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**In this week's issue: Wildcat post strikes cause chaos; Universal cools on £1.99 single Plus: the charts in full**

# MUSICWEEK



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Kylie

## BODY LANGUAGE

The album released November 17  
Features Slow – The New Single Out Now

### RADIO:

Radio 1 Kylie Day, Nov 3  
Radio 2 Steve Wright, Nov 3  
Capital Foxy Interview Nov 3  
Heart John and Emma  
breakfast show, Nov 5  
Radio 2 Album Show, Nov 17  
Radio 2 'Kylie Story', Nov 4/11  
Radio 1 Album Exclusive, Nov 10  
Interviews on EMAP Smash hits  
show, GWR Group, Clyde, Forth,  
Beat, Capital Group, Real Radio  
Group, Galaxy Group and  
Wireless Group.

### PRESS COVERS:

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Times, GQ and Q Magazine.

### TELEVISION:

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& CD-UK, MTV Europe Awards and  
the ITV Spectacular 1 hour show  
22nd November.

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National TV, Press & Outdoor  
advertising and database  
marketing.

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KYLIE MINOGUE – MONEY CAN'T BUY  
LIVE CONCERT / NOVEMBER 15 / HAMMERSMITH APOLLO

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Inside: Missy Elliott Michael Jackson Westlife Mis-Teq Kylie Minogue

# MUSICWEEK



Pluggers, PRs and distributors are among those counting cost of unofficial post office strikes

## Post strikes cause chaos

### PR & plugging

by Joanna Jones

Wildcat postal strikes spreading across the UK are hitting at the heart of the music industry with supply lines clogged up and media campaigns left in disarray.

Pluggers are feeling the full force of the Royal Mail dispute with some companies unable to deliver product to radio stations via the normal channels and being forced instead to use couriers or Fastrax's digital delivery service.

"It's a nightmare - the problem

has been that it is unofficial so it has changed day by day," says Inter-media Regional Promotions managing director Steve Tandy, whose company services 300 radio stations. "With the Alistair Griffin record we Fastrax'd it finally. We had mailed out CDs at the beginning of the week which were collected and then got stuck at the sorting office."

Tandy says regional stations have been hit hardest. "It can have a really bad effect if radio cannot listen to or play the CDs we are trying to plug," he adds.

Meanwhile, major record com-

panies were experiencing varying degrees of disruption.

"It's affecting us really badly," says one major-label press officer. "Nothing has gone out for the past four days; everything is sitting in the post office depot waiting to go."

A Polydor spokesman says, "We are putting most things in the regular post, but a couple of things are being sent out by registered post, which is more expensive."

An EMI spokeswoman says the company has not used Royal Mail for international or London deliveries since the last strike, using Speedmail instead.

By the end of last week Royal Mail had suspended special deliveries in response to the backlog it has amassed.

Fastrax has indirectly benefited from the strike action. Operations manager Ross Priestly says the company saw an upturn in demand for audio promos to be delivered digitally from pluggers to radio and last Friday instigated a 20% discount on all audio during the postal strike.

The strike was hurting distributors, too, with Vital marketing director Richard Willis noting that, while its physical distribution is

handled by THE via DHL Express, it uses the post service for mail-outs and sales information.

"We are encountering all sorts of problems because a lot of indie labels like to get their information in physical form rather than through the internet," he says. "We are having to rely on the reps more to get the information out."

© The postal strike affected deliveries of *MusicWeek* in some London postcodes last week. To get the latest sales and airplay charts, release information and news, subscribers should log on to [MusicWeek.com](http://MusicWeek.com).

[journals.musicweek.com](http://journals.musicweek.com)



### Terfel on song as album hits Top 20

Deutsche Grammophon baritone Bryn Terfel was yesterday (Sunday) set to give Universal Classics & Jazz its fifth entry in the mainstream Top 50 with the Top 20 debut of his album Bryn.

The album, which has been driven by a *Songs Of Praise* special two Sundays ago, highlights UCJ's success at gaining exposure for its artists without relying on mainstream radio. The debut album by jazz newcomer Jamie Cullum has soared into the Top 10 in its second week following a spot on Michael Parkinson's TV show, while fellow Top 20 resident

Hayley Westenra, who appeared with Terfel on *Songs Of Praise*, is set to feature in the BBC Remembrance Day broadcast from the Royal Albert Hall this Saturday. Also in the Top 50 are TV- and press-driven albums from Aled Jones and Myleene Klass.

"This will be our best year ever," says UCJ divisional director Bill Holland. He notes that Klass,

Cullum and Jones are all signed directly to UCA, while Terfel has been A&R'd from the UK.

"Our internationally-based classical and jazz labels are not necessarily switched on to the needs of the local market so we're becoming an A&R centre," he adds. "We're going to become more and more active on our own UK projects."

### Universal cools over £1.99 single

Singles market-leading major rules out blanket move to two-track format, aiming to drive volume sales at higher price **p3**

### KaZaA spotlight at MusicWorks

Head of file-sharing company unveils plans to take service legitimate at busy MusicWorks conference in Glasgow **p6**

### From dancehall to the charts

Crossover hits from the likes of Sean Paul and Wayne Wonder highlight the importance of retaining grassroots focus **p11**

### This week's Number 1s Albums: REM Singles: Fatman Scoop Airplay: Sugababes



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ABC

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

## Exposure



The Koreans: UK act in NY showcase

## BPI commits to regular NY event

● The BPI says it plans to make a British showcase a regular fixture at New York music conference CMJ Music Marathon following the successful staging of its first showcase of British bands. Aidan Smith, Clearlake, Kinesis and The Kowens (pictured) performed under the British showcase banner at New York venue Don Hill's as part of the initiative, which was also backed by British Underground, PPL and UK Trade and Investment. BPI and British Underground also distributed 7000 sampler CDs of UK acts performing during the event, including The Cooper Temple Clause, and all British showcase acts.

● **HMV** is linking its High Street stores and its newly redesigned online offer, hmv.co.uk, with new in-store listening posts, providing internet access to more than 70,000 tracks featured on the website. The new system gives listeners the opportunity to hear 30-second samples of tracks stored on hmv.co.uk.

● **Virgin Megastore** has launched a free flights promotion, offering customers return flights to one of 10 key European destinations if they spend £50 or more in store. The campaign, which runs until November 30 and involves a number of different airlines, covers flights to cities including Barcelona, Madrid and Paris.

● **Wembley Arena** is to be revamped in a £20m overhaul, p4

● **US-based company Roxio** has introduced a pre-pay card service for its Napster service, which it relaunched last week.

● **Crit's sheet**, p17

● **The Claim With No Name's** indie charts are being relaunched, p5

● **Sony** is preparing an extensive TV series campaign as part of its Michael Jackson best of campaign, p6

DVD collectors' set, and is working with Sony Music on a best of CD and boxed-set.

● **Enap Performance** has secured a deal with F2P Games allowing players of F2P games to play on the free-viewer platform simultaneously to use a drop-down menu to select an Enap station to listen to.

## Bottom line

## Universal set to buy DreamWorks

● **DreamWorks** has reportedly struck a deal to sell its music division for \$100 to the Universal Music Group, which presently distributes the company's music releases. Staff at DreamWorks, which was formed in 1994 by David Geffen, Jeffrey Katzenberg and Steven Spielberg, were understood to have been told about the deal last week.

● **Music distributor Prime Distribution** has been placed into administrative receivership with all 50 staff being made redundant. Jonathan Schapiro and Keith Goodman, partners in chartered and business reconstruction firm Leonard Curtis, were last Tuesday appointed receivers to the Wembley-based business. Prime, a specialist in dance music distribution, had an annual turnover of around £12m and had been active for more than 10 years.

● **Ministry of Sound** is launching label Open for album-oriented artists, p4

● **Boosey & Hawkes**, which has been at the centre of an auction for the past month, has been left with only one bidder following the withdrawal

of Regent Street Music from the process. Regent had offered 1959p, but that was bettered by Hay Capital at the end of September when it put in an offer of 215p. Although the first date for acceptances from shareholders passed last Friday, Nick Martin does not expect the deal to be wrapped up until mid-November.

● **Yahoo!** Europe last week confirmed it had acquired UK consumer music website **dotmusic**, which will be integrated into the BT Yahoo broadband offering and into Yahoo! Launch music site in the UK and Ireland. Financial terms of the deal have not been disclosed. While no compulsory redundancies were made, it is understood some dotmusic staff will transfer to Yahoo! while others will be re-deployed within BT.

● **Supermarkets Asda and Tesco** last week replied to a CD price cut by Sainsbury's, which reduced its chart prices by 20p to £9.79 to temporarily claim the title of cheapest CD outlet on the High Street. In response, both Asda and Tesco dropped their prices on single CD chart titles to £9.77.

● **Blue, Simply Red and Westlife** are among a number of acts releasing cover versions this Christmas, p7

● **EMAP Performance** is looking to rekindle further Kerrang! success at winning the West Midlands FM regional radio licence last month by creating a managing director position for the rock brand. The appointed person will be responsible for overseeing the growth of the Kerrang! radio brand.

● **Tommy Boy** founder Tom Silverman is launching a download dance music service for DJs, p4

● **Two Belgium bands** are joining the music industry's long battle to have the same **European tax rates** applied to CDs as other cultural products by

releasing an album to which the 6% rate will be applicable. This is Not A CD, by Fester and McGroove, is able to get around the EU tax loophole by featuring photographs which Impala says draws attention to the fact that there is hardly any difference between books and CDs as carriers of culture.

● **The APRS** is hosting the **last AIM Big Wednesday** evening networking session on November 12 with a discussion on pre-release security and professional audio. The event at Phoenix Sound in Wembley runs from 6.30pm and will be chaired by AIM CEO Alison Wehrham.

## People

## Warner fills new director position

● Warner has appointed **Gia Rokeach** to the newly-created London-based position of Warner Music International communications director. Rokeach joins from DoubleClick, a marketing and data company whose international communications strategy she headed.

## Budd (left), Morris: charity effort

● **Manager and Channel5** director Stephen Budd last week presented to MP's details of the Passport-Bank To The Bars series of concerts in aid of War Child and the homelessness charity Shelter. The presentation came as the All Party Music Group last week held a 15th anniversary reception in the House of Commons on the music industry's contribution to UK charitable and educational work. It was opened by Culture Secretary Estelle Morris.

● **Steve O'Rourke**, Pink Floyd's manager since 1966, died last week aged 63. **Obituary**, p17

● **BMG** has confirmed the departure of A&R manager Nick Henson from the major. In an unrelated move, BMG has appointed Mike Pickering as an A&R consultant. Pickering was one of the Nineties as part of his band M People.

● **Rak** founder and record producer **Mickie Most** may have contracted lung cancer after being exposed to asbestos while touring in South Africa more than 40 years ago, an **UPDATE** into his death heard last week. Most died aged 64 in a year after a 15-month battle against a rare form of lung cancer called mesothelioma. An **OPEN** article was recorded.

● **Neil Boote** has left his role as VH1 Smiths entertainment business unit director, p7

## Sign here

## Label snaps up Scorsese rights

● **Snapper Music** has secured theatrical, DVD, VHS and broadcast rights to the Martin Scorsese-produced film series *The Blues*. Snapper will release all seven films theatrically, followed by a video and

**Rod Stewart** was last week just 13,000 sales shy of his first **Billboard 200** number one since 1979's *Blondes Have More Fun* via The Great American Songbook Part II debuted at number two. The J Records release, *Stewart's* highest entry on the chart since *Unplugged...And Unseated* debuted at the same position in 1993, sold around 212,000 units over the counter in one week. *Stewart's* manager **Arnold Stiefel**

says the idea for the project came directly from the singer. "It's something he first told me he wanted to do in 1982 and I said 'Rod we're years away from that and he kept at it,'" says Stiefel. The initial success of the album, which debuted a week ago at four in the UK, came as the singer launched his West End musical *Tenpints* The Night and recorded an appearance on Parkinson, which was screened last Saturday.



Rod Stewart

The major adopts cautious approach to two-track single, the strategy touted as the format's salvation

## Universal cools over £1.99 singles idea

by Paul Williams

Universal has delivered a serious blow to the two-track, £1.99 single by ruling out a blanket move to the new format.

The major, which regularly commands a singles market share of more than 30%, is strongly questioning just how effective two-track releases can be in trying to breathe new life into the flagging singles market.

Up until now Universal has adopted a notable silence over the whole issue. EMI made the first move when it revealed it would be releasing £1.99-priced singles on a weekly basis, and then the Official Charts Company agreed new rules backing a two-track format.

However, Universal sales director Brian Rose says his company has no plans to bring in the cheaper-priced single as a regular format. "We don't think the two-track, £1.99 single is the answer to the singles market," he says.

"The change in chart rules has given us greater flexibility. That's all," adds Rose. "It doesn't mean we want to go in that market. I'm sure we'll use it from time to time but I don't think it's going to turn the singles market around."

Universal's stance is likely to have a strong bearing on what direction the singles business takes since its market share puts it comfortably ahead of its rivals. A week ago two of its operations, Polydor and Mercury, ranked as the first and third biggest companies respectively in the market, while yesterday (Sunday) Universal releases were set to make up around a third of the titles in the Top 40. Among them was Def Jam UK's Fatman Scoop, which was



Rose unconvinced the two-track single will turn around the fortunes of the format

expected to spend a second week at number one across the year up until last week so we're doing more than anyone to drive the market. It's not all about pricing. It's about great music, packaging and format," says Rose, whose company is putting out a number of key singles this month, including releases by Busted (Nov 10) and former Academy winner Alex Parks (Nov 17).

He also highlights the detrimental effect that cheaper singles could have on driving album sales since customers might not bother buying an album if they can pick up one of its key tracks as a cheap single. In contrast, he says that when consumers recognise the quality of an act, the price of singles is not so relevant. As an example he highlights Black Eyed Peas' Elephunk album, which moved into the Top 10 during one of the weeks when Where Is The Love was at the top of the singles chart priced £3.99.

### We don't think the two-track, £1.99 single is the answer

Brian Rose, Universal

patient, very cautious" approach over the whole issue. While agreeing price is a factor in trying to lift the singles market, he also points to his company scoring the last three UK singles chart-toppers, all with releases that at no stage carried a £1.99 format. Black Eyed Peas' Where Is The Love and Sugababes' Hole In The Head both initially went out at £2.99 while a £3.99-priced Fatman Scoop's Be Faithful a week ago beat Blue's Gully to number one, even though the Innocent release included a £1.99 format.

"We realise the singles market is

in decline but we've had 18 weeks at number one across the year up until last week so we're doing more than anyone to drive the market. It's not all about pricing. It's about great music, packaging and format," says Rose, whose company is putting out a number of key singles this month, including releases by Busted (Nov 10) and former Academy winner Alex Parks (Nov 17).

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"We appreciate the singles market is in decline. We're taking it very seriously," he says. "We think it's a very positive message you can drive volume at the higher price."

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Elliott: high-profile addition to the MTV Europe Music Awards line-up in Leith

## MTV lines up Missy for Europe Awards

MTV is making the final installations to its purpose-built venue in Western Harbour, Leith in Edinburgh as it announced that Missy Elliott and Black Eyed Peas will join the line-up of performers for the MTV Europe Awards on Thursday night.

MTV Networks Europe president Brent Hansen is confident the "stripped back" sets and feel of this year's show will deliver a fresh look in its 10th anniversary year, while the more intimate 5,000-capacity tent venue, on the Leith waterfront, will be "extremely atmospheric".

"We wanted something more focused around the artist performances rather than the size of the event," says Hansen. Hansen says the event's

location in Edinburgh reflects a successful year for MTV UK, which also organised a four-date tour around the UK leading up to the awards.

While Christina Aguilera will host the show, Beyoncé, Dido, Kraftwerk, Kylie Minogue, Pink, Sean Paul, The Darkness, The White Stripes and Travis will perform in the main arena.

A free, ticket-only MTV In The Gardens show in the city's Princes Street Gardens running simultaneously with the awards will feature performances from The Chemical Brothers, Flaming Lips and Jane's Addiction, and will be beamed live to the ceremony itself. The final 100 tickets will be made available from Foot Locker stores in Edinburgh and Glasgow this Wednesday.

### THE MUSIC WEEK PLAYLIST



**SIA**  
Breathe Me (Go Beat)  
More blissed out songs set to get the one-time Zero 7 vocalist, who also features on the duo's forthcoming album (single, tbc)



**SIMPLE KID**  
Drugs (2M)  
Currently building a nice buzz, this looks set to get the red kicked in all the right places (single, November 17)



**BENIE MAN & MS THING**  
Dude (Mad House/Virgin)  
Hughes and the pirates, this dancehall gem is now getting a release in the US and could clean up over here (single, import)



**OUTKAST**  
Hey Ya! (Arista)  
Fantastic song, fantastic video which deserves far wider exposure on the music TV channels (single, November 10)



**EAMON**  
Fuck It (Don't Want You Back) (Capitol)  
Plausible blue-eyed soul with a comical take on the tired love story which is building spot plays on US radio (album, tbc)



**NELLY FURTADO**  
Folklore (InterScope)  
A superb return which blends strong Latin and hip hop vibes with a sophisticated pop framework (album, tbc)



**VARIOUS**  
Pop Party (Universal/EMI Virgin)  
A next new concept which looks set to give the twentees compilations market a new lease of life (album, out now)



**MICHAEL JACKSON**  
Number Ones (Sony)  
This huge great compilation, which should be driven by the new single, One Time Chance (album, November 17)



**ECHO & THE BUNNYMEN**  
Hicres Up Here (WMS)  
Arguably one of the best early Eighties UK guitar records, this sounds fantastic as a remastered reissue (album, out now)



**COLDPLAY**  
Live 2003 (Parlophone)  
A "must have" music market DVD, this looks set to lead the way when many others are sure to follow (DVD, November 10)

**THE BPI AWARDS**  
**ALBUMS**  
 Various - *R&B Love*  
 silver  
 Various - *New*  
 Dance 2004 silver  
 Various - *Smash*  
 Hits - *Let's Party*  
 Gold silver

Stace Oriso -  
*Stace Oriso* gold  
 Various - *Hairbrush*  
 Divas gold  
 Ruf Stewart - *As*  
 Time Goes By - *The*  
 Great American  
 Songbook Vol II  
 gold

Emancipation -  
*Fallen Patriot*  
 Various - *Bliss*  
 Powercatious Inc  
*The World Ever 2 x*  
 platinum  
 The White Stripes -  
*Elephant 2 x*  
 platinum

**SINGLES**  
 The Black Eyed Peas  
 - *Where Is The*  
 Love? platinum

## Owner to modernise venue in time for 70th anniversary Wembley Arena plan proposes £20m refit

### Live music

by Robert Ashton

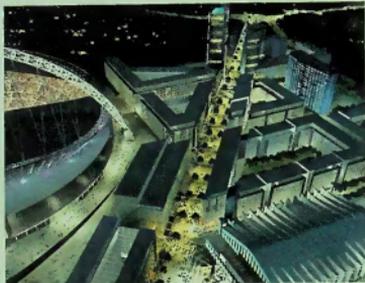
London's claim to be the capital of European live music was strengthened last Friday when a £20m proposal to modernise Wembley Arena was put before Brent Council for approval.

The capital's pull on major touring bands has taken a hit in recent years with the closure of the London Arena, the failure to turn the Millennium Dome into a high-profile venue and the gradual decline of many existing facilities.

This is something of which Wembley director of sales and marketing Peter Tudor is acutely aware. "The great thing about the Arena is that it has always been a unique, great experience," he says. "But other things like the toilets, the immediate vicinity of the stadium, the rest of the experience have let us down."

The refurbishment programme, funded by Arena owner Quintain, which bought the venue last year, will address these issues and also transform the surrounding site with a new piazza designed by award-winning architect Richard Rogers.

Once the work has been completed - the plans specify in the last quarter of 2005 - Tudor claims the Arena will boast the London live circuit's "largest permanent space" (Earl's Court seating is removable) with a total standing and seated capacity of around 11,500.



New-look Wembley: piazza designed by architect Richard Rogers

The new plans, which have already been subject to long public consultation and have the support of Brent Council and GLA, will involve:

- restoration of the Grade II listed facade of the former Empire Pool;
- reorientation of the inside of the building to create a new entrance and foyer;
- increasing the standing capacity by at least 1,000 to 5,000;
- improved acoustics and seating;
- new and larger backstage and dressing room facilities;
- improved and enlarged restaurant, hospitality areas and bar office;
- improved access for people with disabilities; and

■ new heating and ventilation, improved lifts and escalators.

Tudor expects to sit down shortly with music promoters to explain the changes to them. The immediate vicinity of the new-look Arena will also be improved with the creation of a new boulevard, shops and restaurants.

Work will start in earnest in January 2005 and is expected to take around nine months to complete, opening in tandem with the neighbouring National Stadium. In preparation for the refurbishment, 2004's schedule will be given over to the venue's 70th anniversary celebrations, which will include major concerts.

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Marks & Spencer figures among the non-traditional music retailers supporting a new compilation concept launched today (Monday). The first release under the Pop Party brand - a joint venture

between Universal Music and EMI Virgin - is a two-CD set featuring one disc containing 23 audio tracks ranging from Busta's (pictured) *Year 3000* to Aqua's *Barbie Girl*. The additional karaoke disc features the original backing tracks for the songs with no vocals, the same versions the artists would use as backing tracks when performing a live vocal on TV. It is the first time such versions have been made available for a commercial compilation release. In addition, the package features a songbook of lyrics. "Until now, kids albums have been focused on the pre-school market. This concept is about building a brand and seeing it grow over a long period," says Universal A&R manager Eddie Ruffell.

## Ministry imprint open for business

Ministry of Sound is developing three acts signed to a brand new label focusing on album-orientated artists.

Open marks the first step forward in record company strategy for the clubs-to-holiday group in more than a year following its high profile exit from a series of artist-focused joint ventures. "It's something we have been working towards for a year or so," says Ministry Of Sound Recordings managing director Lohan Presencer of the new label.

Open will sit alongside the company's Data singles imprint, which has enjoyed a successful year with hits from the likes of Benny Benassi and Thomcat.

"We have wanted to do this for a while and our recent success enables us to invest in this new imprint, giving it time to develop. The whole team is tremendously excited about embarking on this new phase of our business. We are really committed to this strategy," he says.

Open's roster already includes French outfit Aloud and UK vocalists Cassandra Fox. Joining them on the imprint will be Ministry's chillout duo Bent, who have already had two albums released by the company via their own Sport imprint. Open A&R will be



Aloud: debut album due in February

led by A&R director Ben Cook and A&R manager Rick Salmon.

"Open is about finding genuine artistic talent with whom we can develop fruitful, long-term careers," says Cook. "It's about being open-minded with the sort of music we sign and is a hugely exciting project."

Aloud's debut album for Open is expected to be released in February. Meanwhile, Fox is currently recording material in north London with Dido's producer and brother Rollo Armstrong. "It's a real coup for Rollo to be producing the album for Cassandra," says Salmon. "He has been approached by every A&R in the US with a female solo artist but has turned them all down."

## DJs gain online service

Tommy Boy founder Tom Silverman is promising dance labels a valuable new revenue stream with the launch of a website that will enable DJs to download and burn legal versions of dance tracks from a catalogue of new and classic songs.

The dance industry veteran along with partner Joe Vangerl, president of software company Visiosonic, hopes that the DJ Xpress site will become the destination for DJs from around the world to visit in order to download and burn the 12-inch mixes of thousands of dance tracks. Rather than buying one version of each track, visitors to the site - which was officially unveiled at the Amsterdam Dance Event last weekend - will be offered "MixPacs" containing three versions - for example an a cappella, instrumental and club edit. Retailing at £2.79, these will mirror the elements found on many typical 12-inch vinyl records.

The site, which is set to launch in January, will be searchable by label, artist, producer, remixer, BPM or year of release. Each MixPac will be moveable to digital

storage devices and will be burnable onto a limited number of CDs using DRM technology.

