

The Knot... ~~with~~ The Streets (Prin)

Inside: Siobhan Donaghy Mya The Thrills Dido Winnebago Deal

MUSICWEEK



What next for Robbie?

How the superstar's team plans to maximise his record-breaking Knebworth triumph

Sky music boss in sudden exit

Sky TV's three new channels struggle to make their mark in the highly competitive TV music market **p3**

Retailers sweat out heatwave

Life's a beach for stores as sweltering temperatures see customers swap the High Street for the sun **p3**

This week's Number 1s

Albums: Robbie

Singles: Blu Cantrell

Airplay: Beyoncé



16 08.03/£4.00



16.08.03

Digest

① The future is about finding ways to connect with fans. The Robbie deal shows that this approach can extend to investing in the project – and sharing the spoils. – Editorial, p14

MUSICWEEK

Information from M&M, Billboard, HitScan, Green Sheet, HE Music, Record Mirror and Euro Report.

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Your guide to the latest news from the music industry

Exposure

Foo Fighters to play live on TRL



Byoncé: lined up for TRL show

① Foo Fighters are to perform live on MTV UK & Ireland's first **Total Request Live (TRL)** programme next Tuesday. Tomb Raider 2 star Angelina Jolie will also appear on the inaugural show, while there will be interviews with Beyoncé Knowles and Blazin' Squad. The programme will be broadcast live from MTV's Camden studios as negotiations continue with Westminster Council about securing former home nightclub in Leicester Square as TRL's venue.

② **Ministry of Sound** says it is reducing the frequency of its *Trush* magazine from bi-monthly to quarterly with the second issue likely to appear towards the end of the year. Denying reports that the title is to close, a spokesman for Ministry says the move will follow a series of "tweaks" that the group and Conde Nast's contract publishing division will give the magazine. ③ **Virgin Radio** is underlining its support for new acts and music with the arrival of a weekday evening show hosted by new presenter Kelly. The 26-year-old, who has joined from Century FM in Nottingham, is fronting a 7 to 9pm Monday to Friday programme that promises to

feature "cutting edge music" by the likes of Hot Hot Heat, Kings Of Leon and The White Stripes.

④ **DiD's** US promotional campaign for new album *Life For Rent* is to include an appearance on the recently-launched, networked TV show *WB Regs* Sept 8th.

⑤ BBC digital radio station **Ukrx** is marking its first birthday this week with a series of genre-based parties taking place around the UK. **Punjabi Hit Squad**, **Heartless Crew** and **DJ Smetox** are among the line-up for the first party, which is held at London's **Mean Fiddler** tonight. (Mandy) ⑥ **Nine MuV** stores have started selling vinyl on a trial basis, which, if successful, will result in the format being rolled out across all the chain's 85 branches. The retailer says the decision follows customer demand and is a in vinyl sales during the past couple of years.

⑦ The penetration of digital radio in homes is likely to be boosted by the decision of supermarket giants **Tesco** and **Sainsbury's** to stock **DAB radio sets**. Tesco will trial sales of digital radio in 17 of its stores with Sainsbury's selling the sets in 125 outlets. ⑧ **Wall of Sound's** 10th anniversary celebrations are to continue with the screening of a video retrospective at the Portofello Film Festival from 6pm to midnight next Thursday. It will feature promo films from acts including **The B. I. Am Kloot**, **RoxySop**, **Propellerheads** and **The Wiseguys**.

⑨ **The Gramophone Awards** is undergoing its first radical revamp in the event's 27-year history to cut back on the number of honours. This year the focus of the event will be on one award, record of the year, which will be decided by a panel who will select a shortlist of six records. These will be announced four weeks before the ceremony on October 12. Previously, the awards had a shortlist of six records in 13 categories.

Bottom line

UMI set to cut head office staff

① **Universal Music International** is poised to make around 10% of its 250 head office workforce redundant after identifying what it describes as "the unavoidable need to reduce operational overheads" at its St Albans, London base. A staff consultation committee has been set up, looking at how to minimise compulsory redundancies, with Universal suggesting the consultation period will be concluded around mid-to late September.

