, Funkmaster Management, Fusing Naked, Generator, Glasgow City Council, Glasgow Underground Ltd, GMW Entertainment Ltd, Green Pepper Junction, GreenTrax Recordings Ltd, Guip Music Ltd, Gut Records, Hall Wallis Press, Harbottle & Lewis LLP, Harvest Music, Helpmegeto, Hobsons Plc, Holdings AV, HSBC Republic, Hush Hush Recordings, Ico Ico Creative, IFPI, Ingenious Media, Is This Music?, Jet Start Phonographics Ltd, Jo Mango, Jobcentre Plus, John Broomhall Projects Ltd, K-Legal Solicitors, Key Productions, Kobalt Music Services Ltd, Leap Music Ltd, Lea and Thompson, Linn Products Ltd, LoFi Vinyl, Lonely Hunter Records, Macrovision Europe Ltd, Malloko, Manchester City Music Network, MassOne Mobile Advertising Systems Ltd, Material Marketing & Communications, MCPs, Medialaw Attorneys at Law, Melodi Ltd, Mercer Management Consulting, Meta Management, Mioabig, Mirrorball, MOJO, Mobix Interactive, Moomin Online, Mother, MusicAllly, MPL Communications Ltd, Music and Media, Music Export Finland, Music News Scotland, MPA, Music Sales Ltd, Music Tank, Musical Systems Ltd, Musician's Union, MusicWeek, NEMIS, Mint Blue Records, Neon Productions, New College Durham, New Media Age, Nigel Dower Gibb & Co Solicitors, Nokia Mobile Phones Business Unit, O2, Ooh!, Optisoft SL, Oranga, Pavement, PCL Concerts, Performing Artists' Media Rights Association, Peter MacCalman, Photographic Performance Ltd, Pinnacle Records, PRS, R2 Project, Razorhead Productions, Real Radio, RECC, Red Tiger Records, Redhead, Reed Midem, Research Centre for TV and Interactivity Channel 4, Reverb Music Ltd, RF Records, Rights Router, Robert White Solicitors, Robin Morton Consulting, Rockscience Media Ltd, S1, Sanctuary Music Publishing, Scotland on Sunday, Scottish Arts Council, Scottish Cultural Enterprise, Scottish Enterprise, SFH UK Ltd, Shamrock Music Ltd, Sharmar Networks, Shoeshine Records, Sibelius Software Ltd, Silverlight Media, Simbottle, Slam Events, Smith and Williamson Corporate Finance Limited, Solemusic, Solomon Music, Songlink, Sonopress UK, Sony DADC Austria AG, Sony Music Publishing, Soundscope Productions, South by Southwest, SPG Publishing UK Ltd, Some Recordings, Sports Interactive, Staccato Sat, Slatham Gill Davies, Stirling Media Research Institute, Stream / MSJ, Sub City Radio, swaTEAM Information Architects Inc, Taylor Wessing, Telstar Records, Tennent Caledonian Breweries, The Amp, Scuzz, Flauut, The Arches, The Federation of Music Collective, The Fly Magazine, The Hollywood Reporter, The List Ltd, The Musicians' Union, The Official UK Charts Company, The Orchard, The Sanctuary Group Plc, THORNTONS WS, Ticketmaster UK Ltd, Todds Murray / Mirrorball, Travelled Music, Tuna Music, Twisted Ape, Ultra Groove, Unique Events, Universal Music UK, University of Glasgow, University of Stirling, UZ Events, Virgin Retail Ltd, Vitamin V Music, Warner Chappell Music, Watercolour Music, Westbury Music Ltd, Whoa Music, Willott Kingston Smith, Wippit, Wright, Johnston & MacKenzie, Yello, Zuba ...

WANT TO DO BUSINESS WITH THESE COMPANIES? THEN JOIN US IN SCOTLAND'S CAPITAL CITY FOR MUSIC REGISTER AT

[www.musicworksUK.com](http://www.musicworksUK.com)

T: +44 (0)141 552 6027

E: [musicworks@uzevents.com](mailto:musicworks@uzevents.com)

PRODUCED BY



SPONSORED BY



B.P.

MMFE

[www.musicworksuk.com](http://www.musicworksuk.com)

UK Festival