Silverman, who has been a dance and rap pioneer since the early Eighties, says that the site will tap into DJs' desires to buy the latest mixes of hot records as well as classics from the past three decades in a way that is quick and efficient. In addition, he says DJ Xpress will offer labels and copyright owners new ways of exploiting their catalogues while incurring little or no extra costs. He hopes to have the first labels signed up by the end of November.

"The economics are designed to help indie labels survive. We estimate labels will end up with a net of \$1-\$1.20 depending on their royalty and publishing responsibilities, which is more than they make selling vinyl," he says.

"We have created a dance music distribution model which operates at the speed of light," he adds. "A new track can be posted on the site at noon, and by midnight it can be playing in dance clubs all across the planet. After all a techno DJ today is as likely to be based in Cairo as in London."



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Thank you.



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Vodafone live! is one year old. And it's not just a new world of pictures and sound on their mobiles that has helped us win so many new customers. Lively, informative and entertaining content delivered by our Content Partners continues to help attract more every day. So, a toast to all of you who've helped make Vodafone live! the success it is today, including:



live!

Here's to sharing future success in this exciting, expanding market!

► 'In my view deleted singles should be barred from the chart' - Viewpoint, p16

File-sharing company's boss unveils aim to take it legit

# KaZaA shares plans with MusicWorks

## Conferences

by James Roberts

The boss of file-sharing software company KaZaA used his keynote address at last week's MusicWorks conference to unveil plans to legitimise a service which is currently used almost exclusively for illegally sharing music, films and games.

Alan Morris, executive vice president of Sharan Networks, announced details of version 2.6 of the popular software, which he says prioritises "gold" files, which users are required to pay for. The software was officially launched last Wednesday.

"The way to do it is not to drive everyone away," he told *Music Week* following his presentation at the Glasgow event last Thursday. "It's about putting the gear in there which will eventually drive out the bad."

Morris's presentation used examples of how KaZaA could be used in a creative, copyright-friendly way. He claimed *Avatar* and *Pirates of the Caribbean* had been the subject of 110,000 paid-for downloads via the application, which had been instrumental in helping the emerging act to develop. In particular, he suggested the new software could support files containing added value content such as magnet links or "KaZaA



Morris: aiming to "drive out the bad"

Kapsules", which can offer video as well as audio.

The KaZaA presentation set the tone for the launch of the second MusicWorks conference last Thursday in Glasgow's Radisson SAS hotel. Following the well-received inaugural event last year, organisers say they had a 50% increase in delegates this year, with around 350 people registered on the first day last Thursday.

"We have spent a year developing the programme and the feedback from panellists and delegates has already been extremely good," says Joanne Wain, producer of MusicWorks for U2 Events.

The two main conference themes of synchronisation (see below) and downloading attracted a wide range of executives from across the UK and beyond.

One of the most high-profile events was a company case study of Clear Channel, the US-based

media, advertising and entertainment giant whose interests range from venues to radio stations and management.

Clear Channel UK CEO Paul Latham told the conference his company was not about to acquire key UK radio groups such as Capital or Zeno, at least in the short term. "As businesses they are probably overvalued, so at the moment I would rather we didn't buy them," he said. "In the long-term maybe, but at the moment I doubt it."

Latham addressed concerns that the entertainment and advertising goliath was a threat to the UK music business. "Being part of the family doesn't always work. It can compromise margins," he said. "I don't believe in and never want a monopoly in this country. Sometimes the dialogue can be better when you don't own everything."

Elsewhere at MusicWorks, a discussion examining the legitimisation of P2P services highlighted the divide between what the public actually wants, and what the tech industry develops. Scott Cohen, co-founder of New York based distribution company The Orchard, said, "When Apple announced 99c iTunes it was revolutionary to consumers but we were all talking about it in 1997. There needs to be a focus on the timeline. In reality it's still early days."

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## MICHAEL JACKSON

## SNAP SHOT

Sony is harnessing iconic imagery sponsoring Michael Jackson's entire career with the major in a bid to promote its biggest release this Christmas to a mass-market audience.

The November 17-released *Number Ones* CD and DVD will be backed by a TV teaser advertising campaign kicking off with three 20-second spots per commercial break, counting down to release across ITV1, Channel 4, Five and Sky channels for 10 days from next week followed by a standard 30-second ad.

Meanwhile, a 14-day teaser Big Active-designed poster campaign, featuring segments of four album cover art, will run on BS 60 x 40 outdoor poster sites from last

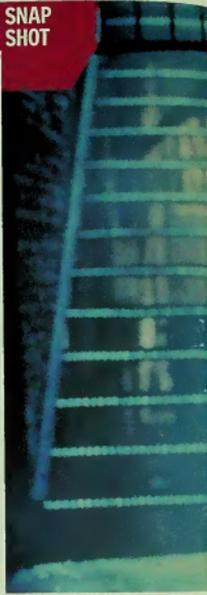
weekend. A London Underground poster campaign will be rolled out from December.

"Key to the campaign is that no one in the UK is unaware that the greatest entertainer on the planet is releasing an album," says Simon Barnabas, product manager at Sony Music UK's international repertoire division.

He adds that Sony Music UK worked closely with the US company to put forward an ideal UK track listing, which has now been adopted by several other European territories and Australia.

The R Kelly-inspired single *One More Chance*, which last week became the UK's second single of the week, is released on November 24.

CAST LIST: Product manager: Simon Barnabas; Sony A&R: Malcolm J. Sony; Press: Joanna Burns, Sony; Radio: Phil Youngman (national); Bob Hermon (regional); Sony, TV: Sacha Cowling, Sony.



# Indie chart to receive high-profile overhaul

The Chain With No Name charts are being radically overhauled with a brand new name, a high-profile sponsor and plans for spin-off radio and TV shows.

Changes to the newly-rebranded Independent Music Charts come as *Vital*, which launched the countdowns earlier this year as a marketing tool and now has them in around 100 stores, hands over control to an independent body.

Vital managing director Peter Thompson says the distributor has made the move because of its involvement in the initiative has made some independents wary of marketing. He adds that he wants to widen the parameters of the chart, its exposure and influence.

New company Content, founded by former EMI product manager Gideon Palmer, will now oversee the charts, while Simon Trivette stands from marketing group 1751 Street is being drafted in as a consultant with graphics by 3rd Planet.

Palmer says the aim of the new charts is to "ringfence" the whole

indie music culture by incorporating all deserving labels and distributors. He expects to "reassess entry level" to the new chart, but it is unlikely it will be defined by distribution alone - the current criteria for entry to the Official UK Charts Company's Independent Singles rundown.

Palmer, who expects to launch the new Independent Music Chart in early 2004, also claims to be close to securing a sponsor and adds he has interest from terrestrial TV and national radio broadcasters to air the Independent Music Charts. He also hopes to meet with the OCC soon to discuss what, if any, involvement it will have.

Meanwhile, the OCC is continuing to assess the current qualification rules and future shape of its own independent charts following former indie distributor Pinnacle's formal takeover by Bertelsmann's Arvalo operation. OCC senior licensing manager Phil Matcham says the subject is on the agenda at the next chart advisory committee.

# Awards honour music in ads

Music's hugely effective role in the world of commercials was in the spotlight at this year's MusicWorks conference with the presentation of a new series of awards.

The Music Publishers Association's Music In Advertising Awards aim to celebrate the use of music in commercials, with songs presented last Thursday in pop, classical, branding and specially-commissioned music categories.

Universal Music Publishing won the pop category for use of the Velvet Underground's 'I'm Stupid' with You in a recent Hyundai campaign. BBH's Levi's ad won the classical category for an arrangement of Handel's *Sarabande in D Minor*. The category for specially commissioned music was won by Peter Lawler for his composition titled *Joe Night*, as used by Orange. The brand award went to Nike and its agency Wieden & Kennedy in recognition of their innovative use of music across British TV and cinema during the past 12 months.



Lawler with Orange's Katherine Meakins

MPA chief executive Sarah Faudler said at the event, "The winners show what a valuable role music plays in the advertising process. Tonight was a celebration of the creativity that goes into placing the right music with the right ad."

Universal Music Publishing's film and TV manager Barbara Zamoyaska added, "Music is 50% of the overall effect of a commercial and these are perfect examples of music and visuals working together."

The awards, which were held in Glasgow's Radisson SAS hotel and presented by Addmusic creative director Roger Watson and ex-Mother ad agency partner Jay Pond-Jones, tied in with one of MusicWorks' key themes, namely the use of music in film, TV, advertising and video games. A number of daytime panels focused on the issues affecting the synchronisation community.

Universal Music's director of film, TV and advertising Tracey Long-Bowell was one of the delegates attending the event. "Some of the panels were basically synchronisation for beginners, but I'm hopeful that these kind of events will grow into something valuable for everyone," she says.

"It would have been nice to see a higher ratio of people from television or agencies attending, as labels and publishers can only really change things when we sit down at the same table with those people."

## COVER VERSIONS

## COUNTDOWN

November 10

Jawini, Summer

(Innocent)

November 17

Girls Aloud, Jump

(Polydor)

Westlife, Aloudly (5)

December 1

Richard X feat.

Javier 'You Used To

Hold Me So Tight

(Nym)

December 8

Michael Andrews

featuring Gary Jules,

Mad World (5)

(Adventures In

Music)

Atomic Kitten feat

Kool &amp; The Gang,

Ladies Night

(Innocent)

Big Brovax, It Ain't

What You Do...

(Epic)

Blue feat. Stevie

Wonder and Arnie

Stone, Signed,

Delivered (Atlantic)

Simply Deep, You

Make Me Feel Brand

New

(Sony/RED)

Amy Strub, All I

Wanna Do (Polydor)

December 15

Bivouac, Christmas

Is All Around

(Atlantic)

Pop! 12, Happy

Xmas (War Is Over)

(5)

# Labels are cueing up a flood of cover versions for Xmas, but such remakes are only part of a long tradition

## Cover versions have Xmas wrapped up

by Paul Williams

Like gods, cover versions are not just for Christmas but come this December and the singles chart is likely to be bursting at the seams with hit remakes.

Atomic Kitten, Blue, Girls Aloud, Simply Red and Westlife are just a handful of the acts who have been busy riding the vaults for a proven smash as the race for festive chart glory this year inspires a sense of déjà vu.

John and Yoko's evergreen *Happy Xmas (War Is Over)* leads the bookies' field to be number one on December 25 in a remake by the Pop Idol 2 finalists, while songs originally hits for artists such as Barry Manilow, Stevie Wonder and the Pointer Sisters are all expected to join it in the Christmas chart.

Cover versions are hardly a new phenomenon. The way first rock'n'roll record to break into the US Top 20, Bill Haley & His Comets' *Shake, Rattle & Roll*, was a retreat of a Big Joe Turner R&B smash, but the temptation to opt for reworking an old hit at Christmas seems greater than ever these days.

Innocent Records managing director Hugh Goldsmith, whose acts Atomic Kitten, Blue and Javine all have reworkings as their next singles, suggests that the Christmas market provides the ideal platform for a well-chosen cover.

"As a general rule there aren't a huge amount in the market during the course of the year but you tend to see a few pop up around this time of the year," he says. "It's a time when there are more people in stores buying records and it's

possibly a good way of grabbing their attention."

Opting for cover an already-proven hit is often seen as the easy option, but Goldsmith's attitude to them is a long way from the days of simply putting out a carbon copy of the original.

"My golden rule is only do it if the original is to it," he says. "With *The Tide Is High* [covered by Atomic Kitten in 2002 and previously by Billie Piper] there was a new part written to the song and I wouldn't have entertained the covers with Blue [Signed, Senlöd, Delivered, Im Yours] and the Kittens [Ladies' Night] if we didn't have Stevie Wonder and *Kool & The Gang* on them."

The presence – or at least support – of the original artist is certainly a way of adding authenticity to the remake. In the case of a new version of Tears For Fears' *Mad World* – currently bookmaker William Hill's 15/1 favourite for Christmas number one in a cover by Michael Andrews featuring Gary Jules – the PR campaign is at pains to highlight that writer Roland Orzabal has said he prefers this version to the original. (Coincidentally Fame Academy winner Alex Parks has also recorded the song, though this has not been played publicly yet).

Paul Conroy, whose company Adventures In Music is putting out the Andrews release, says, "Some things work really well when given a different twist and that's what we felt with *Mad World*. Most people have to listen to it at least a minute before they realise what it is."

Polydor co-managing director David Joseph says Girls Aloud's cover of the Pointer Sisters' *Jump*

came about because of the new Hugh Grant film *Love Actually*. "The original is featured in a prominent scene in the movie and the producers wanted a new version for the end titles.

"That's an opportunity we were given as opposed to me going 'Let's do *Jump*' because it's that time of year when it's featured in a prominent scene in the movie and the producers wanted a new version for the end titles."

"That's an opportunity we were given as opposed to me going 'Let's do *Jump*' because it's that time of year when it's featured in a prominent scene in the movie and the producers wanted a new version for the end titles."

EMI Music Publishing's executive VP and head of UK and European A&R Guy Moot is quick to point out that while those familiar with the original when a song is covered may well think "Oh no that's so played out", there is always a new generation who have never heard the tune before. "Covers are not a bad thing as long as there aren't too many clogging up the charts and if it puts music in front of a generation they haven't heard before," he says.

For radio, cover versions provide stations with new releases to which their listeners already know the words. But for someone like Radio Two's executive producer for music Colin Martin it creates the problem of what to do when the original of a song that has just been covered is already a staple of the station.

"We did have a problem, for instance, with David Bowie covering *Waterloo Sunset*. It's a classic song we play all the time. I thought long and hard about adding it to the playlist but David Bowie's version does add something to it," says Martin, who a week ago put the cover on the station's A-list.

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## Smiths hit by exit of key executive

WH Smith's troubles selling CDs have been further hit by the sudden departure of Neil Boote, brought in just nine months ago to draw up a strategy for the group's entertainment division.

In October the retailer revealed flat sales and difficulties in the CD market in the face of competition from cost-cutting supermarkets and others. Now Smiths and its business unit director for entertainment have parted company before he could implement the strategy he presented to the group months ago.

Part of this strategy for entertainment was to position the retailer as a prime outlet for DVDs, which showed encouraging sales figures in the company's last disappointing results. Boote says his initial job was in two stages – to draw up a strategy for the entertainment function, and then deliver it.

He adds that for "various reasons" both sides decided to part, but insists there is now a "clear strategy for entertainment, at the heart of which is the creation of a destination offering of DVD for the family".

He adds, "I have absolutely no regrets – I learned a lot. But we got to the point where the feeling about how the business wanted to be organised and where I was didn't fit."

Boote, who gained extensive experience at Our Price and Virgin retail before joining WH Smith, suggests that his next move could be on the supplier side.

"I am about entertainment, music and film and I feel pretty committed to getting back there," he says, adding he is already in talks about a new job.

Following Boote's departure WH Smith is creating a new news and entertainment role, which will be filled by former director of news and impulse for WH Smith High Street, Rachel Russell. She will be responsible for delivering the future direction and agenda for music, video and DVD set out by Boote.

"Neil has handed me an exciting legacy," she says. "We have a robust future direction for our entertainment business, which capitalises on the phenomenal growth of the DVD sector."



Wrapping up Christmas: Blue have reworked Stevie Wonder, while Girls Aloud have tackled Pointer Sisters



# As battle rages for The Darkness' publishing, major once again outshines its competitors

## EMI keeps its rivals in the shade

### Publishing

by Paul Williams

Judging by the band's third-quarter album sales alone, it's little wonder that the competition to sign The Darkness's publishing has been so intense.

Were the retro rockers to launch their own publishing company, they would rank as the sixth biggest album publisher of the quarter with a hefty 5.6% of the market. Sales of their debut album *Permission To Land*, currently registering as copyright control for publishing, were so strong that its \$51,958 tally could only be bettered by the latest No. 1 release.

Still, whatever the outcome of that race (still unresolved at press time), it will not make a blind bit of difference to the top of the market share tables, with EMI Music Publishing's 23.0% combined share so far ahead of the pack that not even a darkness-style boost for one of its rivals would affect the outcome. But, along with its three main challengers — BMG, Universal and Warner/Chappell — EMI did have to settle for smaller albums and singles shares compared to the last quarter, partly explained by the fact The Darkness's sizeable slice of the cake is still so far unclaimed.

For the fourth successive quarter, the EMI team reserved its best performance for albums, taking a 24.8% share thanks largely to varying shares of eight of the 10 biggest

sellers. These ranged from the entire Evanesence album folien (10th of the quarter) to 1.4% of The Thrills' *So Much For The City* (seventh), while it also claimed the biggest shares on albums by Beyoncé, Busta and Sean Paul.

EMI's lead on albums dipped marginally compared to quarter two but more than halved on singles, where its 20.2% score was just 3.6% points ahead of second-placed Universal.

For the first time this year Universal powered its way to number two on the combined rankings with 14.9%, a position it previously held regularly until a Zomba-swelled BMG overtook it at the start of the year. Conversely, Universal achieved this with its smallest albums, singles and combined shares of the year as The Darkness factor and strong performances from some indie publishers ensured percentages were spread more widely than usual.

Despite no claims on any of the quarter's half-dozen biggest sellers, Universal put in its best performance on singles with a 16.7% share, a total beaten only by EMI.

On albums, Universal could not produce significant claims on any of the quarter's 10 biggest-selling titles. However, its fairly minor shares on seven of these releases plus larger stakes on albums by acts such as Kings Of Leon and Stereophonics helped it to a respectable 13.8% album share.

Mega hits from the Jive stable

by R. Kelly and Justin Timberlake in the first half of 2003 meant a dream start to the year for Zomba and BMG, which now takes in the former indie's previously separate market share. But in quarter three, as the likes of Timberlake's album dipped from its peak, the Zomba factor became less significant, partly explaining BMG's drop from second to third place on the combined publishing table. The major's singles share plummeted from 17.8% to 11.0% as both Universal and Warner/Chappell overtook it, while it held up far better on albums, retaining second place with 14.4% as it cashed in on one of its most successful UK signings in recent years, The Thrills.

Warner/Chappell's fortunes were largely the reverse of those of BMG, with its singles share soaring but its albums tally falling to 9.9%. The company's singles score improved from 9.1% last time to 16.0% after claiming more than a third of Blu Cantrell's *Breathe* (second of the quarter), half of Beyoncé's *Crazy In Love* and 55.0% of Dixie's *White Flag* (fourth). It also controlled all of the revived *Are You Ready For Love?* (sixth of the quarter).

Sony/ATV's small roster and catalogue compared to the other four majors mean its market share performance largely rests on whether a few releases perform or not. As it claimed dominant shares in two of the period's five top-selling albums, the result was its

### Windswept holds off indie challengers

Towering performances by several leading indie players meant Windswept really had its work cut out in quarter three to retain its position as top independent publisher.

Windswept was hit by a drop in its share but still led the combined table with an 11.3% share of the independent market. The company, whose main successes included nearly a quarter of *By Your Side* (pictured)

Dangerously in *Love* album, again led Chrysalis as its closest challenger. The latter took a combined 9.1% share of the indie total in a run helped by songwriter Bud

Temperton's contribution to George Benson's *The Very Best Of* collection (14th top seller of the quarter). However, there is a new name in town, Catalyst, the company set up by Peter Knight, Jnr, the publishing veteran who ran the UK arm of Jive.



German outfit Global during the Eighties and *Black Eye* by The Loose. Catalyst emerged from nowhere in *Faith* as this top independent with 5.4%. Carlin dropped to fourth and, like Catalyst, it shared in the success of Q3's biggest single

with a 30% stake in *Black Eye*. *Pearl* where is The Loose. Meanwhile, Greenleeves was boosted by writer Stephen Lasky *Marsden's* *Dial* rhythm, which gave it three hits by Wayne Wonder and Lumidee (see p11).

best performance in that market in more than a year. The 63.7% stake in Delta Goodrem's *Innocent Eyes* (fourth of the quarter) and 76.9% share of Daniel Bedingfield's *Gotta Get Thru* this album (fifth) gave Sony/ATV 9.7% of the albums market. It also marginally improved its share on singles, though it was still only able to claim just over half of the fourth-ranked company's share.

While The Darkness ensured that part of the market was redistributed in quarter three to copyright control, there was still a notable shift in market share from

the majors to the indies. During the previous quarter the majors collectively accounted for 81.2% of the combined market but that slid to 71.5% for quarter three.

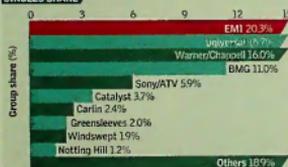
There were many positives for the independent sector to take away from the quarter, although the market shares make equally interesting reading for the majors with Universal, BMG and Warner/Chappell all close enough to each other to fight it out next time for runner-up position. Indeed the only certainty seems to be EMI's continuing hold at the top.

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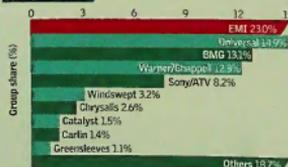
	EMI	Warner	BMG	Universal	Chrysalis	Catalyst	Carlin	Greenleeves	Notting Hill	Blue Mountain	Others
Share %	23.0	11.3	14.4	14.9	9.1	5.4	5.0	5.8	3.5	2.3	17.1
Albums	24.8	13.8	14.4	14.9	9.1	5.4	5.0	5.8	3.5	2.3	17.1
Singles	20.2	16.7	11.0	14.9	9.1	5.4	5.0	5.8	3.5	2.3	17.1

### Publishing 2003: third quarter performance

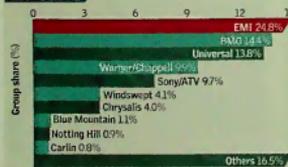
#### SINGLES SHARE



#### COMBINED SHARE



#### ALBUMS SHARE



#### QUARTERLY SHARE



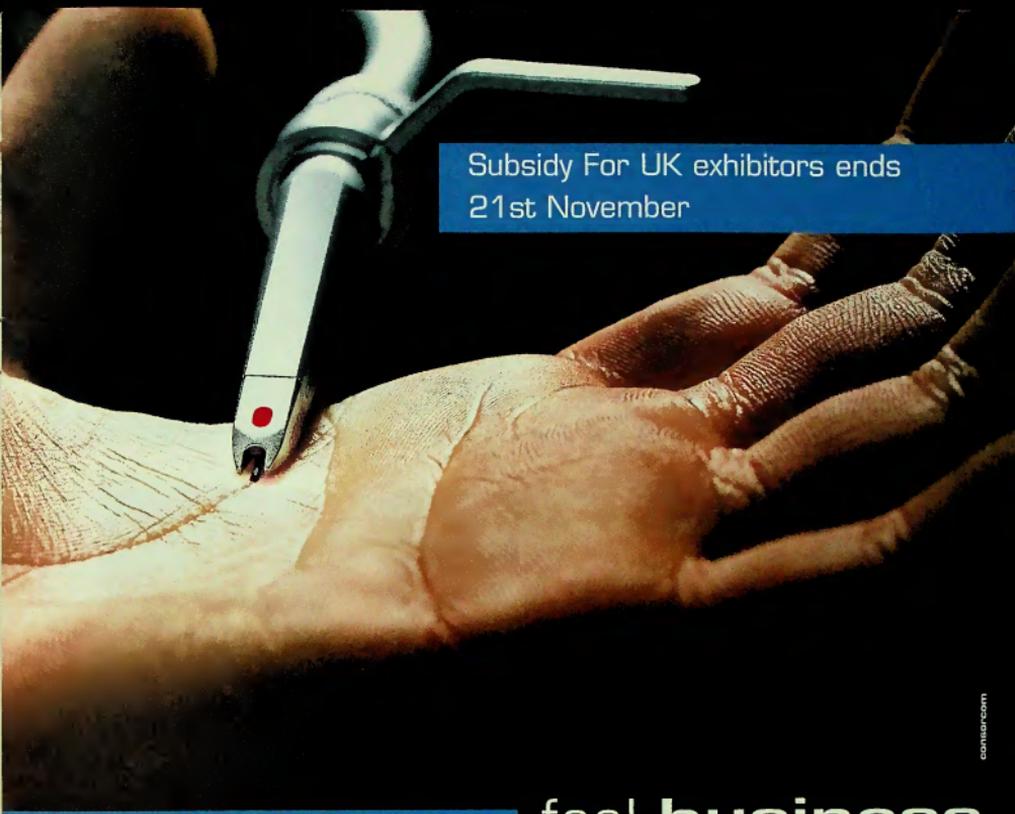
Figures refer to third quarter; bracketed figures represent year-on-year change

### Top 10 singles for Q3 2003

Rank	Title	Artist	Label
1	WHERE IS THE LOVE?	Adams/Pineda/Comet/Timberlake/Pratinicola/Papou/Boa	EMI 23.0%
2	BREATHE	Martin/Matias/Benbery/Braford/Harris/Joiler/Marsh	Copyright Control 12.5%/Carlin 30%/Catalyst 25.1%
3	CRAZY IN LOVE	Harrison/Knowles/Carter/Carter	EMI 42.5%/Windswept 2.9%/Warner/Chappell 50%
4	WHITE FLAG	Armstrong/Novak/Armstrong	BMG 15.9%/Warner/Chappell 55%/EMI 30%
5	PRETTY GREEN EYES	Mew/Hobbs/Van-Straen	Paul Rodgers/100%
6	ARE YOU READY?	Bell/Bell/James	Warner/Chappell 100%
7	NEVER LEAVE YOU	Cedeno/Wander/Marshall	Warner/Chappell 100%
8	BRING ME TO LIFE	Hodges/Levy/Moody	EMI 100%
9	SWEET DREAMS...	Dennis/Karlsson/Winsberg/Jonckhe	EMI 50%/Universal 50%
10	NEVER GONNA...	Bedingfield	Sony/ATV 100%

### Top 10 albums for Q3 2003

Rank	Title	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC 55	Various	BMG 16.50%/EMI 17.04%/Sony 8.84%/Universal 19.50%
2	WINDSWEPT	Windswept	EMI 14.89%/Sony 63.69%/Universal 17.44%
3	PERMISSION TO LAND	The Darkness	Copyright Control 100%
4	DANGEROUSLY IN LOVE	Beyoncé	BMG 5.88%/EMI 24.60%/Universal 10.25%
5	INNOCENT EYES	Delta Goodrem	EMI 14.89%/Sony 63.69%/Universal 17.44%
6	GOTTA GET THRU THIS	Daniel Bedingfield	Windswept 24.79%/Catalyst 0.24%



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The new wave of crossover hits highlights the importance of artists maintaining roots in the dancehall scene, allowing them to test tracks and retain credibility. Adam Webb reports

# Global market taps dancehall source

When VP Records and Atlantic Records signed their partnership deal in October 2002, no-one could have guessed the extent to which the sound of downtown Kingston would infiltrate the pop mainstream on both sides of the Atlantic. Reggae has always periodically thrown up crossover hits, but this time around a number of artists have emerged – and done so without watering down their sound in the slightest.