② **EMI** has dismissed newspaper reports that it has been in discussions with US private-equity group **Blackstone** about taking the music group private. The reports suggest Blackstone had offered £2.5bn, including debt. ③ **Reactions** from UK Indies including **Beggars**, **Cherry Vinyl** and **Ninja Tune** is featuring on trials of **Japan's** first online jukebox **Wonder Juke**. Muscivide, the new media operation of Am, has struck a deal with the jukebox's instigator **Sony Communications Network Corporation Tokyo** Japan making available tracks from 50 UK Indies.

④ **Phlips** and **Sony** were cleared last Thursday of infringing competition rules following a European Commission investigation into their joint worldwide licensing programme for CD technology. ⑤ **Fame Academy** students' TV performances last Saturday went on sale in digital form within minutes of being screened on BBC1 in a deal between **Polydor** and **Initial** and **OD2**. The full-length tracks, retailing at 99p each, are available to download from **OD2's** online retail network including **Download**, **FreePress**, **HMV**, **MSN**, **MTV** and **Tiscali**.

⑥ **EMI's Goldplay** were recognised in July for 3m pan-European sales of **A Rush Of Two** To The Blood with an **IFPI** triple-platinum sales award. The late **Bryan White's** Universal-issued *The Ultimate Collection* claimed a Platinum Europe award for 4m sales while Universal's **Shania Twain** reached 2m sales for *Up!* and there were first **IFPI** 1m awards for **Sony's Evanesence** (For Fallen) and **Universal's 50 Cent** (For Get Rich Or Die Tryin').

⑦ The hottest temperatures of the year to date and a lack of quality album releases last week hit music business on the High Street. ⑧ **Virgin Entertainment Group** is highlighting its central distribution warehouse, which opened last October, as a key factor in increasing sales of its music back catalogue. ⑨ **Robbiemania** is ready to re-emerge after the EMI star's record-breaking three nights at Knighthood with the release of a DVD from the event. p4-5

Sign here

Van in switch to Blue Note



Morrison: moving to Blue Note

① **Van Morrison** is joining multi-Grammy-winning **Norah Jones** at **Blue Note** after signing a worldwide recording deal with the legendary EMI-owned label. Morrison, who was briefly signed to EMI's Virgin operation at the end of the Nineties before returning to his long-time label **home** **Polydor**, will launch his **Blue Note** career with the release of new album *What's Wrong With This Picture?* on October 20.

② **One-Time Radio** One breakfast show host **Zoe Ball** has renewed her contract with London-based **Xfm** to stay with the station for at least another year. ③ **EMI Music Publishing** chairman **CEO Peter Richardson** and **OD2's Charles Grimsdale** have joined the line-up for September in The City conference. p4

People

Emap raids rival for Magic post

① **Emap** has gone against rival **Capital Radio's** ranks to fill the newly-created post of deputy programme director for London's **Magic 105.4**. **Adrian Stewart** was previously programme controller at **Capital's** south coast station **Ocean FM**.

② **Sly's** head of music **Lester Mordeu** has suddenly departed just six months into the job. ③ **Matt Newman**, previously sales manager of **BMG's** commercial division, joins the **Demom Music Group** today. (Monday) in the newly-created position of head of sales.

④ **Rupert Wiltshire** has resigned from his post as managing director of **A2 Records** and **Assassination Music**. Wiltshire, who is now freelancing in label management, national radio planning and A&R, has plans to launch his own rock label soon. ⑤ **Chrysalis Music** film & TV manager **Karina Masters** is leaving the publisher to join **Stage Three Music** as advertising manager. **Stage Three** is the new publishing venture set up by **Steve Lewis**, former head of **Chrysalis Music Group**. The move comes two months after the departure of **Universal Music of Chrysalis** head of synchronisation **Tracie London-Rowell** and deputy **Mark Robinson**.

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The foundations of Virgin's flagship **Orford Street Megastore** were shaken to their core last Wednesday as five live rock bands ushered in this year's **Kerrang! Awards** nominations. **East West's** *The Darkness*, who closed the performances, head the shortlist with nods in the Best British newcomer, live act and album categories. Also performing were **Beggars' Biffy Clyro**, **Hut/Virgin's**



Crackout, **Unparalleled's Sixth and Pierce Panda's** *Winnipeg Bad* (pictured). The 10th annual awards take place on **August 21** at a London venue yet to be announced, and are set to include performances from *The Darkness* and *Sony's Good Charlotte*. It will be hosted by **R1's Colin Murray** and **Edith Bowman**, while **Channel Four** is screening a one-hour highlights show on **August 29**.