The deal, in which Atlantic assumed control of marketing, promotion and distribution of select VP artists, has already seen Sean Paul kick open the door to overground success. The phenomenal sales of Paul's *Dutty Rock* were followed by Wayne Wonder, whose Diwali-driven *No Letting Go* was one of the anthems of the summer. Now, with Elephant Man potentially poised to cross over with the huge street record *Pon De River, Pon De Bank*,

the continued ascent of dancehall looks assured.

This is not the first time dancehall artists have been picked up raw from Jamaica and been given the major label treatment – a decade ago US majors rushed to sign Deejays such as Sizzla, Buju Banton. Back then, most of the artists that did enjoy crossover success subsequently foundered as their music's vitality was diluted to meet the demands of the US urban market. This perhaps explains why the most vital element of the VP-Atlantic deal is its recognition of the unique mechanics that drive the Jamaican business: freedom.

"When the dancehall artists were signed up in the early Nineties, they were signed directly to major labels," says VP Records New York-based vice president Randy Chin. "After that one initial hit, the records were A&R'd with a major label

**It is crucial that the grassroots in Jamaica support a product before you introduce it to the world**

Hugh Francis, Jet Star

ear – trying to make the records cross over. The records lost their soul. Part of the crux of this particular deal with Atlantic is that we're still actively working these records. We're still actively putting out new records by these people, we're still promoting them within their core market, so we're not losing their support. Even though that core market is relatively small in population, they carry enormous influence in terms of credibility of the artists and in terms of how far these artists can reach."

After all, dancehall exists only in the present. Exclusive recording contracts rarely exist and artists do not tie themselves down to individual labels or producers, but rather operate on a freelance basis – looking to ride the latest, hottest rhythms. This is perhaps the essential factor behind the genre's evolution, ensuring the music remains exciting and vital. Any top artist will have a bewildering amount of product available at any one time on any number of different labels.

"The whole nature of dancehall is this sort of fast, almost disposable production," says Willber Wilberforce, programmes editor at iXtra. "The rhythms come out very quickly and records come and records go. One artist can have seven or eight different records out on different labels – it's a very fast-moving genre. I think that was one of the problems that happened with the major record labels in that they treated the genre the same as any other and it wasn't really going to work."

Like preeighties, a Deejay's position in the dancehall hierarchy is determined by proving themselves on the latest rhythms. Only the strongest survive. The dancehall arena is the lifeblood of the entire market, driving an intense competition that sees trends and styles change with a ferocious frequency. For a dancehall Deejay to become detached from the core market is tantamount to career suicide.

Yet this detachment is precisely what most dancehall artists have encountered in the past. Major labels, seeking to break the mainstream, have often removed them from the core market with calamitous results for all parties concerned. There have been exceptions – Beenie Man's deal with Virgin has allowed him to continue releasing seven inches for the grassroots market, some of which have made it onto his major-label albums, but overall, reggae has attained the stigma of being "difficult" to market.

In fact, much like hip hop, grassroots support remains all-important. In an urban market that craves credibility and "rawness", the way forward has been not to interfere with the artists, but to leave well alone. For Chris Cracknell, A&R director at Greensleeves, the veteran UK indie which has been dealing directly with Jamaican music

## Diwali: Marsden's handclap rhythm goes global

If 2003 was the year of dancehall, then it was also the year of Diwali. That infectious clapping rhythm not only formed the basis of dancehall crossover hits by Wayne Wonder (*No Letting Go*) and Sean Paul (*Get Busy*), but proved equally popular in the hip hop and R&B markets, providing the distinctive backing for Lauryn Hill's *Miscellaneous Youth* (*Like Doin'*) and even influencing Missy Elliott's forthcoming *Press That Dutch*.

Created by producer and keyboardist Steven "Lenky" Marsden in 1999, it wasn't until 2002 that his rhythm appeared in Jamaica. "It didn't take even a day to create," recalls Marsden, "so I put it on a tape, didn't think about it and didn't name it the Diwali. It was just a rhythm with a clap, it wasn't anything special."

In May 2002, Greensleeves released its Diwali album compiling 19 artists voicing over the rhythm including Bounty Killer (*With Sufferer*, the biggest version on the street at the time), TOK, Elephant Man and Wayne Wonder. The rest is history, not only for the producers, but also for Greensleeves, which publishes the song (see publishing market spread, p9).

For Marsden – who has



worked for many years as a producer and keyboardist with artists such as Buju Banton and whose publishing contract is currently understood to be up for renewal – Diwali has meant new opportunities and he is currently working in both America and Jamaica. "I'm just doing some writing projects and getting together with people and writing songs and stuff like that," he says. "It's contemporary singing music, not straight hip hop. It's

contemporary singers and up-and-coming artists."

Yet he remains adamant that his music will remain true dancehall in style. "Everyone is trying hard to make music for the American market. The Deejays are trying to Deejay that way and it's definitely changing the sound – you've got a lot more party sounds, more fun sounds. But I'll still be doing my own sound. I'm still me. I'm not changing anything."

Marsden, producer of the handclap rhythm in 2002, which inspired hits by Wayne Wonder and Lauryn Hill

## Vybz Kartel ready to go

Greensleeves artist Vybz Kartel is certainly in no doubt about how reggae is influencing the mainstream. "The new hip hop right now as we know it is dancehall - R Kelly gave me a testament to that," he says, citing the example of Kelly's *Tha Hot Chick* and *Fiesta*.

With his debut Greensleeves album *Up 2 Di Time* due for a November release, Vybz Kartel feels the stage is now set for hardcore dancehall artists truly to crack the urban mainstream.

Produced predominantly by Donovan "Wonderful" Bennett with Stephen "Lenky" Marsden and Trevor "Baby G" James and including collaborations from Wayne Marshall and Canadian rapper Kardinal Offishall (who appears on the current *Yours* single) the album includes 2003's huge dancehall hit *Sweet To The Belly, Why You Doing It* and *Sen*



On. "The album shows that dancehall is a highly intelligent art form and will bring dancehall to the world. It's all about the lyrics and melody," he says.

Under Bounty Killer's mentorship Kartel was already grabbing attention for his quick-fire flow back in 2001. By 2003 he had achieved superstar status in Jamaica and has been making inroads into the US hip hop market, most recently appearing on a remix of Pharrell Williams' *Frontin'*, supporting 50 Cent at a

sell out show in Kingston and featuring on the lead track of Def Jam's *Def Jamaican* project.

Having grown up on the likes of KRS One, Run DMC, Young MC and Big Daddy Kane there is certainly an undeniable hip hop edge to Kartel's rhymes. "If you listen to my lyrics you know I'm very influenced by that," he says.

Poised for greater success, he is certainly not lacking in confidence. When asked what to expect in 2004 he replies, "What? After the two Grammys?"

Vybz Kartel: his hardcore dancehall feels set to crack the urban mainstream

album (see breakout, p11) that Greensleeves issued long before the rhythm had reached the authentic status it subsequently attained - and a year-and-a-half before one of its featured cuts, Wayne Wonder's *No Letting Go*, charted.

"It is absolutely crucial that the grassroots in Jamaica support a product before you introduce it to the rest of the world," says Hugh Francis, head of promotions at Jet Star. "If it's not proven to sell in Jamaica you can just forget it - it just won't happen elsewhere. The Jamaican scene is a massive proving ground - the sound system carries a lot of weight and, without them, the music wouldn't reach as many people as it does."

Ironically, until very recently, Sean Paul's "uptown" status meant that he himself was not actually as big at the grassroots in Jamaica as the likes of Bounty Killer and Elephant Man. However, the crossover success achieved by Paul and Wayne Wonder appears to have attached greater importance to the marketing of dancehall. For Hakkem Stevens, currently working on Elephant Man, Kevin Lytle and Black Out in his role as Warner's urban promotions and A&R manager, dancehall is now promoted via a three-tiered process. First the product is re-serviced to the core reggae market, then it is taken to the "mainstream urban market" on stations like Choice, iXtra, and Galaxy 102.2 before it is finally crossed it over to the daytime national playlists. It is the first two stages in this process that have become most crucial - only if the core market supports a record is there potential for other urban Deejays to take it on to the next level.

"The bottom line is that if the record's not cool within the reggae community it's going to be diffi-

ers for more than 25 years, the barometer of whether a record is hot is dependent on the dancehall. Without a track holding sway in the dance there would be little point in licensing it.

"What we try to do with our rhythm albums is

[select] cuts that we feel are going to kick in the dance, because that's where it counts," says Crocknell. "And that's where the big tunes come from. They don't really come from radio play in the core market." A perfect example is the Diwali rhythm

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**4. Beenie Man & Ms Thing - Duke (Madhouse/Virgin)** On Duke Kelly's Fania rhythm, this could be set for a huge crossover.

**5. Vitamin 5 - Baby Cham (Madhouse)** Another cut to the Fiedls.  
**6. TOK - Unknown Language (High Society/Greenleafs)** On

the irrepressible Conie rhythm.  
**7. Elephant Man - A Rock and Just One Of Those Days.** This one is huge for the conscious artist.  
**9. Dip Set (Jaez)** Santana and Jim

**8. Sizzla - Thank You Mama (VP)** Along with Sista, A Rock and Just One Of Those Days, this one is huge for the conscious artist.  
**9. Dip Set (Jaez)** Santana and Jim

**James Wayne Marshall & Vybz Kartel - Straight Off The Top (Def Jamaica)** The lead track off the new Def Jamaican album.  
**10. Kip Rick &**

**Predator - Head No Good (Baldora)** More cartoon stuff from one of the newest dance talents.

cult for me to take it to the R&B and hip hop community," says Stevens. "There are people like Firing Squad who play basement on their Monday night show on Kiss, and Westwood plays the odd reggae time before Goldfinger comes on - so for those people to play it, the reggae Deejays need to be playing it as well. On legal radio there's only 10-15 reggae radio shows nationwide, so, if we just rely on that core market to try and break a record, you can only get it so far."

Othman Mukhlis, CEO of Jamdown Music, the operation that works with a number of Jamaican and UK artists including Bounty Killer and newcomers FYA, believes there has been a significant change in major label attitudes. He points to the plethora of bootlegs and mix CDs as evidence that labels are willing to bend the established rules in order to attain that priceless street credibility. Jamdown will be releasing a Galaxy P rhythm album combining six dancehall cuts from Jamaica by the likes of Elephant Man, Sizzla, Bujay Banton, Bounty Killer, Capelton and Galaxy P with six from UK artists including the Sogababes, Tubby T and new Def Jam-signings FYA.

For Mukhlis, this represents a new sense of understanding on behalf of major labels to tap into the core audience credibility. "We've approached all the labels and every single one of them has given clearance," he says. "They'd normally have to spend money doing this and it wouldn't be authentic. This is the real artist and they are associated with all the real artists who they want to be associated with. I think they're all totally receptive and there's been a total change in the past few months."

"The beauty of the situation is that the music's



crossing over on its own terms," says Stevens. "It doesn't need to be watered down. When I first came [to East West] four years ago, we had to do dance remixes in order to get the records played on radio, which was upsetting because it meant diluting the music."

Projects such as Def Jam's Def Jamaican and Sean Paul's cameos with the likes of Blu Cantrell and Beyoncé have further cemented the link between dancehall and other urban genres. This has been vitally important says EMI Music Publishing's Guy Moot, who has built up an enviable

roster of reggae-based producers and writers over the past decade including Steele & Cleery, Dave Kelly, Salaram Remi, Jeremy Harding, Sean Paul, Beenie Man and newcomer Craig Parker.

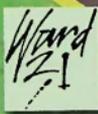
"As publishers we've generated a tremendous amount of success by crossing these writers into other genres," says Moot. "That doesn't mean we're trying to dilute what they do, but I think everybody respects dancehall. It's very influential and you always find common ground whether it's an American rapper or a UK garage act. They all respect dancehall records and look to those producers for inspiration. So there's always synergy."

"The artist does have a lot more freedom," says Greensleeves artist Vybz Kartel, who this month releases his debut album *Up 2 Di Time*, "and that is mainly due to the fact that the music has been embraced by millions of Americans and Europeans. Right now, they just want raw, unadulterated dancehall."

"It's like jazz," adds broadcaster David Rodigan, currently celebrating his 25th anniversary in the business. "Reggae is a source music with powerful origins and it is never, ever going to go away."

With the VP-Atlantic deal leading the way, the power of grassroots influence has grown more important than ever. It is the key to unlocking mainstream success. Testament to this is the fact that Elephant Man, dancehall's most popular and uncompromising artist, is finally on the verge of a wider mainstream breakthrough. The fact that he has so far pulled it off with limited support outside the specialist stations may be the most telling sign yet for the longevity of dancehall as a global attraction.

FYA: UK talent set to appear on Galaxy P rhythm compilation alongside dancehall stars









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## Vangelis launches classical odyssey

by Andrew Stewart

If advance interest in the latest Vangelis release is any guide, the Universal title should perform well in the pre-Christmas market.

*Odyssey - The Definitive Collection*, which rolled out in the UK last Monday, offers 18 tracks from the Greek artist's catalogue, including material owned by Universal, BMG and Warner. While the album is heavily targeted at a broad pop audience, Universal is also looking to address the classical market with a radio advertisement on Classic FM.

Simon King, product manager for Universal Music TV, admits that *Odyssey* had returned modest mid-week sales figures. However, he remains convinced that the album will cross over into markets not usually touched by "greatest hits" compilations.

"Our challenge has been to deliver this album to a wide market," he says. "At the moment, it is tracked out in stores with pop releases, but it might work just as well in the classical and soundtrack departments. We'll watch and see how this goes, because we feel the album has a lot of mileage."



Vangelis: targeting classical consumers

Television advertising will include slots throughout the terrestrial commercial stations and several selected digital channels. According to King, the marketing mix will look to capitalise on the breadth of the Vangelis fanbase.

"It's been a question of reaching everyone who has an interest in his music," he says. "When chill-out albums were the flavour of the month, Vangelis was cropping up there. We also know that his soundtracks are very popular with classical fans. There is a strong classical element to his work, and we want to see this album making an impact among classical consumers."

## Avie rolls out download deal

Avie, the independent classical company that allows artists to keep control of their recording rights, has announced a novel deal with California-based internet company Magnatune.

The recently-formed multi-genre company offers access to artists' recordings through its [www.magnatune.com](http://www.magnatune.com) site, which can then be downloaded in MP3 form or as WAV files. Magnatune's online customers are encouraged to pay what they think a downloaded album is worth, within the suggested band of \$5 to \$18. The average price paid per disc is currently about \$10.

In future, the majority of Avie's catalogue, which includes albums by established classical artists and talented newcomers, will be offered on the Magnatune site for streaming and downloading. Selected Avie titles will also include a password as part of the packagable bonus disc held by Magnatune. Next year, Avie is set to release CD versions of titles from Magnatune's online catalogue, which is rich in early music and world music albums.

Andrew.Stewart1@compuserve.com

## Beethoven

Symphony No.9, Atlanta SO & Clavier/Rummel (Telarc SACD-60603)



Scottish-born conductor Donald Rummel continues to build his

reputation beyond the opera pit, flexing his musical muscles in a bold, dramatic account of Beethoven's Ninth Symphony. Although there is much to say about the performance, this album's USP rests with its release in hybrid SACD surround sound, which reinforces the conductor's gritty interpretation of the score.

## Shostakovich & Sychedrin

Piano Concertos: Hamelin; BBC Scottish SO/Litton (Hyperion SACDAS7425)

Everything about Hyperion's November disc of the month has the stamp of quality about it, from the inspired piano playing of French Canadian virtuoso Marc-André Hamelin, the conducting of fellow pianist Andrew Litton, the edge-of-seat playing of the BBC Scottish SO and the top-drawer artistic values of producer Andrew Keener. The album's SACD version is up there with the best classical surround-

sound releases, making a virtue of the format's ambient warmth and highlighting the romantic richness of Shostakovich's slow movements.

## JS Bach

Christmas Oratorio: Soloists: Netherlands Bach Society/Van Veldhoven (Channel Classics CCS SA 20103)



Co-produced in association with Utrecht's Museum Catherijneconvent, this

new recording of Bach's Christmas Oratorio spares no expense when it comes to presentation. A red velvet slipcase, hardbound four-colour programme book, and extensive notes on the work and its rootedness in the cultural traditions on Christmas add to the value of a very fine performance from Jos van Veldhoven and his Netherlands Bach Society.

## Roberto Alagna

Nessun Dorma: Arias by Puccini, Giordano, Catalani, Leoncavallo, etc. Alagna; London Voices; Orchestra of the Royal Opera/Elder. (EMI Classics 5 57627 2).

This is brave stuff from Roberto

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Alagna, who tackles the big, verismo arias with passion and style. He may be at his best in lighter French repertoire, but there is no shortage of hot blood in these performances.

#### So Deep Is The Night

Songs and arias by Dvorak, De Falla, Mozart, Pergolesi, Purcell, Rodrigo, etc. Lesley Garrett, etc (EMI Classics 5576282)

The nation's favourite soprano returns to her classical roots for her latest EMI Classics release, a key autumn title backed by a heavyweight marketing campaign and underscored by the December 8 BBC2 broadcast of Desert Skies, a 50-minute programme featuring music from *So Deep Is The Night*. Garrett is set to present her annual London gala concert at the Royal Festival Hall on December 4, promoting songs from the album, and appears on BBC2 again two days later in a recording of her July open-air concert at Temple Newsam.

#### The John Tavener Collection

Including Song for Athene, The Lamb, Funeral Ikos, etc. Choir of Temple Church, Holst Singers, etc./Layton (Decca 475 096-2).

In addition to favourite Tavener works, such as Song For Athene

and The Lamb, this eloquently-performed disc also includes the world premiere recordings of music from the composer's seven-hour night vigil, *The Veil Of The Temple*, and his memorial work for the Queen Mother, Elizabeth Full Of Grace. Stephen Layton's total commitment to this music adds emotional power and drama to the spiritual dimension of works such as Funeral Ikos and God Is With Us.

#### Sibelius

Complete Symphonies, etc CBSO/Oramo (Erato 2564 60294-2) Finnish conductor Sakari Oramo's Sibelius recordings for Erato are here issued at special price as a four-disc boxed set. The performances have drawn a truckload of critical superlatives, adding to the marketability of works such as Funeral Ikos and God Is With Us.

#### Berg

Lyric Suite, Uppshaw; Kronos Quartet (Nonesuch 7559-79696-2)

This album, one of a trio of Kronos Quartet CD singles set for release on November 3, contains the rarely-heard vocal part to Alban Berg's Lyric Suite, restored by leading Berg scholar



George Perle and exquisitely sung by Dawn Uppshaw. There is only one other recording of this version of the work in the catalogue.

#### JS Bach

Leipzig Christmas Cantatas; Magnificat BWV 243a. Collegium Vocale Ghent/Horreweghe (Harmonia Mundi HMC 801781.82) Backed by advertising in *BBC*

*Music Magazine*, this set offers two surround-sound discs for the price of one and a half. The recorded results are outstanding, capturing high energy, uplifting performances from Philippe Herreweghe and his Belgian early music ensemble. Bach's Magnificat, written for his first Christmas as Kantor in Leipzig in 1723, here receives a storming performance.

#### ALBUM OF THE FORTNIGHT

**Pachelbel's Greatest Hits**  
The Ultimate Canon: Various artists, including James Galway, Cleo Laine, Tomita, Canadian Brass, etc (RCA Red Seal 9297653-072)

The revival of BMG Classics and its future progress can only benefit from many releases such as this, a revised issue of an album that in its original early Nineties guise sold over 20,000 units in the UK and clocked up worldwide sales of 300,000 and above. The extended new version charts the modern reception of the Canon by Johann Pachelbel, made famous following its 20th Century rediscovery by one of the tracks on this album. Featuring flautist James Galway (pictured), it looks set to be a good classical banker for non-specialist retailers.

#### Obrecht

Missa Sub Tuum Praesidium, etc. Clerks' Group/Wickham (ASV Gaudeamus CD GAU 341). Moving deep into virgin early music territory, Edward Wickham and his Gramophone Award-winning Clerks' Group present premiere recordings of music by the remarkably individual 15th-Century Flemish composer Jacob Obrecht.

**Lesley Garrett returns to her classical roots**  
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# UK business measures up well compared to the gloomy mood in the US and Germany

## Insights from an outside perspective

### EDITORIAL AJAX SCOTT



At this time of year it is all too easy to get so sucked into the day-to-day grind that it is hard to retain any broader sense of perspective on the UK business. But step outside, and it looks slightly different.

Two things highlighted this during the past week. Firstly, a trip to the US rammed home quite how bleak the business is over there. Perennially upbeat major label executives were almost without exception full of unremitting doom and gloom, predicting further cutbacks and shrinking sales for established and new artists. Even major label CEOs who are selling records say they have no option but to cut costs further. Meanwhile, life is even worse in the indie sector, with one leading indie light admitting that he has effectively put his company into hibernation.

Strongest of all was the sense of helplessness. Technology may yet provide a remedy to the business's ills, but it has still to materialise. Mergers may happen – or they may not. Meanwhile, Universal's price-cutting initiative seems to be having no effect on frontline titles with most specialist music retailers ignoring it and no other

major labels looking to follow suit.

Then, back in Europe, there was the equally bleak news coming out of Germany last week that the volumes needed to qualify for sales certifications there have been slashed. Gold albums now need to ship 100,000 (it was 150,000), while platinum has reduced from 300,000 to 200,000.

These overseas experiences serve as a timely reminder that however tough life may be in the UK – and, let's face it, it is pretty tough – there are still reasons to retain a positive if pragmatic outlook. While singles continue to disappear down the toilet, albums sales are up year on year. More fundamentally, week in week out we are able to feature just as much quality music as ever in *MW*, whether it be new UK talent or international artists who are receiving their first big breaks in the UK.

To be sure, there are huge issues to be tackled on the daily basis. But they can either be approached with an attitude of doomed fatalism, or with the belief that there is a business worth fighting for and music worth fighting to get across to new fans. We stand firmly in the latter camp.

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## Listening to retailers will help sort singles problems

### VIEWPOINT THEO LOYLA



There has been much talk over the past few weeks about declining singles sales. I agree with the move for cheaper two-track singles and full-price premium singles with more tracks and/or videos. I personally see the future in DVD singles which can still sell at £3.99.

I also agree about the over-exposure of songs before release. Time and again we have had to turn away dozens of people who want to buy singles which are being heavily rotated on radio and TV. When they eventually come out weeks later the buzz has gone.

### What I find particularly irksome is the early deletion of hit singles

As an ex-pluggier I understand the necessity of building a demand, but you shouldn't allow it to frustrate consumers.

But, as a retailer, what I find particularly irksome is the early deletion of hit singles. The latest glaring case of this is Universal's deletion of Rachel Stevens' Sweet Dreams My LA Ex in the week it entered the chart at number two.

Having sold all our initial stock in week one, we are now faced with telling customers that a record

which is still on the chart and receiving exposure on radio and TV is not available to buy.

The punters look at us as if we are daft. How can we expect to instill confidence in the singles market when in-demand items are deleted so early?

I understand the logic that deleting hot singles may promote album sales, but it is a short-term view. In my view, deleted singles should be banned from the charts. While I recognise record companies make most of their profits from albums, but they should recognise that healthy singles sales promote album sales in the long run.

Once a single has been made and promoted the costs should have been recouped in the first couple of weeks and any sales made further down the line should be straight profit.

If I am placing a minimum shipping order of £75 plus, I fail to see how they can fail to make a profit on a single with a dealer price of £2.69.

Sales are being lost and the image of singles damaged. Or is it just a plot to do away with retailers selling records and move on to a download-on-demand system?

Theo Loyla is manager of the Kent music chain Gatefold Sounds.

## What's the ideal cover song and who should perform it?

### The big question

**Atomic Kitten, Blue, Simply Red and Westlife are just four of the countless acts going back to the future with covers of classic hits coming out as singles over the next few weeks. But what song should be given the cover treatment and who should perform it?**

**Arnold Stiefel, Rod Stewart manager**

"I would really enjoy Britney Spears, Madonna and Christina Aguilera do a trio of Da Ya Think I'm Sexy. They could really die up."

**Steve Tandy, Intermedia managing director**

"Don't Go Breaking My Heart as a duet with Elton John and Eminem. Why? Why not? A great song first time round and, being the two biggest showmen, they need to work together."

**Simon Gavin, Polydor A&R manager**

"It would be Bohemian Rhapsody by The Darkness. Just because. It would fit like a hand in glove. It's just so obvious and I'd like a point if it works."

**Miles Leonard, Parlophone managing director**

"I Love You Always Forever by Donna Lewis needs to be covered

by Jaimeson. The Donna Lewis song is a perfect pop song that is so underrated and sounds perfect in high times and low times."

**Jane Rees, Warner/Chappell creative manager**

"The song would be Need You Tonight by INXS and it would be covered by Janet Jackson. It's just a very sexy song. It's also quite universal. It sold millions so everybody knows it. Janet or Justin Timberlake would make a good job of it. If you update the production, make it punchy, make it sexy – it could even be a duet. Plus, INXS would probably be keen to have their stuff covered anyway."

**Steve Allen, Eternal A&R director**

"Blue should cover Walk Away From Love by former Temptation David Ruffin. It's one of the great undiscovered Motown songs. It's a fantastic song for a great vocal group. It's got a lot of soul and could sound very contemporary. We could think Simon Cowell should cover Unchained Melody... just for a laugh."

**Dariusz Beese, Island Records senior A&R manager**

"The track Too Much Too Young by The Specials with Bustled doing it. This track stands the test of time and is still as relevant today as it ever was. Bustled are the new breed – who better to pull it off?"

# Club Charts 08.11.03

## The Upfront Club Top 40

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	UNDERWORLD	BORN SLIPPER	Virgin	1	1
2	SOLITAIRE	I LIKE LOVE (I LOVE LOVE)	Mercury	5	5
3	UNKLE	IN A STATE	Mercury	1	1
4	TRANSLUZENT FEAT. ODESSA	I NEED YOU	Mercury	4	4
5	ROOM 5 FEAT. OLIVER CHEATHAM	MUSIC & YOU	Mercury	1	1
6	RADICAL NOIZ FEAT. ADEVA	IN & OUT	Mercury	1	1
7	HOLLY VALANCE	STATE OF MIND	Mercury	1	1
8	SOLEX	CLOSE TO THE EDGE	Mercury	1	1
9	LUMIBEE	EXCHANGING A PARTY	Mercury	1	1
10	JAYDICE	PASTIC DREAMS	Mercury	1	1
11	ORIELLE	ALL I KNOW	Mercury	1	1
12	LINUS LOVES	STAND BACK	Mercury	1	1
13	GOLDRAPPER	TWIST	Mercury	1	1
14	CJ STONE	DON'T LOOK BACK	Mercury	1	1
15	LEE CABRERA	SPECIAL 2003	Mercury	1	1
16	INABO	WONDER	Mercury	1	1
17	LAIRD	TUES. ROUTU	Mercury	1	1
18	DAVE GARRAN	BOTTLE LIVING	Mercury	1	1
19	THE LOOSE CANNONS	SUPERSTARS	Mercury	1	1
20	RITMO DYNAMICO	CALINDA	Mercury	1	1
21	ACQUISTO	LOVE EXPERIENCE	Mercury	1	1
22	LOSTRIBE	GAMMA MASTER 2003	Mercury	1	1
23	DANIEL BEDINGFIELD	FRIDAY	Mercury	1	1
24	EASISIDE	OH LAMOUR	Mercury	1	1
25	TIFANY GATE	DO YOU WANNA DANCE?	Mercury	1	1
26	SIGABABES	HOLE IN THE HEAD	Mercury	1	1
27	DIRTY DEVILS	MUSIC IS LIFE	Mercury	1	1
28	WARP BROTHERS	GONING INSANE	Mercury	1	1
29	THE ORIGINAL	I LUV U BABY	Mercury	1	1
30	PRIMAL SCREAM	FEAT. KATE MOSS	SOME VELVET MORNINGS	Mercury	1
31	MARK OWEN	FEAT. LLOYD U BABY	FEEL THE RHYTHM	Mercury	1
32	KOSHEEN	WASTING MY TIME	Mercury	1	1
33	DAVID SNEEDON	BABY GET HIGHER	Mercury	1	1
34	FUTURESHOCK	LATE AT NIGHT	Mercury	1	1
35	DESSERT	BEYOND THE SUN	Mercury	1	1
36	STEVE MURANO	PASSION	Mercury	1	1
37	GIRLS ALONE	JUMP/GIRLS ALLOWED	Mercury	1	1
38	ARETHA FRANKLIN	THE ONLY THING MISSIN'	Mercury	1	1
39	SPACE COWBOY	CRAZY TALK	Mercury	1	1
40	EMMA NAYBE		Mercury	1	1

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	BOTTLE	SPURS FEEL MODERN	HE AGAINST THE MUSIC
2	PRAXIS	HELD ON ME	Mercury
3	WARRORS	BEST OF DIBNY GAZETTES	Mercury
4	SHARLA NANA	WHEN YOU SEE ME	Mercury

### TRANSLUZENT FEAT. ODESSA 'I NEED YOU'

HERMAN CATTANEO / MARTIN GARCIA REMIX  
PLASTICMINDS LOST EDIT

### COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	MARK OWEN	FEAT. LLOYD U BABY	FEEL THE RHYTHM
2	DAVID SNEEDON	BABY GET HIGHER	Mercury
3	LUMIBEE	EXCHANGING A PARTY	Mercury



Underworld: Born Slippy makes back at the top

Mark Owen: Settles to top of Commercial list

### Born Slippy sticks to peak

Underworld's Born Slippy was a #1 Upfront Club Chart hit in 1996, and returns to pole position this week. Its new incarnation featuring mixes by Rick Smith, Paul Oakenfold and Atomic Hooligan and its raison d'être being to promote the new decade spanning Underworld compilation 1992-2002. It shows a clean pair of heels to the more sophisticated charms of I Like Love (I Love Love) by Solitaire which features a second-hand sample of the work of Nile Rodgers and Bernard Edwards. The Solitaire track is based around Rodgers and Edwards' 1978 creation I Like Love by Norma Jean and is one of the chart's most durable entries at the moment, climbing 3-2 on its ninth week on the list and is already a hit in Australia, where it enters the Top 100 at #82.

While Underworld race top spot, another newly-released indie provides this week's highest new entry. It's Dutch DJ and former-rastafing champion *Hardcore*, Plastic Dreams, which first started to get exposure in 1992. In the Top 20 five years later it became a popular cut-up when developed with Willem van Nieuwen and Martin Luther King. It debuts at #10 this week and would probably have debuted higher if it was not for the postal strike, which resulted in far fewer chart returns reaching our office at the end of the week. In order to provide a statistically viable sample, we still processed the usual number of chart returns but they were at almost all faxed and by included a higher percentage than usual from earlier in the week, thus slowing the chart. Some records which would otherwise have charted are also missing from the chart by dint of the fact they are still sitting in sorting offices.

A close battle at the top of the Commercial Pop Chart finds *Mark Owen's* Alone Without You emerging as the new #1, just two points ahead of *David Sneedon's* Baby Get Higher, although the success here of both records contrasts to the lukewarm reception they have had at retail.

Finally, *50 Cent's* PIMP tops the Urban Chart for the fourth week in a row, while *Lumibee* has the highest new entry with *Coshiba A Party*, the latter track leading the weeks top crossover, as it also appears at #9 on the Upfront Chart and #3 on the Commercial Top Chart, although in radically different mixes.

# MUSICWEEK

## The Official UK Charts 08.11.03

### SINGLES

1	1	FATMAN SCOPPO/PROCKOYIN CLAN BE FAITHFUL	Go Jane/Go Jane
2	3	KEVIN LITTLE TURN ME ON	Atlantic
3	6	ATOMIC KITTEN IF YOU COME TO ME	Innovart
4	4	BLACK EYED PEAS WHERE IS THE LOVE?	ARL
5	2	BLUE GUILTY	Innovart
6	5	SUGABABES HOLE IN THE HEAD	Universal
7	6	PINK TROUBLE	Merlo
8	6	HOLLY VALANCE STATE OF MIND	London
9	6	LIBERTY X JUMPIN'	V2
10	6	PHIXX HOLD ON ME	Concert
11	6	ANGEL CITY/LARA MCALLEN LOVE ME RIGHT...	Dba
12	7	JAMIELIA SUPERSTAR	Parlophone
13	9	HILARY DUFF SO YESTERDAY	Hithead
14	8	OBIE TRICE GOT SOME TEETH	Intelepop/Polydor
15	10	EMMA MAYBE	20th/Int'l
16	13	50 CENT PIMP	Interscope/Polydor
17	12	STACIE ORRICO THERES GOTTA BE MORE TO LIFE	Virga
18	14	DIDO WHITE FLAG	Chryslers
19	6	WAYNE WONDER BOUNCE ALONG	Atlantic
20	13	THE DARKNESS I BELIEVE IN A THING...	West End/Warner Bros
21	17	BEYONCE FEAT. SEAN PAUL BABY BOY	Columbia

### ALBUMS

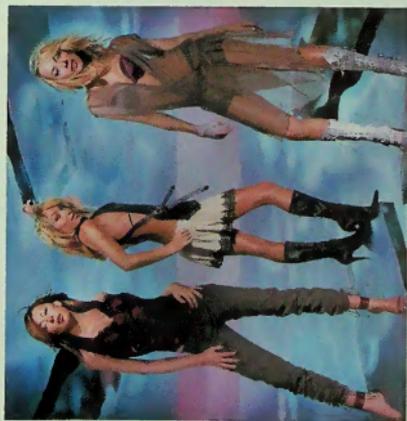
1	1	REM IN TIME - THE BEST OF - 1988-2003	Warner/Britvic
2	1	DIDO LIFE FOR RENT	Chryslers
3	6	SUGABABES THREE	Universal/De la Soul
4	3	SHERYL CROW THE VERY BEST OF	BMG
5	22	JAMIE CULLUM TWENTYSOMETHING	U2
6	2	THE STROKES ROOM ON FIRE	Rough Trade
7	8	THE DARKNESS PERMISSION TO LAND	Int'l/Domestic
8	9	R KELLY THE R IN R & B - GREATEST HITS VOL 1	Jay
9	4	ROD STEWART ...GREAT AMERICAN SONGBOOK VOL 2	3
10	6	CAT STEVENS THE VERY BEST OF	Universal TV
11	11	HAYLEY WESTENRA PURE	Doba
12	6	BRYN TERFER BRYN	Deutsche Grammophon
13	10	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Chryslers
14	6	THE BEAUTIFUL SOUTH GAZE	Go/Dun/Mercury
15	21	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polydor
16	7	TRAVIS 12 MEMORIES	Intelepop
17	14	DELTA GOODREM INNOCENT EYES	Epic
18	18	OBIE TRICE CHEERS	Interscope/Polydor
19	6	SOPHIE ELLIS-BEXTOR SHOOT FROM THE HIP	Polydor
20	20	CHRISTINA AGUILERA STRIPPED	BMG
21	12	MICHAEL RURI F MICHAEL RURI	BMG



### KYLIE SLOW

Limited edition 12" picture disc - Out now  
Includes mixes by: Medicine 8 & Radio Slave

20	13	THE DARKNESS I BELIEVE IN A THING...	Man Delany/Motown
21	17	BEYONCÉ FEAT. SEAN PAUL BABY BOY	Columbia
22	15	MARK RONSON OOH WEE	Elektra
23	4	UB40/UNITED COLOURS OF SOUND SWING LOW (Feat. Monie Love)	Elektra
24	18	FABOLOUS FEAT. TAMIA INTO YOU	phillybar
25	16	RACHEL STEVENS SWEET DREAMS MY LAX	Universal
26	6	MARK OWEN ALONE WITHOUT YOU	JBL
27	11	UNDERWORLD BORN SLIPPERY NUXX	Merch/Interscope
28	19	ASHANTI RAIN ON ME	Xtreme
29	23	S CLUB 8 SUNDOWN	Epic
30	24	BIG BROVAX BABY BOY	Arista
31	20	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	Interscope
32	25	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Merch/Interscope
33	26	TAN VAN DAHL I CAN'T LET YOU GO	Merch/Interscope
34	21	REM BAD DAY	Merch/Interscope
35	14	KYMN MARSH SENTIMENTAL	Merch/Interscope
36	10	DAVE GAHAN BOTTLE LIVING	Merch/Interscope
37	27	CHINGY RIGHT THURR	Merch/Interscope
38	16	DAVID SNEDDON BABY GET HIGHER	Merch/Interscope
39	38	NICKELBACK SOMEDAY	Merch/Interscope
40	31	DELTA GOODREM INNOCENT EYES	Merch/Interscope



ATOMIC KITTEN: HIGHEST NEW ENTRY AT THREE

## COMPLIATIONS

1	1	NOW DANCE 2004	Virgin/EMI
2	6	R&B LOVE	Star TV/Interscope
3	4	THE VERY BEST OF PURE R&B - WINTER 2003	Teles TV/Interscope
4	3	HUGE HITS 2004 - THE VERY BEST OF HITS	Blues/Sony/Interscope
5	2	NOW DECADES	EMI/Universal
6	1	GREASE/MANIA	Polygram
7	4	HAIRBRUSH DIVAS	Merch/Interscope
8	5	POWER BALLADS	Merch/Interscope
9	6	100% PURE OLD SKOOL CLUB CLASSICS	Merch/Interscope
10	4	WHILE MY GUITAR GENTLY WEEPS II	Merch/Interscope
11	6	KILL BILL VOL. 1 (OST)	Merch/Interscope
12	8	SMASH HITS - LET'S PARTY ON	Merch/Interscope
13	4	BEST BANDS EVER 2004	Merch/Interscope
14	7	THE VERY BEST OF COUNTRY GOLD	Merch/Interscope
15	12	SMOOTH CLASSICS - DO NOT DISTURB	Merch/Interscope
16	12	BUFFY THE VAMPIRE SLAYER	Merch/Interscope
17	9	FAME ACADEMY - THE FINALISTS	Merch/Interscope
18	11	THE VERY BEST OF ALL WOMAN	Merch/Interscope
19	16	NOW THAT'S WHAT I CALL MUSIC! 55	Merch/Interscope
20	13	CLUBMIX SUMMER 2003	Merch/Interscope

## FORTHCOMING

BLUES STEVE WONDER & ANGE STONE	DEC 8	KEY SINGLES RELEASES	ATOMIC KITTEN LADIES NIGHT (Interscope)	NOV 10
SOPHIE ELLIS-BEXTOR WINDING ROAD	DEC 15	THE BEATLES LET IT BE (Naked)	NOV 17	
THE DARKNESS IT'S FOLLY NIGHT/TOT LET	DEC 15	THE BEATLES LET IT BE (Naked)	NOV 17	
THE BELLS END (Feat. Dextera/Alford)	DEC 15	THE BEATLES LET IT BE (Naked)	NOV 17	
DIDD: LIFE FOR BENT (Feat. The Roots)	DEC 15	THE BEATLES LET IT BE (Naked)	NOV 17	
ROMAN HEATING: LIST (Feat. The Roots)	NOV 10	THE BEATLES LET IT BE (Naked)	NOV 17	
MICHAEL JACKSON ONE MORE CHANCE	NOV 24	THE BEATLES LET IT BE (Naked)	NOV 17	
KYLE MINOGUE: SLOW (Feat. The Roots)	NOV 24	THE BEATLES LET IT BE (Naked)	NOV 17	
ALEX PARKS: WAYTE THAT'S (Feat. The Roots)	NOV 17	THE BEATLES LET IT BE (Naked)	NOV 17	
POP IDOL: HAPPY CHRISTMAS... IS	DEC 15	THE BEATLES LET IT BE (Naked)	NOV 17	
BRITNEY SPEARS FEAT. MADONNA: AGAINST THE MUSIC (Feat. The Roots)	NOV 10	THE BEATLES LET IT BE (Naked)	NOV 17	
WILL YOUNG: LEAVE RIGHT NOW (Feat. The Roots)	NOV 24	THE BEATLES LET IT BE (Naked)	NOV 17	

20	20	CHRISTINA AGUILERA STRIPPED	RCA
21	12	MICHAEL BUBLE MICHAEL BUBLE	Merch/Interscope
22	6	ROD STEWART THE STORY SO FAR - THE VERY BEST	Universal TV
23	4	VANGELIS ODYSSEY - DEFINITIVE COLLECTION	Universal TV
24	13	ROD STEWART AND THE FACES CHANGING FACES...	Universal TV
25	6	BARBRA STREISAND THE MOVIE ALBUM	Columbia
26	26	BLACK EYED PEAS ELEPHUNK	ASAP
27	16	50 CENT GET RICH OR DIE TRYIN'	Interscope/Polygram
28	5	TEXAS CAREFUL WHAT YOU WISH FOR	Merch/Interscope
29	37	JUSTIN TIMBERLAKE JUSTIFIED	Jive
30	29	SEAN PAUL DUTTY ROCK	Atlantic
31	23	DAMIAN RICE O	BMG/Interscope
32	15	ERASURE HITS! THE VERY BEST OF	Merch/Interscope
33	25	BEYONCÉ DANGEROUSLY IN LOVE	Columbia
34	27	THE EAGLES THE COMPLETE GREATEST HITS	Merch/Interscope
35	10	NICKELBACK THE LONG ROAD	Merch/Interscope
36	16	REM IN TIME - THE BEST OF - 1988-2003 - LTD	Merch/Interscope
37	28	EVANESCENCE FALLEN	Epic
38	19	DANIEL O'DONNELL AT THE END OF THE DAY	Merch/Interscope
39	24	ELVIS PRESLEY 2ND TO NONE	RCA
40	34	MOUSE ABSOLUTION	Merch/Interscope



REM: NUMBER ONE BEST OF

20	20	CHRISTINA AGUILERA STRIPPED	RCA
21	12	MICHAEL BUBLE MICHAEL BUBLE	Merch/Interscope
22	6	ROD STEWART THE STORY SO FAR - THE VERY BEST	Universal TV
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## Steve O'Rourke, the manager who put Pink Floyd on the world music map, died aged 63 in Florida last Wednesday night after collapsing from a stroke.

### Obituary

Last week tributes poured in from Pink Floyd band members David Gilmour, Richard Wright, and Nick Mason and friends and collaborators of O'Rourke, who had managed the group since 1968.

"This news is a terrible shock," said David Gilmour. "Steve has always lived life to the full and had so much still to live for, not least his wonderful children who made him so proud. After 35 years of his association with Pink Floyd I'm really sad to have lost such a close friend and supporter."

Fellow band member Richard Wright said he was "in a state of shock" and "devastated at the sad loss." "He was a wonderful friend and was a constant in my life. My thoughts are with his family at this sad time. He has left a gap in all our lives," he said.

Nick Mason described O'Rourke as "my manager, business partner, fellow motor racing competitor, co-driver and dear friend for 35 years." "The shock of losing him is still striking as I lie, dead. All I and all my family can do is to send all our love to George and the children at this terrible time."

Willesden-born O'Rourke's long association with the band began when the Bryan Morrison Agency, whom he worked for, took over the management of the band in 1968 from Blacklist Enterprises — an outfit run by Pete Jenner and Andrew King.



O'Rourke: friend of tributes

Blacklist had handled the band's affairs since October 1966 but the pairing between Floyd and Jenner's management team came unstuck when Syd Barrett left the group.

Jenner last week paid the highest compliment to his successor, saying he was a moderniser who created the blueprint for many managers today. "When Syd left the band, there was a crisis of confidence. Everything was in crisis. The band said to us 'you don't believe in us without Syd do you?' and we said 'no.' The band upped sticks to the Bryan Morrison Agency. That was the right move," continues Jenner. "Steve became very close to them and a lot of ground was broken by him such as the way they played several nights at stadiums. He was an incredible enabler."

Speaking from Georgia in the US, Morrison says, "I [O'Rourke's death] is unbelievable. We had great fun in those days and he obviously did a great job with them."

Peter Barnes, head of Pink Floyd's publishing outfit Plangent Visitors

Music, agrees that O'Rourke was a "brilliant negotiator who earned the respect and affection of those he dealt with". He adds, "There are very few managers that are able to handle an operation of the size of Pink Floyd."

EMI Group chairman Eric Nicoli says, "He was a dear friend, mentor and an incredible force within the industry. He had a brilliant sense of humour and his anecdotes were legendary. As well as managing one of the world's most successful and innovative bands, he also found time to help us with the Music Sound Foundation."

EMI Recorded Music chairman CEO Tony Wadsworth adds, "With Pink Floyd, Steve O'Rourke revolutionised the rules of the music business, but most of all I'll remember him as an exceptionally charming guy who was great fun to be with."

And private O'Rourke, who shunned the celebrity lifestyle adapted by some high-profile managers, was so known outside the band's affairs for his motor racing exploits. He took part in the gruelling 24-hour Le Mans race several times and also joined the team at the 1970 24-hour race in October 1991 to run the La Carrera Panamericana — a repeat of the legendary car race held in Mexico in the early Fifties. The result was turned into a film, which O'Rourke produced.

He also picked up an executive producer credit on the band's critically-acclaimed *The Wall* movie.

Clearly the notorious Napster branding is going to help make the card stand out, in a retail space that is currently overloaded.