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

Head of music leaves company after three new services register disappointing viewing figures

Saturated market takes toll on Sky

Television

by Robert Ashton

The difficult music TV channels are having in finding an audience was demonstrated last week with the sudden departure of Sky's head of music Lester Mordue just a few months after introducing three new services.

Mordue, the man charged with launching the Amp, Scuzz and Flaunt in mid-April, left the company after they only managed to attract 6% of the target audience (music viewing by 16- to 34-year-olds in Sky digital homes).

A spokeswoman for Sky would not elaborate on the reasons behind the move, but confirmed it was "with immediate effect" and that, although the music channels have garnered plaudits for artistic content they could benefit from "a few more viewers".

Sky Networks deputy director Mark Sharran says, "We are grateful for all the work Lester has done in launching the channels and we wish him well in his future career." In the meantime, Delia Bushell, head of Sky Travel, will

temporarily oversee the music channels. Mordue was unavailable for comment.

Mordue's departure brings into sharp focus the crowded marketplace into which Sky launched its three channels this year.

Not only is it competing with more established brands from the likes of MTV and Emap, but its channels are also located at the bottom of the electronic programme guides, making them harder to find.

Sky makes claims, based on Barb analysis, that viewers watch The Amp and Scuzz for the longest continuous period among all music channels.

The Amp holds viewers for an average of 26.38 minutes (compared to MTV's 23.07 and Scuzz holds viewers for 26.55 minutes (in comparison with MTV's 19.81 minutes and Kerrang's 17.53 minutes).

However, according to Dave Yorath, managing director of media group Gurrilasradio, during July the three Sky channels fared the least well of all the 18 music channels available in terms of viewing by adults aged 16 to 34.



Mordue's departure highlights the current difficulty of the TV music sector

Noting that average audiences were in the "thousands", he says that on one typical day towards the end of July one of the channels registered zero viewers until 3.30pm. By 10pm only 11,000 viewers were recorded.

"Channel Reports highlight the unimpressive performance of the Sky music channels," he says.

Yorath blames the apparent low audience figures on the Barb viewing panel, which, he claims, is not well equipped to measure digital channels accurately, but it will not have impressed advertisers, who are able to buy a 30-second spot for as little as £10.

"The market is very competitive and has strong, established

brands. It is early days for the new Sky channels, which will need time to attract a regular audience. They have made good use of the interactive applications, which has potential to be a competitive advantage," he says. One media agency source says the Murdoch-owned broadcaster may have left it too late to establish a foothold, with MTV and Emap already pumping out rock, pop and dance channels.

"MTV is well-established and known and Emap has sister magazines, which helps promote the name. Although Sky has the advantage of being able to cross-promote, it came to it very late in the day," she says.

Similarly, Emap managing director of radio programming Mark Story believes that it is a tough job to persuade the public to "click on names they don't know". His company's music channels share magazines and radio stations of the same name.

"There is a big advantage to having a name like *Kerrang!* or *Smash Hits*", he adds. "There are so many now it is hard to understand what they are all about." Robert@musicweek.com

Heatwave cools consumers' appetite for purchasing music

Music retailers have been suffering the consequences of sweltering temperatures, with customers avoiding the High Street and heading straight to the beach or park instead.

The effect on trade caused by the hot weather, which hit temperatures well into the thirties in parts of the country last week, was compounded by the quietest weeks of the year so far for album releases. Only one album, Kraftwerk's *Tour De France Soundtracks*, was yesterday (Sunday) on course to enter the

Top 75, with week-on-week artist albums sales sliding around 15%.

In London, which last Wednesday suffered under its highest recorded temperature yet of 35C (93F), the usually bustling capital had to contend with people with other things on their minds than shopping. That day, Dave Elston, general manager of HMV's fledgling Oxford Circus store, said, "The extreme weather is proving pretty challenging to all West End retail, particularly as many Londoners are away on their holidays and those that remain

obviously don't fancy using public transport when it's so hot."