**Will this be a successful attempt at preventing the relentless growth of peer-to-peer file-sharing?**

It is another step in the right direction, but as Roxio et al make one move, the computer geeks/geniuses make another. Only this week two students at the Massachusetts Institute of Technology (MIT) have devised a way in which students resident on the college's campus can share music on the local cable TV network. The project, which has been partly financed by Microsoft

(figure that out), allows students to upload tracks from CDs on to the system and create a library that can be accessed through pre-booked 80-minute slots. Copyright issues have been side-stepped because the college pays a blanket, analogue licence to ASCAP, BMI and SESAC.

**And if these new initiatives, nothing's going to stop the development of peer-to-peer networks?**

Only someone who can see into a crystal ball can give you the answer to that question. The US senate has proposed only last Thursday that it would be donating \$5m to international anti-piracy programmes. Maybe its time it got the students at MIT on its side.

### DOOLEY'S DIARY



## Seven days and nights of gossip

**Remember where you heard it:** First it taught the world to sing; now look out for one of the world's biggest brands to confirm its belief in the power of music. There are few surprises in the music ranks of the *Sunday Times* **Pay list**, with the Simons doing big box office business. The ranking does provide another reminder of the buoyancy of the live business, however, with ever-impressive rankings for the likes of various Stones, Macca, Sir Elton and Robbie, not to mention superstar DJ's Dazie, Digweed and Tjorie... Thinking of dance vets, US pioneers including Tom Silverman, Eddie O and Danny Gales are launching a **Dance Hall of Fame** with other artists including Tom, Pete Dinklage, Guy Hood, and Frankie Knuckles. The first ceremony will be in NYC next spring... Which major label MD wants to launch a campaign to boycott the Pop Idol War Is Over cover on the basis of bad taste?... Now Dooley knows that Hoot over-taking Capital in London was surely shattering news, but surely it's not enough to drive one to a life on the high seas?

**MD Jane O'Hara** has announced she is setting sail for Portugal, Spain and the Caribbean for good next spring. And no, before you ask they're not miking her walk the plank. Instead she's pursuing a long-held dream to go long

distance sailing. A successor will be appointed in January... Proceeds will be thrown some light on *The Darkness* I Believe In A Thing Called Love while label doing the rounds. The Darkness tribute record *Orchestra Manoeuvres In The Darkness* is released on December 15 through Guided Missile, but the identity of the record members remains a secret... So there is indeed life in the old dog yet. Just eight days after his 55th birthday, Bard deputy chairman **Paul Quirk** managed to run the Snowdonia marathon. "It was 26.2 miles of beautiful scenery and 262 miles of hell," a clearly tired Quirk tells Dooley. But he battled on to complete the run that included three major climbs totalling more than 2000ft in a highly respectable four hours... Rod Stewart manager **Arnold Stiefel** clearly doesn't miss a trick trying to promote his artist. During his stay at the Dorchester last week he got a CEO up with the Martonavi-style Tchakovsky playing as the hotel's hold music on the phone that he got the bosses there to switch over instead to Stewart's latest long player... Mornfield, he and Stewart were surprised to stumble across the fact that, alongside his album of American standards, the singer had a second album last week in the UK Top 20 — a Universal-issued best of they knew nothing about. "It would have been nice if they'd told us about it," noted Stiefel... From one Scottish executive to a real-life Scot: congratulations to **David Sneedon** who bagged this year's Heltta & Grand Tartan Ciel last Saturday night. See Dooley next week for the full rundown... Pity poor old **Paul Carrack**, whose UK tour was stopped in its tracks last Friday when a truck containing all of his band's equipment was stolen from a car park near Cambridge... Just how much does Mark Goodier like Blue's cover of Sigrid Sealed, Delivered 'Mm Yums'? So much, in fact, that on Radio 20 last week he played it, then decided to immediately play half the track again...

### Crib sheet

The new legal version of Napster launched last Wednesday with a new pre-pay scheme.

**Pay-As-You-Go Napster? Is this true?**

Absolutely Roxio, the new parent company of Napster 2.0, is making every attempt to guarantee the success of the new digital music venture. Aside from deals with Microsoft that will see Napster 2.0 featured as part of its new MediaCentre software (out at the UK at Christmas), it has introduced pre-pay cards to ensure Napster 2.0 is accessible to all potential users, even those without credit or debit cards. **It's not an incredibly unique idea...**

No, but it is the first time it has been implemented online. Pre-pay cards have been enjoying success for some time, mostly due to the introduction of them in Europe by the telecoms companies. Recently in the US, both Starbucks and McDonald's launched pre-pay initiatives and, according to business analyst Financial Insights, the US pre-pay card industry will be worth \$29bn by 2006.

**\$290bn you say?**

Yes. Although Napster has been relatively visionary in its approach, all things there is a fast-rising bandwagon to be jumped on. Murmurs on message boards and



Napster now a legal service

through e-mail networking lists suggest RealNetworks, which will launch the Rhapsody service in Europe next year, and FullAudio's MusicNow service will be implementing a similar scheme soon. As it is, online retailing mainly depends on pre-pay, since teenagers, and those without credit cards, are often ostracised.

**What, precisely, do you get for your money?**

The card retails at \$14.95, for which you receive 15 downloads. In addition, Napster offers a free online magazine, video, song clips and 40 commercial-free radio stations.

**Where can you buy the new Napster card?**

Roxio has struck deals with retailers Best Buy, CompUSA, Kroger, Safeway, RiteAid, ExxonMobile, Duane Reade and Diamond Shamrock. It will feature alongside various point-of-sale items, but a recognisable by the familiar Napster kitty head logo.



In a case of life reflecting art (or is it the other way round?), music industry art lovers lined up at the launch of the Rediffers Music Picture Gallery, which exclusively exhibits music photography, in West London last Thursday.

The first exhibition at the gallery showcased the work of David Redfern, founder and managing director of Reddiffers Music Picture Library, and featured

photographs of the likes of Led Zeppelin, Louis Armstrong, Miles Davis and The Rolling Stones. Pictures, left to right, are Radio Two department manager Cheryl Kent, jazz star Jamie Cullum, David Redfern and Radio Two executive producer Lewis Carnie. The gallery is also set to feature the work of jazz photographer William Gottlieb and rock photographer Mick Hutton among others.

# Classified

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Business to Business: £21 (inc. 4cm x 2 cols)  
Notice Board: £18 (inc. 4cm x 1 col)  
Full colour: add 10%  
Spot 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 seven bookings, 17 days prior to publication).

## JOBS AND COURSES

**Traffic Manager, Online entertainment.** Organised multi-faceted with in-house communication and customer service skills to oversee production and serving of online ad campaigns. Min 12 months experience using DART for Publisher: familiar with Eyetracker and Targetshare and basic HTML. **£neg.**



**Promoter/PA Agency.** Experienced industry PA with min 18 months experience within booking agents or promoter to provide musical and event support to teams of highly successful Promoters. You require interpersonal skills will be fully utilised dealing with venues, production teams, and management. Advanced Word, Excel, use to discuss and juggling constantly changing priorities. £23k + bens.

**HR Manager, Media Co.** Fully qualified HR Graduate to manage and progress HR function within cutting edge organisation. A minimum of 2 years experience at MA level level ideally within a larger (media) organisation (Proven negotiation and change management skills). **£20,000 p.a.**

**Head of Talent Studio, Entertainment Group.** Experienced person to head music studio and manage design, production and creative teams. Role includes day running of studio, writing up and supervising commercial shoots and account handling. You must be a confident team manager with previous experience running and motivating teams. **£30k.**

**A&R Scouts, Major.** Connected individual to establish rockstar function in record co. A true rock specialist with extensive contacts both within the UK and Europe. **£neg.**

**Marketing PA, Music Industry.** Experienced PA with some marketing exposure to support UK Organised sport/travel agencies. Requires an advanced Word, Excel and PowerPoint. **£25k p.a.**

**Reception, Music.** Part time role for bright receptionist to man main front desk at agency. Hours 9-2. £17k pro rate.

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### Technical Engineer



Olympic Studios has been held to some of the greatest recording sessions in history and remains truly at the heart of the London recording industry. We have an opportunity for an enthusiastic Technical Engineer who, as part of a small team of technical engineers will provide first line technical support for the studio complex to meet all clients needs. You will need a formal technical qualification, have a good understanding of electronic engineering and computer based technology, and have at least two years experience of working in a studio customer focused environment. This role includes regular working hours, which will include some night and weekend working.

If you are interested in applying for this opportunity, please email your CV together with your current salary details to: [hr@olympicstudios.co.uk](mailto:hr@olympicstudios.co.uk) or Fax: 020 7228 7228. Closing date: 21st November 2003

Busy West London based artist management company require **Experienced Senior Management Assistant** with at least 2 years music & entertainment experience. Good salary.

Please send CV to  
Box No. 146 at Music Week

### SALES REPRESENTATIVE - MIDLANDS

An exciting opportunity to join a key independent distributor whose label roster includes SPV, Century Media, Bad Taste, Silva Screen, Repertoire, Collectors' Choice, Chameleon Classics, Supraphon, NMC and Decca-Ellis.

Ideally from a Record Industry background, you will be a good communicator, hard working and possess a broad and passionate working knowledge of music. Based around Birmingham or Nottingham you will be responsible for driving sales through the Midlands region.

If you would like to join a winning team, please apply in writing with a CV, stating your current salary to arrive by Friday 14th November to:

MSR, Human Resources,  
RSK Entertainment Ltd,  
Unit 3, Home Farm, Welford,  
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### Music Programmer *thearches*

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# Datafile

Britain's most comprehensive charts service

Week 44

TV & radio airplay p22 > Cued up p26 > New releases p28 > Singles & albums p30

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Blue Gilly (Innocent): Liberty X Being Somebody (V2); Mark Owen In Your Own Time (Mercury)

**NOVEMBER 10**  
Atomic Kitten Ladies Night (Innocent); Fatman Scoop Party Breaks Vol. 1 (Def Jam/Mercury); Pink Try This (Arista); Holly Valance State Of Mind (London)

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

**NOVEMBER 24**  
Busted A Present For Everyone (Universal); Javine Surrender (Innocent); Alex Parks Introduction To Me (Polydor); Westlife Turnaround (S)

**DECEMBER 1**  
D Side (bc Island); Jay-Z (bc Roc-A-Fella/Mercury); Will Young Friday's Child (S)

**DECEMBER 8**  
Kelis Tasty (Virgin); Various Pop Idol Compilation (S)

### SINGLES

**THIS WEEK**  
Blair: Squad Filo Reverse (EastWest); Kylie Minogue Slow (Parlophone); Robbie Williams Speed Up (Chrysalis)

**NOVEMBER 10**  
Busted Crashed The Wedding (Universal); Javine Surrender (Your Love) (Innocent); Ravin Keatinge Look For Words (Polydor); Britney Spears/Madonna Me Against The Music (Jive)

**NOVEMBER 17**  
Lemar 50/50 (Sony); Miss-Teeq Style (Telstar); Alex Parks Maybe That's What It Takes (Polydor); Westlife Mandy (S)

**NOVEMBER 24**  
Michael Jackson One More Chance (Epic); Madonna Nothing Falls (A&R); Warner Bros. Will Young Leave... Now (S)

**DECEMBER 1**  
Glu Cantrell Make Me Want... (Arista); Dido Life For Rent (Cheeky/Arista); S Club 8 Life For Rent (Cheeky/Polydor)

**DECEMBER 8**  
Christina Aguilera Voice Within (RCA); Atomic Kitten Ladies Night (Innocent)

## The Market

### Headline over several decks

**Alan Jones**  
While singles sales drifted slightly last week, album sales surged forward by 13.92% to reach their fifth highest level of the year at 2,985,988. Singles sales, at 637,055, were down a little over 8,000 week-on-week. They've been higher six times and lower 37 times this year, but are off more than 30% against the comparative week in each of the past three years. Album sales are the highest recorded for this week in any year and represent growth of 5.07% over this week in 2002, 8.55% over this week in 2001 and 13.22% over this week in 2000.

The biggest individual contribution to the album chart's buoyancy came from R.E.M., whose In The Time single CD hits compilation sold more than 114,000 copies - the highest tally achieved by a US act this year, and one beaten in 2003 only by homegrown artists Dido and Robbie Williams.

Meanwhile, no fewer than three companies are engaged in a battle for sales of Rod Stewart albums. Current label J/B/Music is faring best and Stewart's As Time Goes By, his second album of standards for the imprint, suffered only a 15% downturn on selling nearly 27,000 copies as it slips 4-9. Universal Music Television's Changing Faces - The



Stewart: three labels currently have Stewart collections in the albums chart

Very Best Of Rod Stewart & The Faces was released at the same time and has an even smaller dip in sales, losing 12% of its thrust as it falls 13-24.

With Stewart's current profile so high, thanks to his promotional activities in support of As Time Goes By and a successful West End musical based on his life, Warner Music has opportunistically chosen to re-promote The Story So Far - The Very Best Of Rod Stewart. The album peaked at #7 the week of its release two years ago and has sold more than 612,000 copies to date. It explodes 128-22 - its highest position for 21 months - following its re-promotion, and sold more than

16,000 copies last week. It includes many of the same tracks as the new Universal title, as Warners leased old Stewart hits from Universal in 2001 in the same way that Universal has just leased more recent Stewart smashers from Warner Music.

Finally, we should note the compilation market's 18% surge this week, which was helped by new entries for the entire top three, with EMI/Virgin/Universal's Now Dance 2004 taking pole position, with just 150 sales more than Sony/Warner Music's R&B Love. Now Dance 2004's 28,317 sales are 18% lower than Now Dance 2003's opening a year ago, reflecting the dance market's continuing problems.

## FAST CHART

### SINGLES CHART

NUMBER ONE

#### FATMAN SCOOP

BE FAITHFUL Def Jam UK

This corpulent rapper's debut hit enjoys an easy second week at #1, dipping 16% but staying 28% ahead of runner-up Kevin Lyttle.

#### HIGHEST NEW ENTRY

#### ATOMIC KITTEN

IF YOU COME TO ME Innocent

Hugh Goldsmith's label secures its second Top Three hit in a week. First-week sales of more than 32,000 are 47% up on first-week sales of the girls' previous single, Love Doesn't Have To Hurt, which was a #4 hit in April.

### ARTIST ALBUMS

NUMBER ONE

#### REM

IN TIME - THE BEST OF - 1988-2003 Warner Bros

The group's 2001 chart-topper reveal sold 111,000 in its first week. In Time sold nearly 126,000 - 114,500 for the main album release and 11,500 for the double-disc limited-edition box set.

### COMPILATION ALBUMS

NUMBER ONE

#### VARIOUS

NOW DANCE 2004 VIRGIN/EMI This is the 13th #1 album for the Now Dance series since its 1989 inception.

### RADIO AIRPLAY CHART

NUMBER ONE

#### SUGABABES

HOLE IN THE HEAD Island It has been an easy second week at #1 for the girls, with 11,800 more listeners and 19,22% more plays than other songs.

### DANCE SINGLES CHART

NUMBER ONE

#### UNDERWOOD

BRUN SLIPPY J&B/V2

Number one in 1996, number one again in 2003. These mixes replace David Guetta at the top and outsell its nearest rivals by more than 45%.

## MARKET INDICATORS

### SINGLES

Sales versus last week: -1.3%  
Year to date versus last year: -33.6%

Market shares  
Polydor 14.7%  
Virgin 14.3%  
East West 14%  
Mercury 11.5%  
RCA Arista 8.5%

### ALBUMS

Sales versus last week: +12.8%  
Year to date versus last year: +12.3%

Market shares  
RCA Arista 14.7%  
Polydor 13.4%  
V&A London 12.3%  
Universal Classics 8.1%  
Universal Island 6.2%

### COMPILATIONS

Sales versus last week: +18.4%  
Year to date versus last year: +1.2%

Market shares  
EMI Virgin 27.9%  
RCA Arista 13.3%  
East West 12.9%  
V&M 10.6%  
Telstar 7%

## THE BIG NUMBER: 900,700

Number of copies Dido's Life For Rent has sold in just 34 days.

### RADIO AIRPLAY

Market shares  
Polydor 16.8%  
RCA Arista 13.4%  
East West 12.9%  
Parlophone 8.3%  
Virgin 6.5%

### UK SHARE

Origin of singles sales  
(Top 75): UK: 61.3%; US: 35.0%; Other: 2.7%  
Origin of albums sales  
(Top 75): UK: 60.0%; US: 36.0%; Other: 4.0%



DEM BOYS DUN DUN IT AGAIN...

HEY YA!

THE SINGLE NOV 10



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## Liberty X want a little bit more

### The Plot

The V2 team create futuristic ad clip for new Liberty X campaign in order to make them stand out in the Christmas rush.



**LIBERTY X BEING SOMEBODY (V2)**  
When the team at V2 planned the marketing campaign for Liberty X's second album, *Being Somebody*, they decided to opt for creative in tune with the band's futuristic cinematic videos. They did not want to go the route of the usual cut-and-paste video and graphics ideas that typifies much of the music advertising on TV.

The result is an attention-grabbing commercial that features the band themselves, and incorporates two of their hit singles (Jumpin' and Being Nobody) in a highly creative way. "It's obviously still got to do the job of selling the record, but the rational was to make an impact with something that underlined the fact that Liberty X are not just another pop band," says V2 managing director David Steele.

The idea for the Liberty X advert, which went to air

yesterday (Sunday) to coincide with the release of the album this week, came from production company Quick On The Draw. The inspiration came from a scene in the Tom Cruise movie *Minority Report*.

"When labels commit £250,000 on average to TV spend, it's easy to see why they tend to stick to the same tried and tested formula," says Steele. "This ad is a brave move but it works and it has much more impact than putting the promos together with a voiceover."

V2 has also recently developed similarly groundbreaking TV ad campaigns for its artists Elbow and the Stereophonics.

**CAMPAIGN SUMMARY**  
Album: *Being Somebody* out now  
Single: *Jumpin'*, out now  
Radio & TV: Neil Ashby (national), Neil Adams/Pete Waddingham (regional)  
Press: Polly Birkbeck / Sarah Harnes, V2

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### Mark Findlay, Capital Radio



**ALICIA KEYS YOU DON'T KNOW MY NAME (BMG)**  
"It's just a really really classy ballad, and has the potential to be a really big hit for Capital. I'm looking forward to its release."

#### Alice Kendall, Music Supervisor, BBH Ad Agency

**MICHAEL JAY DO (RADIO MIX) (WALL OF SOUND)**  
"In music nowadays, how do you do something really exceptional that stands out from the crowd?"

The answer is, write some modern and melodious electronic pop and get Shannon Lee, the daughter of King-fu screen icon Bruce Lee, to be your vocalist.

"I have loved Brad Laner's *Medicine* for more than a year now and this track is my favourite from the album *The Mechanical Forces of Love*. It has now been remixed for radio by Jacques Lu Cont and he has taken out two or three parts of quite a complicated song, but kept the essence of it. There's still a really funky bassline and it has made it much more poppy, but it is a simpler, more light-hearted feel, which makes the track very fresh again for me. Genius!"

#### Mike Longley, BBC Radio Wales



**RACHEL STEVENS FUNNY DORY (J&P/DOR)**  
"This is the title track from Rachel's debut solo album of the same name. For me, I'm in Spain when I blast this out. It's all there: maracas, hand claps and flamenco guitar

strumming - the only thing it doesn't have is sunshine. This will sound great on the air and we'll be strutting our funky dory stuff to it at the Christmas parties. A sure fire hit."

#### Matt Lynch, promote purchaser, Fopp



**AUDIOBULLY'S ALL BACK TO MINE (COMPLATION) (DMC)**  
"It's quite eclectic. It has everything from Madness, My Girl to Wildchild's *Renegade Master*. The Prodigy and the Beach Boys, of all people, feature alongside Marvin Gaye. So it goes right across the board."

#### Chris Summers, Rough Trade Records

**THE TODD E LOOSE LIPS SINK SHIPS (TODD)**  
"Like a lot of rock around at the moment, this is really direct. It's not complicated, just really straightforward. It has a lot of impact, which much of today's music doesn't have."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
50 Cent feat. Snoop Dogg *FIMB: Angel City* feat. Lene McKlean feat. No Riposte  
**B LIST**  
Jazz feat. Sean Paul *Boyz n the Trap*  
**C LIST**  
The Crowley Clan feat. The Fatheads, Jamelia  
**D LIST**  
Nina Simone *Stov*  
**E LIST**  
Missy Elliott feat. The Roots *Outrageous My Yo, My Yo*  
**F LIST**  
The Roots *Red Hot Chili Peppers Fortune Faded*  
**G LIST**  
Stardust *It's Over*  
**H LIST**  
The Darkness *I Believe In A Thing Called Love*  
**I LIST**  
The Roots *125%*

**B LIST**  
Alex Parks *Maybe That's What It Takes*  
**C LIST**  
Madonna *Me Against The Music*  
**D LIST**  
The Roots *Red Hot Chili Peppers Fortune Faded*  
**E LIST**  
The Roots *125%*

**C LIST**  
Alicia Keys *You Don't Know My Name*  
Akon *It's About A Boy*  
The Roots *125%*

**Radio 2**  
The Roots *125%*  
The Roots *125%*

#### RADIO 2

**A LIST**  
David Bowie *Valentino Sarsini/Now Get Out!*  
**B LIST**  
The Roots *125%*  
**C LIST**  
The Roots *125%*

**D LIST**  
Akon *It's About A Boy*  
**E LIST**  
The Roots *125%*

**C LIST**  
The Roots *125%*  
**D LIST**  
The Roots *125%*

**Various**  
The Roots *125%*

#### CAPITAL

**A LIST**  
Sean Paul *Boyz n the Trap*  
**B LIST**  
The Roots *125%*

**D LIST**  
The Roots *125%*

**C LIST**  
The Roots *125%*

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### TOP TEN RADIO GROWERS

Pos	ARTIST/TITLE	Prev	Weeks	Peak
1	MIS-TEEQ STYLE	505	401	
2	ROBBIE WILLIAMS SEXED UP	1365	341	
3	RONAN KEATING LOST FOR WORDS	563	339	
4	LEMAR 50/50	556	336	
5	KYLIE MINOCELO SLOW	1558	312	
6	DIDO LIFE FOR RENT	374	298	
7	MICHAEL JACKSON ONE MORE CHANCE	475	298	
8	JAYNE SURRENDER (YOU LOVE)	955	297	
9	ALEX PARKS MAYBE THAT'S WHAT IT TAKES	388	205	
10	STEREOPHONICS SINCE I TOLD YOU IT'S OVER	439	205	

### Adds

**BIG CITY**  
Michael Jackson  
**ONE MORE CHANCE**  
Michael Jackson  
**SEXED UP**  
Robbie Williams  
**LEVER**  
Kiss FM  
**BLACK EYED PEAS**  
Shut Up!  
**THE ROOTS 125%**  
The Roots  
**THE BEATLES LET IT BE**  
The Beatles  
**THE CORAL ISLAND**  
The Coral  
**THE BEATLES LET IT BE**  
The Beatles  
**THE CORAL ISLAND**  
The Coral

**THE BEATLES LET IT BE**  
The Beatles  
**THE CORAL ISLAND**  
The Coral  
**THE BEATLES LET IT BE**  
The Beatles  
**THE CORAL ISLAND**  
The Coral

# TV Airplay Chart

Wk	Wk Ago	Artist	Title	Label	Wk	Pts
1		SUGABABES	HOLE IN THE HEAD	UNIVERSAL	340	
2	3	KYLIE MINOQUE	SLOW	POLYGRAM	321	
3	189	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC	ZENOMA	319	
4	6	DIDO	WHITE FLAG	CHEERUP/VEVA	317	
5	4	FATMAN SCOOP	BE FAITHFUL	DEF JAM/ROUYAL	298	
5	4	BUSTED	CRASHED THE WEDDING	UNIVERSAL	298	
7	77	ROBBIE WILLIAMS	SEXED UP	CORNERSTONE	270	
8	6	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	VEVA/REPUBLIC/ATC	254	
8	43	LINKIN PARK	FROM THE INSIDE	HARMONY/RS&A	254	
10	10	MUSE	TIME IS RUNNING OUT	3405 NORTON/AT&T WEST	252	
11	7	THE STROKES	12:51	ROUYAL TRICE	245	
12	17	GIRLS ALoud	JUMP	POLYDOR	241	
13	5	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST	234	
14	1	BLACK EYED PEAS	WHERE IS THE LOVE?	AR&P/VEVA	223	
15	11	JAMELIA SUPERSTAR		PRODIGE/VEVA	221	
16	10	DIDO	LIFE FOR RENT	CHEERUP/VEVA	213	
17	10	WESTLIFE	MANDY	S	212	
17	37	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/POLYDOR	212	
19	30	PINK TROUBLE		ARISTA	206	
20	6	ATOMIC KITTEN	IF YOU COME TO ME	DISANTO	193	
21	10	WILL YOUNG	LEAVE RIGHT NOW	S	186	
22	35	50 CENT	PIMP	INTERSCOPE/POLYDOR	183	
23	11	BLACK GUILTY		DISANTO	180	
23	16	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL	180	
25	36	STACIE ORRICO	(THERE'S GOTTA BE) MORE TO LIFE	ROUYAL/VEVA/RS&A	173	
26	26	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	EPIC	170	
27	19	RACHEL STEVENS	SWEET DREAMS MY LA EX	3405/VEVA	162	
28	19	BEYONCE FEAT. SEAN PAUL	BABY BOY	COLUMBIA	156	
29	21	OBIE TRICE	GOT SOME TEETH	INTERSCOPE/POLYDOR	152	
30	22	BLACK EYED PEAS	SHUT UP	AR&P/VEVA	149	
31	10	BLINK 182	FEELING THIS	ISLAND	148	
32	25	LIBERTY X	JUMPIN'	Y2	144	
33	25	NICKELBACK	SOMEDAY	ROUYAL/AT&T	137	
34	25	THE CHEMICAL BROTHERS	GET YOURSELF HIGH	FINKE/VEVA/UNIVERSAL	135	
35	26	REM	BAD DAY	WARNER BROS	121	
36	57	ELECTRIC SIX	GAY BAR	S	119	
36	33	HOLLY VALANCE	STATE OF MIND	UNIVERSAL	119	
38	21	PHIXX	HOLD ON ME	DISANTO	116	
39	31	DELTA GOODREM	NOT ME, NOT I	EPIC	113	
40	6	CHRISTINA AGUILERA	THE VOICE WITHIN	ARCA	109	



**1. SUGABABES**  
Already #1 on radio as they, the Sugababes, complete their first double by jumping 2-1 on a TV airplay chart dominated by female artists. Their 340 spots last week were enough to beat fellow feisty Kylie Minogue, Britney Spears & Madonna and Dido, who completed the male-free leading quartet. Hole In The Head's top TV breakthrough was Smash Hits, with #9 success, followed by MTV Hits (#9) and The Box (#6).



**4. DIDO**  
White flag was #1 White flag makes an impressive 9-4 leap on its 10th week in the Top 10 of the TV airplay chart. Dido's follow-up Life For Rent is off to a fast start, gathering 213 plays to debut at #16 on its first week on the TV airplay chart. The title track from Dido's triple-platinum album about new album went last week, with 57 plays from The Box and 51 from Q TV leading the charge.

Sugababes take the crown as Kylie Minogue edges ahead in second place and Britney Spears makes it an all-female trio.

## MTV MOST PLAYED

Wk	Wk Ago	Artist	Title	Label
1	17	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC	ZENOMA
2	2	SUGABABES	HOLE IN THE HEAD	UNIVERSAL
2	6	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	EPIC
4	17	KYLIE MINOQUE	SLOW	AR&P/VEVA
5	2	DIDO	WHITE FLAG	CHEERUP/VEVA
5	5	THE DARKNESS	I BELIEVE IN A THING...	VEVA/REPUBLIC/ATC
5	10	PINK TROUBLE		ARISTA
9	30	CHRISTINA AGUILERA	THE VOICE WITHIN	ARCA
30	8	STACIE ORRICO	MORE TO LIFE	ROUYAL/VEVA/RS&A

## THE BOX MOST PLAYED

Wk	Wk Ago	Artist	Title	Label
1	89	WILL YOUNG	LEAVE RIGHT NOW	S
2	4	SUGABABES	HOLE IN THE HEAD	UNIVERSAL
3	6	BUSTED	CRASHED THE WEDDING	UNIVERSAL
4	65	DIDO	LIFE FOR RENT	CHEERUP/VEVA
5	15	FATMAN SCOOP	BE FAITHFUL	DEF JAM/ROUYAL
5	78	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC	ZENOMA
7	1	BLACK GUILTY		DISANTO
8	7	GIRLS ALoud	JUMP	POLYDOR
9	4	ROBBIE WILLIAMS	SEXED UP	CORNERSTONE
9	18	PINK TROUBLE		ARISTA

## SMASH HITS MOST PLAYED

Wk	Wk Ago	Artist	Title	Label
1	1	BUSTED	CRASHED THE WEDDING	UNIVERSAL
2	50	WESTLIFE	MANDY	ISLAND
2	52	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC	ZENOMA
1	1	SUGABABES	HOLE IN THE HEAD	UNIVERSAL
5	26	ROBBIE WILLIAMS	SEXED UP	CORNERSTONE
5	14	ATOMIC KITTEN	IF YOU COME TO ME	DISANTO
6	7	GIRLS ALoud	JUMP	POLYDOR
8	12	DIDO	WHITE FLAG	CHEERUP/VEVA
9	7	JAMELIA SUPERSTAR		PRODIGE/VEVA
10	64	WILL YOUNG	LEAVE RIGHT NOW	S

## MTV2 MOST PLAYED

Wk	Wk Ago	Artist	Title	Label
1	2	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL
2	1	THE STROKES	12:51	ROUYAL TRICE
3	8	MUSE	TIME IS RUNNING OUT	3405/VEVA/AT&T WEST
4	3	THE MARS VOLTA	INEXACT/ATC	EPIC
4	4	YEAR YEAR YEARS	MERKATRY	DISANTO/VEVA/ROUYAL
6	27	HOT HOT HEAT	TALK TO ME, DANCE WITH ME	SOULTAP
7	5	THE DARKNESS	I BELIEVE IN A THING...	VEVA/REPUBLIC/ATC
8	6	KINGS OF LEON	WASTED TIME	WARNER BROS/COLUMBIA
9	11	HUNDRED REDDONS	THE GREAT TEST	COLUMBIA
10	12	THE DISTILLERS	DRAIN THE BLOOD	ROUYAL

## MTV BASE MOST PLAYED

Wk	Wk Ago	Artist	Title	Label
1	5	LUDACRIS	STAND UP	DEF JAM/ROUYAL
1	1	FABOLOUS FEAT. TAMIKA	INTO YOU	ELECTRA/AT&T WEST
3	4	KEVIN LYTTLE	TURKIE OPI	JALANTIC
3	23	BLACK EYED PEAS	SHUT UP	AR&P/VEVA
5	11	M. RONSOM/DOG & GHOSTFACE	KILLAH OW! WE'RE HERE!	DEF JAM/ROUYAL
5	9	CHINCY RICH THAIRS		COLUMBIA
7	16	50 CENT	PIMP	INTERSCOPE/POLYDOR
7	6	WAYNE WONDER	BOUNCE ALONG	ATLANTIC/AT&T WEST
9	7	BEYONCE FEAT. SEAN PAUL	BABY BOY	COLUMBIA
10	12	RUSTY RHYMES	LIGHT YOUR ASS ON FIRE	ARISTA

**THE BOX NUMBER ONE**  
Will Young  
Ryley  
**HIGHEST CLIMBER**  
Black Eyed Peas  
Shut Up  
**HIGHEST NEW ENTRY**  
Christina Aguilera  
The Voice Within  
The Voice Within

**MTV NUMBER ONE**  
Britney Spears Me Against The Music  
**HIGHEST CLIMBER**  
Christina Aguilera  
The Voice Within  
**HIGHEST NEW ENTRY**  
Christina Aguilera  
The Voice Within

**KERRANG! NUMBER ONE**  
Iron Maiden  
Rise Again  
**HIGHEST CLIMBER**  
The Offspring  
Crash Out  
**HIGHEST NEW ENTRY**  
Excessives Bring Me To Life

**MTV2 NUMBER ONE**  
The White Stripes  
The Hardest Button To Button  
**HIGHEST CLIMBER**  
Blink 182  
Feeling This  
**HIGHEST NEW ENTRY**  
The Vines  
Cut Free

**MTV BASE NUMBER ONE**  
Ludacris  
Stand Up  
**HIGHEST CLIMBER**  
Usher  
You Make Me Wanna  
**HIGHEST NEW ENTRY**  
Janet  
Clap Back

**SMASH HITS NUMBER ONE**  
Busted  
Crashed The Wedding  
**HIGHEST CLIMBER**  
Will Young  
Leave  
**HIGHEST NEW ENTRY**  
Right Now  
**HIGHEST NEW ENTRY**  
D-Style  
Rud Worms

**VH1 NUMBER ONE**  
Rachel Stevens  
Sweet Dreams My La Ex  
**HIGHEST CLIMBER**  
Jamelia Superstar  
**HIGHEST NEW ENTRY**  
Rancid  
Knackin' Lead

### CLOSE TO THE STARS

Name: **Sophie Ellis** *Born Star Sign: Aries*  
D.o.B: **10/4/79**  
Height: **5'8 1/2"**  
Message to TRI: *Be naughty*



**THE TRI**  
THE TRI: HIGHEST LOVE  
UK: HIGHEST RTV #1-30  
WEEKS IN CHART: 10  
WEEKS IN CHART: 10

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Sugababes retain pole position ahead of Rachel Stevens, while Dido drops down to number three as Jamelia's Superstar continues to climb at number four.

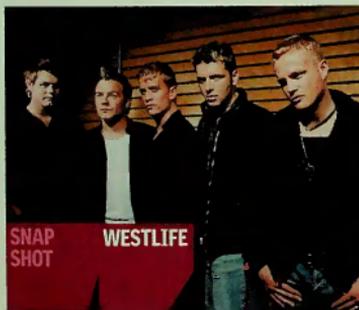
# The UK Radio Airplay

## RADIO ONE

Pos	Artist Title	Days	Last	Wk	Airplay
1	THE STROKES 12.51	BELLA TRANCE	27	30	2450
2	KEVIN LYTTLE TURN ME ON	ATLANTIC	28	29	2334
3	PINK TROUBLE	ARISTA	29	29	2262
4	FATMAN SCOOP BE FAITHFUL	DEF JAM/RECORDS	15	28	2248
5	MISSY ELLIOTT PRSS THAT OUTCH	4AD/HIT	24	28	2140
6	ANGEL CITY/LARA MCALEEN LOVE ME RIGHT...	DATA/UNIVERSITY OF SOUND	23	28	2049
7	KYLIE MINOUGE SLOW	PARLOPHONE	21	26	2000
8	M RINOSON/N DOGG & GHOSTFACE KILLAH OOH WEE	EAST WEST	31	25	1939
9	THE DARDENNES I BELIEVE IN A THING...	WALLA WESTPROMUSIC	21	24	1885
10	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	19	24	1883
11	LIBERTY X JUMPIN'	ARISTA	15	23	1832
12	OBIE TRICE GOT SOME TEETH	INTERSCO/RECORDS	10	23	1812
13	STRECHORDS SINCE I TOLD YOU I'S OVER	WARRNER BROS	16	21	1787
14	RED HOT CHILI PEPPERS FORTUNE FAGED	WARRNER BROS	20	20	1674
15	SUGABABES HOLE IN THE HEAD	UNIVERSAL	26	20	1658
16	BLACK VEALANCE WHERE IS THE LOVE?	AMERICA/SONY	21	19	1636
17	JAMELIA SUPERSTAR	PARLOPHONE	17	19	1594
18	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	16	19	1520
19	TRAVIS RE OFFENDER	INDEPENDENT	17	18	1500
20	50 CENT PIMP	INTERSCO/RECORDS	23	18	1440
21	OUTKAST HEY YA	ARISTA	32	18	1332
22	HOLLY VALANCE STATE OF MIND	LONGWAY	14	18	1312
23	NICKELBACK SOMEDAY	ROADSHOW	15	16	1266
24	DIDO WHITE FLAG	CHEWERSAL	31	15	1236
25	BASEMENT JAXX FEAT. BIZZER RASCAL LUCKY STAR	3	15	1151	
26	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN	ISCA	11	11	1069
27	LINUS LOVES/SAM OBERNIK STAND BACK	DATA/UNIVERSITY OF SOUND	13	14	1063
28	IAN VAN DAM I CAN'T LET YOU GO	NEWLINE/ARISTA	13	14	1037
29	R. KELLY THOU THOING	ZYBRA	13	14	1032
30	BUSTED CRASHED THE WEDDING	UNIVERSAL	5	11	1018
31	LOSTPROPHETS BURN BURN	VEBIE NINE	8	11	1012

© Music Connect UK. Compiled from data gathered from 1000 to Sat 25/01/2003 to 24/01/2003 on SAT 1 New 2003

Pos	Artist Title	Days	Last	Wk	Airplay	
1	SUGABABES HOLE IN THE HEAD	UNIVERSAL	29	7	84.51	13
2	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	29	2	75.54	6
3	DIDO WHITE FLAG	CHEWERSAL	23	2	71.18	-28
4	JAMELIA SUPERSTAR	PARLOPHONE	22	4	67.81	9
5	BLACK EYED PEAS WHERE IS THE LOVE?	AMERICA/SONY	21	22	65.29	-13
6	LIBERTY X JUMPIN'	VE	20	8	57.09	-2
7	KYLIE MINOUGE SLOW	PARLOPHONE	15	25	55.25	16
8	BLUE GUILTY	INDEPENDENT	16	1	53.96	6
9	KEVIN LYTTLE TURN ME ON	ATLANTIC	11	31	51.04	36
10	ROBBIE WILLIAMS SEXED UP	CORVIDIS	15	29	47.39	42
11	FATMAN SCOOP BE FAITHFUL	DEF JAM/RECORDS	11	36	45.42	8
12	PINK TROUBLE	ARISTA	27	13	45.11	13
13	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	13	27	42.45	-1
14	ANGEL CITY/LARA MCALEEN LOVE ME RIGHT...	DATA/UNIVERSITY OF SOUND	12	24	40.84	25
15	SOPHIE ELVIS-BEXTOR MIXED UP WORLD	PELTON	10	24	37.68	-40
16	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	11	18	37.40	-13
17	THE DARKNESS I BELIEVE IN A THING...	VEBIE RECORDS/ATLANTIC	9	13	34.75	-6
18	SHERLY CROW THE FIRST CUT IS THE DEEPEST	ARISTA	5	12	34.75	1
19	NICKELBACK SOMEDAY	ROADSHOW	16	2	33.96	30
20	EMMA MAYBE	PARLOPHONE	8	9	33.42	-6
21	JAYVINE SURRENDER (YOUR LOVE)	INDEPENDENT	9	43	32.02	66
22	ATOMIC KITTEN IF YOU COME TO ME	INDEPENDENT	14	12	31.57	2
23	CHRISTINA AGUILERA/LIL' KIM CAN'T HOLD US DOWN	ISCA	11	22	31.28	-34
24	50 CENT PIMP	INTERSCO/RECORDS	8	11	30	-13
25	THE STROKES 12.51	ROCKY TRADE	20	-15	28.96	37



## SNAP SHOT

## WESTLIFE

Westlife's forthcoming cover of Mandy (previously made popular by Barry Manilow) looks set to deliver a return to fortunes at radio for the act, following the like-

warm reaction to previous single Hey Whatever, which was the group's lowest charting single to date. Mandy was on course to explode into the Top 25 airplay

chart two weeks ahead of its release on November 17. 5 Records vice president Sonny Takhar says, "It's a record we always wanted to cover with the band and

the opportunity to do it arose with this album. Everything felt right!" Westlife's new album, Turasound, is due for release on November 24.

**CAST LIST:** Radio: Tonya Gowder (national)/Nick Bray (regional), BMG TV: Jacqui Quire, BMG Press: Stuart Bell, Outside (national), Us1 Fitchey, Outside (regional)

## HEY 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)

## RADIO TWO

Pos	Artist Title	Days	Last	Wk	Airplay
1	SHERLY CROW THE FIRST CUT IS THE DEEPEST	AMERICA/SONY	10	10	1000
2	PET SHOP BOYS MIRACLES	PARLOPHONE	10	10	950
3	MAT COSS I'M COMING WITH YA	ORANGE	10	10	900
4	WET LIFE MANDY	5	10	850	
4	SEAL LOVE'S DIVINE	WARRNER BROS	10	10	850
6	BLUE GUILTY	INDEPENDENT	10	10	800
7	DANNIEN REE CANNONBALL	ONWARD/ATLANTIC	10	10	750
8	MICHAEL JACKSON ONE MORE CHANCE	EPIC	10	10	700
9	ROBBIE WILLIAMS SEXED UP	CORVIDIS	10	10	650
10	SOPHIE ELVIS-BEXTOR MIXED UP WORLD	PELTON	10	10	600

## XFM

Pos	Artist Title	Days	Last	Wk	Airplay
1	OUTKAST HEY YA	ARISTA	10	10	1000
2	KINGS OF LEON WASTED TIME	TRAVIS MUSIC/CONCORD	10	10	950
2	THE STROKES 12.51	ROCKY TRADE	10	10	900
4	RED HOT CHILI PEPPERS FORTUNE FAGED	WARRNER BROS	10	10	850
5	TIME IS RUNNING OUT	TRIST MEGACAST WEST	10	10	800
6	THE WHITE STRIPES THE HARDEST BUTTON TO BUTTON	10	10	750	
7	JET ARE YOU COMING OR MY GIRL	ELEKTRA	10	10	700
8	SCISSOR SISTERS LARA	FLAVOR	10	10	650
9	M RINOSON/N DOGG & GHOSTFACE KILLAH OOH WEE	10	10	600	
10	BLACK REBEL MOTORCYCLE CLUB WE'RE ALL IN LOVE	VIRGIN	10	10	550

## NUMBER ONES

96.8 FM THE WAIVE	Robbie Williams	Be Faithful
103.9 FM	Sweet Love	Outkast Hey Ya!
SQR FM	HALLAM FM	HALLAM FM
Rachel Stevens	Blu Cantrell	Brittany
Sweet Dreams	50.9 FM	CHILDREN FM
VIBE FM	Robbie Williams	5
Fatman Scoop	5	5

## CAPITAL

Pos	Artist Title	Days	Last	Wk	Airplay
1	SUGABABES HOLE IN THE HEAD	UNIVERSAL	10	10	1000
2	DIDO WHITE FLAG	CHEWERSAL	10	10	950
3	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	10	10	900
4	BLACK EYED PEAS WHERE IS THE LOVE?	AMERICA/SONY	10	10	850
5	JAMELIA SUPERSTAR	PARLOPHONE	10	10	800
6	LIBERTY X JUMPIN'	VE	10	10	750
7	NICKELBACK SOMEDAY	ROADSHOW	10	10	700
8	EMMA MAYBE	PARLOPHONE	10	10	650
9	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	10	10	600
10	JUSTIN TIMBERLAKE SENORITA	JIVE	10	10	550

## GWR GROUP

Pos	Artist Title	Days	Last	Wk	Airplay
1	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	10	10	1000
2	ROBBIE WILLIAMS SEXED UP	CORVIDIS	10	10	950
3	DIDO WHITE FLAG	CHEWERSAL	10	10	900
4	SUGABABES HOLE IN THE HEAD	UNIVERSAL	10	10	850
5	JAMELIA SUPERSTAR	PARLOPHONE	10	10	800
6	LIBERTY X JUMPIN'	VE	10	10	750
7	WET LIFE MANDY	5	10	10	700
8	KYLIE MINOUGE SLOW	PARLOPHONE	10	10	650
9	BLUE GUILTY	INDEPENDENT	10	10	600
10	NICKELBACK SOMEDAY	ROADSHOW	10	10	550

## HIGHEST ENTRIES

96.8 FM THE WAIVE	Isle Of Wight	Jane's Addiction
103.9 FM	Isle Of Wight	Jane's Addiction
SQR FM	Isle Of Wight	Jane's Addiction
103.9 FM	Isle Of Wight	Jane's Addiction
SQR FM	Isle Of Wight	Jane's Addiction
103.9 FM	Isle Of Wight	Jane's Addiction
SQR FM	Isle Of Wight	Jane's Addiction
103.9 FM	Isle Of Wight	Jane's Addiction
SQR FM	Isle Of Wight	Jane's Addiction
103.9 FM	Isle Of Wight	Jane's Addiction
SQR FM	Isle Of Wight	Jane's Addiction

# irplay Chart



WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS IN TOP 10	WEEKS IN TOP 20	WEEKS IN TOP 40	WEEKS IN TOP 60	WEEKS IN TOP 80	WEEKS IN TOP 100
26	33	1	WESTLIFE MANDY	1	705	25	23	21	25	27	25
27	35	2	M RONSON/D NDOG & GHOSTFACE KILLAN OOH WEE	1	665	2	25	34	37		
28	34	3	MISSY ELLIOTT PASS THAT DUTCH	1							
29	36	4	OBIE TRICE GOT SOME TEETH	1							
30	46	2	STEREOPHONICS SINCE I TOLD YOU IT'S OVER	1	554	13	24	44	73		
31	39	24	BEYONCE CRAZY IN LOVE	1	419	96	23	54	55		
32	41	2	RED HOT CHILI PEPPERS FORTUNE FADED	1							
33	35	9	TRAVIS RE-OFFICER	1	473	38	22	76	11		
34	37	11	JUSTIN TIMBERLAKE SENORITA	1	366	21	24	46	54		
35	37	1	MATT GOSS I'M COMING WITH YA	1	150	11	22	46	156		
36	36	21	STEREOPHONICS MAYBE TOMORROW	1	859	11	22	18	27		
37	10	13	ULTRABEAT PRETTY GREEN EYES	1	4	4	21	56	5		
38	45	2	BRITNEY SPEARS/MADONNA ME AGAINST THE MUSIC	1	595	44	21	34	3		
39	49	2	HOLLY VALANCE STATE OF MIND	1	622	26	21	35	39		
40	42	2	SEAL LOVE'S DIVINE	1	403	20	24	34	3		
41	33	4	DAMIEN RICE CANNONBALL	1	184	7	20	39	1		
42	9	6	CRAIG DAVID WORLD FILLED WITH LOVE	1	1160	20	20	19	152		
43	19	42	ELTON JOHN ARE YOU READY FOR LOVE?	1	827	25	19	31	1		
44	35	29	JUSTIN TIMBERLAKE ROCK YOUR BODY	1	532	9	19	42	47		
45	10	1	RONAN KEATING LOST FOR WORDS	1	563	15	19	14	78		
46	18	1	PET SHOP BOYS MIRACLES	1	85	254	18	93	245		
47	106	1	MICHAEL JACKSON ONE MORE CHANCE	1	475	169	18	39	319		
48	13	36	ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUV	1	432	7	18	62	15		
49	48	1	OUTKAST HEY YA!	1	188	35	17	58	17		
50	107	1	LEMAR 50/50	1	576	129	16	82	159		

1. Most Central UK Singles Chart based on 100 radio stations. 2. Most Central UK Singles Chart based on 100 radio stations. 3. Most Central UK Singles Chart based on 100 radio stations.

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**SUGARBAES**  
The Sugababes risk as their second straight week at #1 with *Roll In The Hood* and their 10th week at #1 in total on the airplay chart. *Roll In The Hood* is currently #1 in Germany and reached top 5 in the UK and more than 200,000 sales last week.



**10. ROBBIE WILLIAMS**  
Exploding 23-10. *Seedling 10* (10 plays) and *Radio Two* (12). **46. PET SHOP BOYS**  
The Pet Shop Boys returns to the



**Ecstasy** album, following *Feel* (24), *Come Undone* (16) and *Something Beautiful* (13). Increasing its audience by a hefty 42% week-on-week. *Seedling* up with 65 times by top supporter *Care*, and is getting double-digit support from the Radio One (10 plays) and *Radio Two* (12).