The heat's blight on trade in HMV's Oxford Street store was mirrored by other parts of the chain, with its Belfast store manager Keith Howie saying trading was "a little bit flat", although the hot weather and lack of releases were being partly offset by "quite a few American and European tourists in town".

Along the English south coast those not working settled down in their gardens or made off to the beach, leaving store staff to

tweidle their thumbs. But Virgin Megastores' Brighton store manager Niall Hyslop says the weather has not had quite the negative impact on trade he was expecting, with temperatures becoming so high that customers were relishing cooling down in an air-conditioned store.

"Everybody goes to the beach so you do have a fall-off in trade but when it gets too hot people want to go somewhere airy," adds Hyslop, who also points to a series of in-store campaigns helping to prop up trade.

In Oxford indie store Chalky's, manager Stuart Wait was pinning his hopes on Fairport Convention's nearby Cropsey Festival, running from last Thursday to Saturday, to lift business after reporting trade was "a bit slow".

Fopp's Leamington Spa store was cashing in on the heat by playing lots of reggae to promote an ongoing campaign. The store's product manager, Dave Orme, adds, "Leamington is a tourist town so there are a lot of people. The shopping centre itself is quiet but our regulars are in the shop."

THE MUSIC WEEK PLAYLIST



KEVIN LYTTLE
Turn Me On (East West)
A smash in the soca world last year, the St Vincent native is now shaping up for mainstream fame with this huge hit (single) (16)



ALFIE
Do You Imagine Things (Regal)
Second album from Alfie, this one with Ken Nelson in the mix, comes with ideas and energy (album) (September 15)



AMY WINEHOUSE
Talk A Box (Island)
Word of mouth continues to grow on this extraordinary UK talent (demo) (15)



MIGUISON
Lonely Mountain (Helike)
Dense but rewarding debut from Iceland with a dizzying array of influences. (album) (October 6)



RACHEL STEVENS
Sweet Dreams My LA Ex (Polydor)
Borrowing from a Kylie's rulebook, Rachel has a stab at funky pop (single, September 15)



DIDO
See The Sun (Cheeky/Arista)
As White Flag dominates the airwaves, expectations for Dido's second album are on the rise (from Life For Rent album, September 15)



FRANZ FERDINAND
Darts Of Pleasure (Domino)
Glasgow guitar music from Glasgow that is building a decent head of steam (single, September 8)



CHUNGKING
Let The Love In (Tummy Touch)
Sun-drenched psychobilly hot on the heels of the group's stunning We Travel Fast album (single, September 11)



KI FITZGERALD
Girls In The Summertime (unassigned)
Being courted by a host of leading pop A&Rs, this UK singer has been carving his own path since quitting an early version of Butterf (demo) (15)



GROOVE ARMADA
But I Feel Good (Pepper)
Already a club hit, this should raise the profile of much-overlooked London album (single, August 25)

Creative army on hand to capture Robbie at his best

by Adam Woods and Claire Bond
If there were 125,000 in front of the stage on each of Robbie Williams' three nights at Knebworth, there were almost as many behind it as IE and its creative team marshalled an army of designers, media partners and logistics experts.

Done & Dusted's Elm, 16-camera, helicopter-assisted shoot fed into the Channel Four broadcast on the Saturday as well as MSN's webcast that same night, which attracted in excess of 200,000 live views. Footage from all three nights will now provide the basis for the forthcoming DVD (see main story).

"When you're filming brilliant people who just set a crowd on fire, then you can't go wrong," says Done & Dusted director Hamish Hamilton, who has handled every live Williams shoot to date. "We showed an artist on top form, in front of the biggest audience of his career. This is going to capture him forever and nail him as one of Britain's finest live performers."

Among the other companies supporting the production were Kenwood Mobiles, which recorded the sound from the shows and provided a feed for Sunday night's Radio One broadcast, internet consultancy Outside Line, which managed online marketing, and streaming specialist MediaWave, which webcast the Friday event to 10 European territories via MSN.