**Wolfe 105FM**  
where it was since 10 times. **42. MICHAEL JACKSON**  
His first single since *Control* (1982) is back in the top 10. *Wolfe 105FM* is back in the top 10. *Wolfe 105FM* is back in the top 10.



**Debuting at #47**  
with an audience of nearly 13m. *One More Chance* was played 29 times last week by top supporter *Radio One* (10 plays) and *Radio Two* (12). *Wolfe 105FM* is back in the top 10.



**Debuting at #47**  
with an audience of nearly 13m. *One More Chance* was played 29 times last week by top supporter *Radio One* (10 plays) and *Radio Two* (12). *Wolfe 105FM* is back in the top 10.

## INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS IN TOP 10	WEEKS IN TOP 20	WEEKS IN TOP 40	WEEKS IN TOP 60	WEEKS IN TOP 80	WEEKS IN TOP 100
1		SUGARBAES	ROLL IN THE HOOD	1	283	207	47	66			
2		RACHEL STEVENS	SWEET DREAMS MY LA EX	1	267	191	45	60			
3		DIDO	WHITE FLAC	1	260	170	43	57			
4		JAMELLIA	SUPERSTAR	1	231	101	36	54			
5		BLACK EYE PEAS	WHERE IS THE LOVE?	1	211	109	36	54			
6		LIBERTY X	JUMPIN'	1	206	108	36	54			
7		BLUE	GUILTY IN MY HEART	1	197	104	35	53			
8		ROBBIE WILLIAMS	SEXED UP	1	187	104	35	53			
9		KYLIE MINOGUE	SLOW	1	173	107	35	53			
10		ATOMIC KITTEN	IF YOU COME TO ME	1	171	108	35	53			
11		BEYONCE FEAT. SEAN PAUL	BABY BOY	1	166	96	27	42			
12		SOPHIE ELLE-BEATOR	MIXED UP	1	153	100	34	52			
13		CRAIG DAVID	WORLD FILLED WITH LOVE	1	145	103	34	52			
14		BLU CANTRELL FEAT. SEAN PAUL	BREATHE	1	145	105	34	52			
15		CHRISTINA AGUILERA FEAT. LIL' KIM	CANT HOLD US DOWN	1	142	107	34	52			
16		KEVIN LYTTLE	TURN ME ON	1	141	108	34	52			
17		NICKELBACK	SOMEbody	1	138	107	34	52			
18		PINK	TROUBLE	1	137	107	34	52			
19		FATMAN SCOP	BE FATHFUL	1	135	106	34	52			
20		JUSTIN TIMBERLAKE	SENORITA	1	131	109	34	52			
21		ANGEL CITY/LARLA MALLON	LET ME RIGHT	1	129	109	34	52			
22		THE DARKENES	I BELIEVE IN A THING	1	126	109	34	52			
23		STEREOPHONICS	MAYBE TOMORROW	1	124	107	34	52			
24		JAYNE	SURRENDER YOUR LOVE	1	121	108	34	52			
25		ELTON JOHN	ARE YOU READY FOR LOVE?	1	121	107	34	52			
26		BEYONCE	CRAZY IN LOVE	1	116	105	34	52			
27		SCENT	PI PIP	1	114	104	34	52			
28		EMMA	MYSTIC	1	114	107	34	52			
29		ULTRABEAT	PRETTY GREEN EYES	1	111	107	34	52			
30		STACIE ORRICO	THERE'S GOTTA BE MORE TO LIFE	1	109	107	34	52			

## TOP 20 PRE-RELEASE

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS IN TOP 10	WEEKS IN TOP 20	WEEKS IN TOP 40	WEEKS IN TOP 60	WEEKS IN TOP 80	WEEKS IN TOP 100
1		ROBBIE WILLIAMS	SEXED UP	1	42	39	42	49			
2		SHIRLEY ROW	THE FIRST CUT IS THE DEEPEST	1	34	25	34	42			
3		JAYNE	SURRENDER YOUR LOVE	1	32	22	32	40			
4		WESTLIFE MANDY		1	27	22	27	35			
5		MISSY ELLIOTT	PASS THAT DUTCH	1	25	21	25	33			
6		STEREOPHONICS	SINCE I TOLD YOU IT'S OVER	1	25	21	25	33			
7		RED HOT CHILI PEPPERS	FORTUNE FADED	1	25	21	25	33			
8		MATT GOSS	I'M COMING WITH YA	1	22	21	22	30			
9		BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	1	21	21	21	29			
10		SEAL	LOVE'S DIVINE	1	20	21	20	28			
11		RONAN KEATING	LOST FOR WORDS	1	19	19	19	27			
12		PET SHOP BOYS	MIRACLES	1	18	18	18	26			
13		MICHAEL JACKSON	ONE MORE CHANCE	1	18	18	18	26			
14		OUTKAST	HEY YA!	1	17	17	17	25			
15		LEMAR	50/50	1	16	16	16	24			
16		BUSTED	CRASHED THE WEDDING	1	16	16	16	24			
17		LININUS	STAND BACK	1	16	16	16	24			
18		BLAZIN' SOUND	FLIP REVERSE	1	16	16	16	24			
19		THE THRILLS	DON'T STEAL OUR SUMMER	1	16	16	16	24			

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## IN-STORE NEXT WEEK



**Singles** - Busted, Britney Spears, Ronan Keating, Missy Elliot, Red Hot Chili Peppers, Javine, Basement Jaxx, Stereophonics, Linus Loves, Outkast, Ludacris, **Albums** - Pink, Atomic Kitten, Bruce Springsteen, Holly Valance, Lulu, Andrea Bocelli, Meatloaf, Clubland 4, Euphoria

## BORDERS

**Windows** - Christmas Classics including Strakes, Elvis, REM, Nigel Kennedy. **In-store** - Christmas Choice campaign, Rolling Stones, Atomic Kitten, Meat Loaf, £299 each or three for £20, two for £22 and two for £10 on CDs. **Listening posts** - Pink, Coldplay, Bruce Springsteen, Jazz Album 2004



**Best of 2003 promotion** - 60 Vital-distributed titles including White Stripes, The Kills, Broadcast, Goldfrapp, Bonobo, Arab Strap, Radio 4, Colder



**Windows** - New release Audio, New release DVD, Campaign **In-store** - Basement Jazz, Missy Elliot, Ludacris, Underworld, Abs, Primal Scream, Red Hot Chili Peppers, Seal, Britney Spears feat. Madonna, Girls Aloud, Stereophonics, Busted, Cooper Temple Clause, **Press ads** - Basement Jazz, Outkast, Razorlight, Ludacris, Primal Scream, Cooper Temple Clause, Holly Valance, Joff, Stereophonics, Busted, Atomic Kitten, Javine, Radical Nitme, Moving Fusion, Original, Plastic Boy, Nini Sawajye, Aloud, DJ Marley, **TV ads** - Elephant Man campaign



**Main promotion** - two CDs for £22. **Windows** - X Men 2, Bruce Springsteen, two CDs for £22. **In-store** - Peter Gabriel, R. Kelly, Meatloaf, Atomic Kitten, Soul On Song, Willie My Guitar Weeps



**Listening posts** - Biz Markie, Bellairs, Twilight Singers, Jarcore, Kelly Osborne, **Mojos recommended**

## TASTEMAKERS

**MARK JONES**  
MD, Wall of Sound

- 1 **SOULJAZZ** FORTHCOMING ALBUM
- 2 **MIRIAM MAKE**
- 3 **TV UPFRASZ**
- 4 **DANCE READY** & **HIS ROBOTS** THEY DON'T EVEN KNOW IT!
- 5 **EXPLORATIONS** IN THE SKY THE EARTH IS NOT A COOL DEAD PLACE
- 6 **MIRIAM MAKE** DEF
- 7 **SCISSOR SISTERS** TAKE YOUR MAMA OUT ALL NIGHT
- 8 **THE LUNES** YOUR LOVE DON'T BURN
- 9 **THE TROPICS** HIGHWAY BY THE STARS
- 10 **OUTKAST** SPEAKERS BOOK

"Following the classic 2 Many DJs compilation is going to be no mean feat, but the new *SoulJazz* record blends rock and electronics like no record I've really heard. It's truly awful gets better with every play. You'll get another step in the right direction for UK hip hop. I'm mesmerised by the Explorations In The Sky record as they are good pals of *Love Live* You's American Analogue set. The Ludes deliver reaved-up agit-rock, with more than a nod in the direction of The Clash. There's some great new music out there, so find it!"



## Sainsbury's

**Albums** - Pink Live & Swinging - Ultimate Rat Pack Collection, Bruce Springsteen, Crying Game, Atomic Kitten, Holly Valance, Lionel Richie & The Commodores, Euphoria, Andrea Bocelli, Meatloaf, **Lulu, DVD** - Dเวย์ Osmond, R. Kelly, Coldplay



**Singles** - Kylie, Robbie Williams, Blazer Squad; **Albums** - Ryan Adams, Bon Jovi, Blue, David Cassidy, Tom Braxton, Hilary Duff, Foster & Allen, Peter Gabriel, Ja Rule, Liberty X, Mark Owen, Robert Plant, Primal Scream, UB40



**Windows** - X Men 2, Kylie, Basic, Westwood, Kelly Osborne, **In-store** - Christmas Campaign, Harmonia Mundi, Warner Classics



**In-store** - Liberty X, Blue, Westwood, Bon Jovi, Peter Gabriel, Underworld, Ja Rule, Tupac, Mark Owen; **Press ads** - two for £20 campaign, Bon Jovi, Liberty X, Tupac, Blue, Joe Strummer; **Windows** - Liberty X, Blue, Westwood, Bon Jovi



**Singles** - Busted, Ronan Keating, Britney Spears, **Albums** - Pink, Atomic Kitten, Bruce Springsteen



**Singles** - Britney Spears feat. Madonna, Javine, Busted - Trash the Wedding, Enrique Iglesias, Ronan Keating; **Albums** - Pink, Holly Valance, Euphoria, School Reunion, Clubland 4, Atomic Kitten, Country Backs; **DVDs** - REM, Queen, John Lennon

**retailers** - Mott, The Hoopla, Trespassers William, Explosions In The Sky, Britta Phillips & Dean Wareham, Jolie Holland, Cosmic Rough Riders

**Deals of the week** - Peter Gabriel, Foster & Allen, All Time Classic Country Tearjerkers, Super 60's

**Albums** - Pink Live & Swinging - Ultimate Rat Pack Collection, Bruce Springsteen, Crying Game, Atomic Kitten, Holly Valance, Lionel Richie & The Commodores, Euphoria, Andrea Bocelli, Meatloaf, **Lulu, DVD** - Dวย์ Osmond, R. Kelly, Coldplay

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**DIETER MEIER**  
musician/producer, Yello

- 1 **FRANK SINATRA** MY WAY
- 2 **MARVIN GAYE** I HEARD IT THROUGH THE CRACKS
- 3 **GRATHEATER** AUTOGRAPH
- 4 **FRANK SINATRA** STRANGERS IN THE NIGHT
- 5 **MILES DAVIS** KIND OF BLUE
- 6 **ELVIS PRESLEY** IN THE Ghetto
- 7 **TRUB DUB** IN THE CITY
- 8 **NEIL YOUNG** DOWNWOWN LEGEND
- 9 **BARRY WHITE** YOU'RE THE FIRST, THE LAST, MY EVERYTHING
- 10 **ROD STEWART** DO YA THINK I'M SEXY?

"When I was professional gambler, I was playing in kind of a rough place, and there was a strip-joint next door with a three-piece orchestra that would play Strangers In The Night 29 times a night. In 1970, when I first came to the US, I was in New York and I heard It Through The Cracks, was on the jukebox, I fell in love with the song and with a woman."

## TV LISTINGS

**CD-UK**  
Britney Spears feat. Madonna: **Aggravated**  
The Music: **Garth**  
Gates 50g (1st/3rd)  
Kylie Minogue: **Show**  
Primal Scream  
Jairand: **Red Hot Chili Peppers**  
Westlife: **My Love**

**TOP OF THE POPS SATURDAY**  
Alan: **Wynne**, **Chevy**  
Girls: **Solo In The**  
Dance: **D-Side**, **Garth**  
Gates: **50g (1st/3rd)**  
Kylie: **Minogue**  
Javine: **Sunrise**  
Ma-Teng: **Style**  
Shani: **Rebel The**  
Year: **Music**, **Westlife**  
Mandy

**MTV UK**  
**Christina Aguilera**  
The Voice: **With**  
Black: **Eye**  
Frost: **Yes**  
Shu: **Up! He**  
Debut: **It's My Life**  
Red Hot Chili Peppers: **For Love**  
Felix

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**Christina Aguilera**  
The Voice: **With**  
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Debut: **It's My Life**  
Red Hot Chili Peppers: **For Love**  
Felix

**POP WORLD**  
Alec: **7 Miles**  
Parks: **Busted**  
Crisis: **The Wedding**  
Enrique: **Iglesias**  
Cery: **Aloud**  
Jung: **Lemar**  
50g: **10**  
Mist: **He**  
Debut: **It's My Life**

**SMASH HITS**  
The

**T4 SATURDAY**  
Javine: **Sunrise**

**T4 SUNDAY**  
Britney: **Spears**  
The: **Aggravated**  
The: **Music**  
Justin: **Timberlake**  
Kylie: **Minogue**  
Mel: **C**  
Red: **Hot Chili Peppers**  
Siouxie: **Six**

**TOP OF THE POPS FRIDAY**  
Alka: **Keys**  
You: **Don't**  
Know: **My**  
Stomach

**ANGEL CITY**  
Love: **Me**  
Right: **Urban**  
Scope: **Be**  
Familiar: **Holly Valance**  
Stage: **Of**  
Mind: **Mary**  
Elliot: **Pass**  
That: **Out**

**RADIO LISTINGS**

**RADIO ONE**  
Steve: **Lamacq**  
One: **Use**  
In: **Enlighten**  
with: **The**  
Music: **House**  
of: **The**  
Blacks: **(Monday)**  
Mark: **& Lard**  
Kylie: **Minogue**  
co-hosts: **(Monday)**  
John: **Red**  
Freddie: **Fusion**  
in: **the**  
Love: **(Tuesday)**  
Bachelors: **& How**  
On: **Radio 1**  
in: **10**  
Weeks

**Full-on** & **For a Friend** in concert (Thu-Sat)  
**Essential** Mike Love from **Triad** (Thursday)  
**Beethoven** in **Southern** (Sat-Sun)

**RADIO TWO**  
John: **Haltoun**  
Robin: **G**  
Interview: **& session** (Monday)  
**The Language**  
of: **Music**  
part: **of a**  
Kylie: **and**  
Freddie: **in**  
interview: **(Tuesday)**  
**CAA Awards**  
week: **on**  
radio: **on**  
cdd: **Friday**  
Penton: **(Monday)**  
Jones: **has**  
the: **(Monday)**  
**By George**  
Good: **The**  
Story: **of**  
discs: **part**  
two: **(Wednesday)**  
**Bob Harris**  
Country: **with**  
the: **CAA**  
Awards: **(Thursday)**  
**Russell Davies**  
Clive: **Tal**  
and: **record**  
producer: **Phil**  
Rance: **good**  
disc: **(Friday)**  
**Record** of the week

**RADIO THREE**  
Dido: **Live**  
For: **Real**  
Album: **of the**  
week: **Bruce**  
Springsteen: **The**  
Eternal

**BBC 6 MUSIC**  
Gideon: **One**  
Knowledge: **Workman**  
genies: **(Thursday)**  
**Tonight**  
With: **Andrew**  
Collins

**Paul** Gilmore  
genies: **(Thursday)**  
**Craig Charles**  
The: **Alamy's**  
guest: **(Sunday)**  
**Bruce Dickinson**  
Rock: **Sho**  
Rocky: **Woodward**  
of the: **genies**  
(Saturday)  
**6 Mix**  
Andrew: **Hunter**  
genies: **(Sunday)**

**BBC World Service**  
**BBC** **Diva** spotlight on **Deborah** **Piety**  
**BIG** **Music**  
**Caryn** **Elliot**  
**(Monday)**  
**Top of the Pops**

**KISS 100**  
**Kiss** **Smooth**  
**Knows** **Lustars**  
**part** **(Wednesday)**  
**Kiss** **Present** **Steve**  
**Smart** **Love**  
**Country** **(Thursday)**  
**World's** **Greatest**  
**Dia** **Spencer** **Mark**  
**Ronson** **are**  
**(Saturday)**

## MEDIA INSIDER

Photo: **Holt** on **the**  
**Pink** **Sparks**; **Shane**  
**Richie** **In** **Your** **Man**

**TOP OF THE POPS SATURDAY**  
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Dance: **D-Side**, **Garth**  
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Kylie: **Minogue**  
Javine: **Sunrise**  
Ma-Teng: **Style**  
Shani: **Rebel The**  
Year: **Music**, **Westlife**  
Mandy



## Soul City gets formula right

**Mick Jackson**  
head of music, Soul City Radio  
The London radio market is the most competitive in the UK, and getting more so all the time, making it tough even for the major players to maintain market share but Soul City Radio, which serves east London and parts of Essex, has seen its listening hours increase by 87% in the last year, while its audience has increased from 19,000 to 24,000 from an available TSA of 389,000.

Launched in May 1998 as Active FM, the station changed its name to Soul City Radio three years later. It continued to play pop music in the day and dance music at weekends until about 18 months ago, when it adopted its current format.

Head of music Tony Jackson is pleased with the changes. "We've almost got it right, although we are still tweaking it," he says.

## We don't get too urban, and avoid 'bling bling' culture. Modern rap is a kiddie thing

"We are classic soul-led. We play Sixties Motown and Stax, Seventies disco, Eighties old school and even current artists like Craig David and Dennis Taylor."

"We don't get too urban, and avoid 'bling bling' culture. Modern rap is a kiddie thing, and our audience tends to be in the 25-55 age group."

"About 60% of what we play is classic; the remainder new and recent stuff. We will play modern records with raps - Beyoncé's Crazy In Love, for example - but something like Fatman Scoop is too heavy for our daytime audience, although it's risen to death at the weekend."

London has always had a large audience for soul music, and Jackson concedes that it's tough competing with Soul 24-7, Choice, Solar and Jazz FM for listeners.

"We are a small fish in a big pond but we're beginning to make waves and, without going into detail, we're exploring ways of making those waves even bigger in the new year."

Address: Lambourne House, 7 Western Road, Romford, Essex, RM1 3LD.  
Telephone: 0570 607 1075. E-mail: info@soulcity1075.com. Website: www.soulcity1075.com.

## SINGLE OF THE WEEK

Mis-Teq  
Style

Telstar: CXSTAS3369

A real return to form following the trio's unmemorable last single 'Can't Get It Back', this is the natural partner to their anthem *Scandalous*. Featuring a re-played sample from Post-Boy's 'West End Girls', it is the freshest production from Norwegian team Stargate for some time. With the single already B-listed at Radio One and receiving strong support from ILR, expect the girls to be unavoidable on the media during the next two weeks.

ALSO OUT  
THIS WEEK  
SINGLES  
Alooz: The 3p Up  
EP (Dance)  
Marta L Gore  
(Lovers' Mail)  
Jan The White  
Rapper Put Your

Hands Up (Drop  
Out Club)  
Magnet: Last Day  
Of Summer (Island)  
John Mayer: Bigger  
Than My Body  
(Geffen)  
ALBUMS  
Linkin Park: Live In

Texas (Warner  
Bros)  
Robert Palmer:  
At His Best  
(Universal TV)  
Status Quo: Refs  
(Universal TV)  
Rage Against The  
Machine (Epic)

Records released 17.11.03



## Singles

**2 Play** (Sony 6744185)  
50/50 (Sony 6744185)  
Co-written with Stargate, this is a hypnotic, soulful cut which will distance Lemar even further from his Fame Academy roots. With radio plays approaching those of number two predecessor Dance (With You) last week and heavy support from MTV Base, MTV Hits and the Box last week, this should crack the Top 10 with ease.

**The Chemical Brothers**  
Get Yourself High (Freestyle  
Dust/Virgin CHEMS0DJ19)

This second new track from the Chemicals' singles set follows the success of their link-up with The Flaming Lips. Canadian rapper K-Os adds a delectable rap over a moody electronic groove. As the package generously includes an extra track, remixes and a video, it is chart-ineligible.

**FVA**  
Boops (Def Jam UK 9814556)  
This Slough-based trio's debut is a cover of Sly & Robbie's Eighties classic that nearly highlights their abilities to flip from pop-style song vocals to dancehall-style cuts. With a whole range of material already recorded for their debut, this is promising stuff from these MW favourites.

**Girls Aloud**  
Jump (Polydor 9814103)  
The 21st Century's love affair with the Eighties continues with Girls Aloud covering this Pointer Sisters hit (see Analysis, p7). So far the girls have hit the Top Three with all their singles, and this disco tune will sell well during the festive season.

**The Gitterati**  
Do You Love Yourself (Poptones M050875CD)  
Originally from Leeds, these London-based rockers are already causing a stir with their sleazy take on Brit rock. Signed to Alan McGee's Poptones for this one-off single, they look set to continue the current buzz by securing a long-term deal very soon.

**Lemar**  
50/50 (Sony 6744185)  
Co-written with Stargate, this is a hypnotic, soulful cut which will distance Lemar even further from his Fame Academy roots. With radio plays approaching those of number two predecessor Dance (With You) last week and heavy support from MTV Base, MTV Hits and the Box last week, this should crack the Top 10 with ease.

**Lumidee**  
Crash! A Party (MCA MCSTD40341)  
After her Top Five hit Never Leave You, the 19-year-old US newcomer heads in a more hip-hop direction by recruiting rapper N.O.R.E. to help her. Featuring her trademark vocals over a bumping groove, this will struggle to match its predecessor's sales.

**No Doubt**  
It's My Life (Interscope D00B77)  
No Doubt once again call on the production skills of ex-Soul II Soul man Nellee Hooper for this stomping cover of the Talk Talk classic. This piece displays a greatest hits album aimed for the Christmas market.

**Alex Parks**  
Maybe That's What It Takes (Polydor 9814551)  
The Fame Academy winner should capitalise on her high media profile with this emotional ballad co-written by the singer. B-listed at Radio One, C-listed at Capital and increasing its plays across the board, this will benefit from a strong TV and press plot.

**Pet Shop Boys**  
Miracles (Parlophone CDR56620)  
Written with drum & bass producers Adam F and Dan Fresh, this gorgeous string arrangement, and is probably one of the best things they have done in some time.

**Radiohead**  
24=5 (Parlophone CDR56623)  
This third single from the album *Hail To The Thief* finds Radiohead returning to more traditional sounds. B-listed at Radio One, this will please fans of Bend Sinister. The band are just finishing a US tour and

return to the UK for sell-out dates this month.

**Simple Kid**  
Drugs (2M 2M006CD)  
This impressive blend of styles is actually a cautionary tale about the controlling nature of the 'system', and reveals the Kid to be anything but simple. Support slots with Travis and The Thrills in October and November should boost this talented artist's profile.

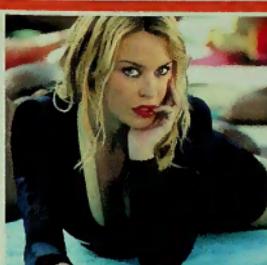
**Solex**  
Close To The Edge (free2air 0150355F2A)  
This big-sounding trance anthem is the work of producer/remixer Michael Woods. Backed by Judge Jules and B-listed at Radio One, it is melodic yet forgettable.

**Starsailor**  
Born Again (EMI CDEM632)  
The second single from the rockers' album *Silence Is Easy* is a rousing acoustic anthem which has become a crowd favourite during the band's recent sell-out live tour. The song is A-listed at Radio One and should follow previous single *Silence Is Easy* into the Top 10.

**Shania Twain**  
When You Kessed Me/Up (Mercury 9814005)  
Last year's album *Up!* is turning out to be just as much of a singles factory as Twain's previous set *Come On Over*. This fifth single from the album and is a mid-tempo ballad with suitably festive production. B-listed at Radio Two, it should sell respectably.

**Westlife**  
Mandy (S 8287657032)  
Originally a hit for Scott English but made internationally famous by Barry Manilow, Mandy looks set to be another saccharine Top Five hit for the biggest-selling arena tour act of 2003. This take for their new album *Turaround* is A-listed at Radio Two.

**The White Stripes**  
The Hardest Button To Button (XL Records XLS 173CD)  
The third single to be lifted from the platinum-selling *Elephant* album, this punchy single finds the Stripes in fine fettle after their tour of Just Don't Know... It is B-listed at Radio One.



## ALBUM OF THE WEEK

Kylie Minogue  
Body Language

Parlophone 595452  
For her ninth studio album, Kylie ventures deeper into electro-edged pop, with many of the 12 tracks having a distinct early Eighties feel. The first six tracks - which include her Radio A-listed single *Slow* - are particularly strong. Even though this album is fertile ground for future singles, the tracks do need time to grow. The super-smooth production and cool grooves call for sexy coos and sighs from Kylie, which make sister Dannii sound like a prude in comparison.

## Albums

**The Beatles**  
Let It Be...Naked (Parlophone 5957132)

This remastered version of the controversial album changes the running order, removes

Lennon's *Maggie Mae* and *Dig It*, and substitutes the Lennon McCartney song *Don't Let Me Down*. Stripped of Phil Spector's production, its live feel gives a new slant to a recording which contains its share of gems but has always proved strong reactions.

**Blazin' Squad**  
Now Or Never (East West SAM00883)

Clearly much effort has gone into giving the Squad a more adult and sophisticated R&B sound. Though critics have long written of the north Londoners' forthcoming single flip reverse is shaping up to be a big hit and will help drive sales of this album.

**Busted**  
A Gift For Everyone (Universal M066090)

Although the Busted boys haven't really been away, this album marks their return with their second full-length release. It looks set to be a real treat for their huge UK fanbase. The sense of humour is still present, but musically they have also moved things on, without losing their tremendous sense of melody.

**Fast Food Rockers**  
It's Never Easy Being Easy (Cherry 0287BD)

Fast Food Rockers' unique brand of parent-irritating pop has given them two Top 10 hits and a nomination for best novelty record at the National Music Awards for *Fast Food Song*. This album doesn't deviate far from the formula that has served them well and, with a Christmas single lined up, it is hard to see younger fans' interest waning soon.

**Michael Jackson**  
Number Ones (Sony 5138002)  
The formula which worked so well for The Beatles in 2000 and

Elvis in 2002 is now applied to the cream of Michael Jackson's catalogue. The number ones in question comprise international chart-toppers (around one-third are UK number ones), while the last of the 18 tracks is Jackson's strong new single, *One More Chance*, which was written by R Kelly.

**Ronan Keating**  
Tom 'n' Ton (Polydor 9865582)

Keating's third album sees him moving towards a more adult direction, with a healthy mix of rock/pop numbers and intelligent ballads. Standout cuts are the muscular *Lot For Words*, the sweet ballad *She Gets Me Inside* and the raucous *First Class*. Helping out with writing and production are The Matrix, Steve Robson, Rob Davies and regular collaborator Gregg Alexander.

**Red Hot Chili Peppers**  
By Your Side (Wiz 9826485452)

This 14-track collection capitalises on the Chili's recent sparkling return to form by grouping tracks from their 2003 *Universally Speaking* album, with other classics such as *Give It Away*, *Under The Bridge*, *Suck My Kiss* and *Californication*.

**Cliff Richard**  
Cliff At Christmas (EMI 5934982)

Keeping up the tradition of Cliff Richard releasing Christmas albums, the former *Number One* festive songs. Old favourites such as *Mistletoe* and *Wine and Saviour's Day* feature alongside traditional Christmas songs.

**Britney Spears**  
In The Zone (Jive 82876576442)

With tracks spanning R&B, edgy pop and pop dance, Britney's latest album certainly doesn't lack variety. It also has some top-quality material, among it tracks produced by R Kelly and Blood-By which are stronger than the debut single. However, the challenge for Jive in the face of such diversity will be capturing the attention of Britney's old fans, while bringing in a new audience.

This week's reviewers: Dagald Baird, John Brooke, Ed Chamberlin, Simon Gietter, Joanna Jones, David Knight, Owen Lattimer, James Rolfe, Alan Stiles, Alan Scott, Nick Tocco and Adam Woods.







# Singles Chart

As used by Top Of The Pops and Radio One

Chart compiled from about 100 radio stations by Saturday evening 5pm each week. See 4301-88.com for the full UK Chart. © 2003 Music Week Ltd. All rights reserved. All figures are in % unless specified.



**26. MARK OWEN**  
Mark Owen's chart fortunes suffer a minor setback this week. His first single in six years, Four Minutes Waiting, reached #4 in August but the follow-up, Alone Without You, debuts at #26 this week, suggesting his comeback album In Your Own Time, which is released today (November 29), will not be a number one chartbuster.

**35. KYM MARSH**  
The former Hear'Say star's solo career started promisingly enough in April, when she reached #2 with Cry, while follow-up Come On Over reached #10, but single number three, Sentimental, only debuts at #25 this week.

**38. DAVID BOWIE**  
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## INDEPENDENT SINGLES

Pos	Artist	Title	Label	Weeks on Chart
1	LIBERTY X	JUMPIN'	VEVO	12
2	PRINX	HOLD ON ME	CONCORD	10
3	THE BADNEWSIES	BELIEVE IN A THING CALLED LOVE	WIND	10
4	UNDERWORLD	BOUNCE SLIPPY NUXX	WIND	10
5	ELTON JOHN	ARE YOU READY FOR LOVE?	REPRISE	10
6	THEA GILMORE	MAINSTREAM	REPRISE	10
7	ELTON JOHN	ARE YOU READY FOR LOVE?	REPRISE	10
8	THE STROKES	1251	REPRISE	10
9	100 PROJECT	SUMMER JAM	REPRISE	10
10	BRITISH SEA POWER	REMEMBER ME	REPRISE	10
11	BEN KAYE	VS DEEPROSE/THOMPSON I'M YOUR DJ	REPRISE	10
12	DJ FRESH DALLIES	TEMPLE OF DOOM	REPRISE	10
13	LISA LASHES	WHAT CAN YOU DO 4 ME?	REPRISE	10
14	CLIPZ	TRUMPET WAKE UP CALL	REPRISE	10
15	TY	WAIT A MINUTE	REPRISE	10
16	FAST FOOD ROCKERS	SAY CHEESE (SMILE PLEASE)	REPRISE	10
17	SCOOTER VS MARC ACARDIPANE & DICK RULES MARIA		REPRISE	10
18	ANDAIN	BEAUTIFUL THINGS	REPRISE	10
19	PAUL JOHNSON	FOLLOW THIS BEAT	REPRISE	10
20	NICK BAKERY & THE COALITION U		REPRISE	10

## DANCE SINGLES

Pos	Artist	Title	Label	Weeks on Chart
1	UNDERWORLD	BOUNCE SLIPPY NUXX	WIND	10
2	SCISSOR SISTERS	LAURA	REPRISE	10
3	DJ FRESH DALLIES	TEMPLE OF DOOM	REPRISE	10
4	CLIPZ	TRUMPET WAKE UP CALL	REPRISE	10
5	DAVID CUETIA FEAT. CHRIS WILLIS	JUST A LITTLE MORE LOVE	VEVO	10
6	DANNY C	STARS IN DANCE	MUSICALS	10
7	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT OH SHEILA	REPRISE	10
8	ANDAIN	BEAUTIFUL THINGS	REPRISE	10
9	FRESH BC	SIGNAL BIG LOVE	REPRISE	10
10	BEN KAYE VS DEEPROSE/THOMPSON I'M YOUR DJ		REPRISE	10
11	DAVE CLARKE	WAY OF LIFE	REPRISE	10
12	IAN VAN DAHL	I CAN'T LET YOU GO	REPRISE	10
13	LONDON	ELECTRICITY DIFFERENT DRUM	REPRISE	10
14	4 HERBIE JONES	YOUR NIGHTS FEEL REAL GOOD	REPRISE	10
15	4 DISTORTED MINDS	WARRIORS REMIX	REPRISE	10
16	THE NEXTIMEN	FIREWALKING	REPRISE	10
17	RED	ONE SWEET MUSIC DON'T STOP	REPRISE	10
18	FRESH MEGY	STAY UP WITH ME	REPRISE	10
19	FUTURESHOCK	LATE AT NIGHT	REPRISE	10
20	ROY KINGS	SEARCHING	REPRISE	10

## R&B SINGLES

Pos	Artist	Title	Label	Weeks on Chart	
1	FATMAN SCOPF	FEAT. THE CROOKYIN' CLAN	BE FAITHFUL	10	
2	KEVIN LYTTLE	TURN ME ON	ATLANTIC	10	
3	JAMELA EYED	PEAS IN A SHOE	ATLANTIC	10	
4	ANGELICA	SUPERSTAR	ATLANTIC	10	
5	WAYNE WUNDER	SOUL ON ALONG	ATLANTIC	10	
6	ONE TRICE	GET SOME TEEH	ATLANTIC	10	
7	50 CENT	PIMP	ATLANTIC	10	
8	FABOLOUS	FEAT. TAMIA	INTO YOU	ATLANTIC	10
9	MARK RONSON	OH VEE	ATLANTIC	10	
10	9ENYCE	FEAT. SEAN PAUL	BABY BOY	ATLANTIC	10
11	ASHANTI	RAIN ON ME	ATLANTIC	10	
12	CHIC	RIGHT THRU THUNDER	ATLANTIC	10	
13	BLU BROW	BABY BOY	ATLANTIC	10	
14	BLU GATELL	FEAT. SEAN PAUL	BREATHE	ATLANTIC	10
15	CRAIG DAVID	WORLD FILLED WITH LOVE	ATLANTIC	10	
16	KMAYE	WHERE THE HOOD AT?	ATLANTIC	10	
17	CHRISTINA AGUILERA	FEAT. LIL' KIM	KIM CAN'T HOLD US DOWN	ATLANTIC	10
18	MOESHA	GET IT WHILE IT'S HOT	ATLANTIC	10	
19	SEAN PAUL	LIKE GLUE	ATLANTIC	10	
20	JUSTIN TIMBERLAKE	SENIORITA	ATLANTIC	10	

Pos	Artist	Title	Label	Weeks on Chart	
39	NICKELBACK	SOMEDAY	REPRISE	10	
40	DELTA GOODREM	INNOCENT EYES	REPRISE	10	
41	JANE'S ADDICTION	TRICE NATURE	REPRISE	10	
42	CRAIG DAVID	WORLD FILLED WITH LOVE	REPRISE	10	
43	AMY STUDD	UNDER THE THUMB	REPRISE	10	
44	ELBOW	FUGITIVE MOTEL	REPRISE	10	
45	ULTRABEST	PRETTY GREEN EYES	REPRISE	10	
46	DAVID BEDINGFIELD	FRIDAY	REPRISE	10	
47	ELTON JOHN	ARE YOU READY FOR LOVE?	REPRISE	10	
48	FAST FOOD ROCKERS	SAY CHEESE (SMILE PLEASE)	REPRISE	10	
49	SHARK CROW	THE FIRST CUT IS THE DEEPEST	REPRISE	10	
50	THEA GILMORE	MAINSTREAM	REPRISE	10	
51	TEXAS FEAT. KARDINAL OFFISHALL	CARNIVAL GIRL	REPRISE	10	
52	DAVID CUETIA FEAT. CHRIS WILLIS	JUST A LITTLE MORE LOVE	REPRISE	10	
53	EVANESCENCE	GOING UNDER	REPRISE	10	
54	SCISSOR SISTERS	LAURA	REPRISE	10	
55	SYSTEM PRESENTS	KERRI B IF YOU LEAVE ME NOW	REPRISE	10	
56	CHRISTINA AGUILERA	FEAT. LIL' KIM	KIM CAN'T HOLD US DOWN	REPRISE	10
57	DAMIEN RICE	CANNONBALL	REPRISE	10	
58	WESTLIFE	HEY WHATEVER	REPRISE	10	
59	ERASURE	OH LAMOUR	REPRISE	10	
60	SCOOTER VS MARC ACARDIPANE & DICK RULES	MARIA	REPRISE	10	
61	SEAN PAUL	LIKE GLUE	REPRISE	10	
62	THE STROKES	1251	REPRISE	10	
63	GARETH GATES	SUNSHINE	REPRISE	10	
64	100 PROJECT	SUMMER JAM	REPRISE	10	
65	JUSTIN TIMBERLAKE	SENIORITA	REPRISE	10	
66	DJ BOBO	CHIHAJUA	REPRISE	10	
67	SUPER FURRY ANIMALS	HELLO SUNSHINE	REPRISE	10	
68	ELVIS PRESLEY	RUBBERNECKIN'	REPRISE	10	
69	DMX	WHERE THE HOOD AT?	REPRISE	10	
70	MUSE	TIME IN TRAINING	REPRISE	10	
71	LIMP BIZKIT	EAT YOU ALIVE	REPRISE	10	
72	LEMAR DAVID	(WITH U)	REPRISE	10	
73	BRITISH SEA POWER	REMEMBER ME	REPRISE	10	
74	KINGS OF LEAN	WASTED TIME	REPRISE	10	
75	KELLY CLARKSON	MISS INDEPENDENT	REPRISE	10	

■ Sales increase  
 ■ Sales decrease <5%  
 ■ Highest New Entry  
 ■ Prolonged (400 Weeks)  
 ■ Gold (100000)  
 ■ Platinum (300000)  
 ■ Multi-Platinum (1000000)

The Official Singles Chart is published every Sunday evening at www.musicweek.com. All these sales and airplay charts are published in Music Week are also available online every Sunday evening at www.musicweek.com

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# Albums Chart

Chart compiled from actual sales by Sunday afternoon 12.00pm each week. 4,000 UK sales = 100% of Official Charts Company. \*CDs. \*\*Pre-ordered. \*\*\*BN and DSP connections.



**12. BRYN TERFEL**  
Classical music fills a new high tide mark this week, with six classical albums in the Top 25. Bryn Terfel, who has never been higher than #43 before. His album, Bryn, includes songs like Lady & The Tramps, Sweet Low and Swing Chariot as well as more traditional classical fare.



**14. THE BEAUTIFUL SOUTH**  
Returning after a three-year absence, The Beautiful South had to settle for a #30 debut and peak for their single, Just A Few Things I Ain't a fortnight ago. Their new album, Cuzas, fares better this week, debuting at #14 with 70,000 sales but, unless it climbs at least four more places, it will become their first album to fall short of the Top 10.



**19. SOPHIE ELLIS-BEXTOR**  
One of the best-selling artists of the 21st century was Sophie Ellis-Bextor's debut solo album, Read My Lips, which reached #2 and sold more than 775,000 copies. Second album, Shout From The Hip, begins quietly debuting at #19 with first-week sales of 17,000.

CDs available on mobile phones. \*\*Pre-ordered. \*\*\*BN and DSP connections.

PLEASE SEE US AT THE GREAT BRITAIN '07 EXHIBITION. THE GREAT BRITAIN '07 EXHIBITION. THE GREAT BRITAIN '07 EXHIBITION.

WEEK	WEEKS ON CHART	ARTIST	TITLE	PREVIOUS POSITION	WEEKS ON CHART	WEEKS ON CHART
39	21	ELVIS PRESLEY	2ND TO NONE			
40	34	MUSE	ABSOLUTION			
41	17	BASEMENT JAXX	KISH KASH			
42	47	STACIE ORRICO	STACIE ORRICO			
43	38	SAM COOKE	PORTRAIT OF A LEGEND			
44	48	BUSTED	BUSTED			
45	45	NORAH JONES	COME AWAY WITH ME			
46	33	COLDPLAY	A RUSH OF BLOOD TO THE HEAD			
47	36	AMY STUDD	FALSE SMILES			
48	35	ALED JONES	HIGHER			
49	32	MYLENE KLAAS	MOVING ON			
50	35	S CLUB 8	SUNDOWN			
51	59	FABLOUS	SWEET DREAMS			
52	42	STING	SACRED LOVE			
53	17	KINGS OF LEON	YOUTH AND YOUNG MANHOOD			
54	56	DMX	GRAND CHAMP			
55	54	STARSAILOR	SILENCE IS EASY			
56	40	FUNERAL FOR A FRIEND	CASUALLY DRESSED & DEEP IN CONVERSATION			
57	45	RACHEL STEVENS	FUNKY DORY			
58	12	SUEDE	SINGLES			
59	60	JOHN LENNON	LENNON LEGEND - THE VERY BEST OF			
60	60	DEWINE LEIGH & JANE GILCHRIST	OPERATUNITY WINNERS			
61	18	THE THRILLS	SO MUCH FOR THE CITY			
62	16	OUTKAST	SPEAKERBOXXX/THE LOVE BELOW			
63	44	CLANNAD	THE BEST OF - IN A LIFETIME			
64	9	VAN MORRISON	WHAT'S WRONG WITH THIS PICTURE			
65	55	ATHLETE	VEHICLES & ANIMALS			
66	44	DIDD	NO ANGEL			
67	53	THE CHEMICAL BROTHERS	SINGLES 93-03			
68	53	BIG BROUVAZ	NO FLOW			
69	43	ROBBIE WILLIAMS	ESCAPOLOGY			
70	42	LUDACRIS	CHICKEN N BEER			
71	67	THE WHITE STRIPES	ELEPHANT			
72	73	LINKIN PARK	METEORA			
73	58	AMICI FOREVER	THE OPERA BAND			
74	75	DIZZEE RASCAL	BOY IN DA CORNER			
75	75	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK			

WEEK	WEEKS ON CHART	ARTIST	TITLE	PREVIOUS POSITION	WEEKS ON CHART	WEEKS ON CHART
1	1	VARIOUS	HOW DANCE 2004			
2	1	VARIOUS	R&B LOVE			
3	1	VARIOUS	THE VERY BEST OF PURE R&B - WINTER 2003			
4	1	VARIOUS	HUGE HITS 2004 - THE VERY BEST OF HITS			
5	2	VARIOUS	GRASSMANIA			
6	1	VARIOUS	HARDROCK DRINKS			
7	5	VARIOUS	POWER BALLADS			
8	9	VARIOUS	2003 PURE OLD SCHOOL CLUB CLASSICS			
9	10	VARIOUS	WHILE MY GUITAR CRIES WEEPS II			
10	6	VARIOUS	KILL BILL VOL. 1 (OST)			
11	6	VARIOUS	SMASH HITS - LET'S PARTY ON			
12	10	VARIOUS	BEST BANDS EVER 2004			
13	7	VARIOUS	THE VERY BEST OF COUNTRY GOLD			
14	10	VARIOUS	SMOOTH CLASSICS - DO NOT DISTURB			
15	12	VARIOUS	BUFFY THE VAMPIRE SLAYER			
16	9	VARIOUS	TAFELBERG THE FINALISTS			
17	11	VARIOUS	THE VERY BEST OF ALL WOMAN			
18	10	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 55			
19	10	VARIOUS	CLIMAX! SUMMER 2003			

## TOP 20 COMPILATIONS

WEEK	WEEKS ON CHART	ARTIST	TITLE	PREVIOUS POSITION	WEEKS ON CHART	WEEKS ON CHART
1	1	VARIOUS	HOW DANCE 2004			
2	1	VARIOUS	R&B LOVE			
3	1	VARIOUS	THE VERY BEST OF PURE R&B - WINTER 2003			
4	1	VARIOUS	HUGE HITS 2004 - THE VERY BEST OF HITS			
5	2	VARIOUS	GRASSMANIA			
6	1	VARIOUS	HARDROCK DRINKS			
7	5	VARIOUS	POWER BALLADS			
8	9	VARIOUS	2003 PURE OLD SCHOOL CLUB CLASSICS			
9	10	VARIOUS	WHILE MY GUITAR CRIES WEEPS II			
10	6	VARIOUS	KILL BILL VOL. 1 (OST)			
11	6	VARIOUS	SMASH HITS - LET'S PARTY ON			
12	10	VARIOUS	BEST BANDS EVER 2004			
13	7	VARIOUS	THE VERY BEST OF COUNTRY GOLD			
14	10	VARIOUS	SMOOTH CLASSICS - DO NOT DISTURB			
15	12	VARIOUS	BUFFY THE VAMPIRE SLAYER			
16	9	VARIOUS	TAFELBERG THE FINALISTS			
17	11	VARIOUS	THE VERY BEST OF ALL WOMAN			
18	10	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 55			
19	10	VARIOUS	CLIMAX! SUMMER 2003			

## TOP 20 INDIE ALBUMS

WEEK	WEEKS ON CHART	ARTIST	TITLE	PREVIOUS POSITION	WEEKS ON CHART	WEEKS ON CHART
1	1	THE STROKES	ROOM ON FIRE			
2	2	THE DARNNESS	PERMISSION TO LAND			
3	3	BASEMENT JAXX	KISH KASH			
4	5	DIZZEE RASCAL	BOY IN DA CORNER			
5	7	THE WHITE STRIPES	ELEPHANT			
6	10	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK			
7	4	JOE STRUMMER & THE MESCALEROS	STREETCORE			
8	11	STEREOPHONICS	JUST AN EDUCATION TO PERFORM			
9	6	BELLE & SEBASTIAN	JUST AN EDUCATION TO PERFORM			
10	8	THE STROKES	IS THIS IT			
11	9	DANIEL O'DONNELL	AT THE END OF THE DAY			
12	16	EVA CASSIDY	SINGBIRD			
13	10	THE FALL	COUNTRY ON THE CLICK			
14	18	FEDERIC	SIX FIRE			
15	13	LEONARDO	COMFORT IN SOUND			
16	12	BILLY BRAGG	MUST I TALK YOU A PICTURE			
17	9	JAMIE CULLUM	POINTLESS NOSTALGIA			
18	50	SO COOL	GUESS WHO'S BACK			
19	20	THE LIBERTINES	UP THE GRACKET			
20	6	ELBOW	CAST OF THOUSANDS			

## TOP 10 ROCK ALBUMS

WEEK	WEEKS ON CHART	ARTIST	TITLE	PREVIOUS POSITION	WEEKS ON CHART	WEEKS ON CHART
1	1	THE STROKES	ROOM ON FIRE			
2	2	THE DARNNESS	PERMISSION TO LAND			
3	3	TRANSCENDENT FALLEN	THE FRENCH			
4	5	MUSE	ABSOLUTION			
5	4	FUNERAL FOR A FRIEND	CASUALLY DRESSED & DEEP IN CONVERSATION			
6	6	KINGDOM	THE LONG ROAD			
7	6	MACHINE HEAD	THROUGH THE ASHES OF EMPIRES			
8	8	LINKIN PARK	METEORA			
9	7	LIMP BIZKIT	CHILLS MAY VARY			
10	8	RED HOT CHILI PEPPERS	BY THE WAY			

## TOP 10 DANCE ALBUMS

WEEK	WEEKS ON CHART	ARTIST	TITLE	PREVIOUS POSITION	WEEKS ON CHART	WEEKS ON CHART
1	1	BASEMENT JAXX	KISH KASH			
2	2	VARIOUS	HENNY DOPE IN THE HOUSE			
3	3	VARIOUS	STEVIE N'WAVE - LIGHTS OUT 2			
4	5	VARIOUS	HOW DANCE 2004			
5	4	DANIEL BEDNARSKI	COTTA GET THRU THIS			
6	6	VARIOUS	2003 PURE OLD SCHOOL CLUB CLASSICS			
7	7	THE CHEMICAL BROTHERS	SINGLES 93-03			
8	3	PAUL VAN DYK	SINGLES			
9	7	VARIOUS	SUBTLEMAN WINTER SESSIONS - MORLLO			
10	7	VARIOUS	ANDY C - DRUM & BASS ARENA			

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Top 5 Sampled (The Month Sept 03)	User interactions
Dido	238,119
Bowie	212,198
Starsailor	98,455
Placebo	77,175
Kosheen	76,678

Sources: Trustify, Data, Stat Source, Paid Survey

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