While the engineers of the media spectacle were focused on building Williams' profile to an all-time high, the creative teams were attempting to rewire expectations of the artist.



Knebworth footage: helicopter-assisted camerawork for Channel Four broadcast

"It was almost like the death of the pop star and his rebirth," says art director Jason Mullings of Burrell Durrant Hifle, the design and direction company which created the designs for the tour with Williams' long-serving creative director Lee Lodge.

BDH re-imagined Williams' logo as "a post-punk, Vivienne Westwood-style, baroque" image. This conceit was rolled out across the staging, video backdrops, merchandise and surrounding publicity under the supervision of BDH, Lodge, legendary set designer Mark Fisher and Williams himself.

"It is a 100% collaboration with Rob," says Lodge. "He is not only a unique entertainer, but he is also a brand identity. We wanted to look after and manage the brand so there would be a certain synergy throughout the whole campaign."

The re-branding of Williams as a darker, more self-determined kind of star began early in the year with a series of shoots in LA, which not only provided the imagery and footage for the live screens, but also

the cover for last month's *Q*.

"That was done from our shoot," says Lee Lodge. "We were art-directing the whole campaign. We wanted to create bodies of work that could work on a DVD, as a still photograph or through the internet but which were of such a high standard that when you saw them in the context of the concert, they would increase the value. It wasn't just about lighting or video – there was something inherent in these films through the direction and the graphic design."

The tour also represented Robbie's first solo tour without Guy Chambers as musical director. His place was taken by US guitarist and producer Mark Platti – a regular performer in David Bowie's band, who was recruited in February to adapt the Escapology material for the road and shine a new light on older songs.

"I encouraged the band to be more free on stage and try some new things," says Platti. "I know he was big, but I didn't know how big until we went onstage."

Robbie Walker
CAST LIST
Label: EMI
Management: Tim Clark and David Entwistle; IE Music
Promoter: Bob Arcus, Melopops
Agent: Ian Huffman, Huber Skutter
Publisher: DMG
Creative director: Les Lodge, Done & Dusted
Film director: Hamish Hamilton, Done & Dusted



Three sold-out Knebworth concerts prop Knebworth triu

Touring

by Alex Scott and James Roberts
The Robbie Williams phenomenon is set to gather new momentum with ambitious plans for the "best ever" music DVD and new brand extensions following the artist's record-breaking, three-night concert at Knebworth a weekend ago.

The artist's management company IE Music last week confirmed that an extensive DVD and video based around the concert will be released in time for Christmas. Set to capitalise on the DVD boom, it will coincide with re-promotion of his Escapology album, plus other activity including a repeat screening of the Knebworth gig on Channel 4, a Prince's Trust Fashion Rocks charity gig appearance on October 15 and the relaunch of his website. This currently has 250,000 signed-up "Inner Sanctum" members who accounted for up to 20% of the ticket sales for his current tour, which was set to conclude at a 135,000-capacity show at Dublin's Phoenix Park last Saturday.

"We really intend to make the

best music DVD so far. Rob's performance guarantees that but we also shot a lot of additional material," says IE founder Tim Clark, adding that filming costs alone for the event were "in excess of £1m". Work on the DVD starts this week.

We really intend to make the best music DVD so far

Tim Clark, IE Music

Williams' 2001 Live At The Albert Hall DVD has sold in excess of 200,000 copies in the UK alone, making it the biggest music DVD title to date.

The Knebworth DVD and accompanying video effectively look set to take the place of the artist's first hits album this Christmas. This was pencilled in for release in the fourth quarter when he signed his ground-breaking deal with EMI last October, but will now be released next year, followed by Williams' sixth solo studio album – recording for which is set to start in March next year – in 2005. Escapology, which was on course to return to number one in

Rights to Robbie concerts pay out as international media strike deals

As the dust settles in the UK after Robbie Williams' three nights at Knebworth, the international story is just beginning to unfold, with deals being struck to syndicate the concert globally.

TV distribution company 3DD, which won the rights to syndicate the TV broadcast package

overseas, expects to strike deals worth \$500,000 (£312,000) with international broadcasters.

3DD pre-sold the show to broadcasters including M-Net, RTL and TV NZ in Africa, Italy, the Netherlands and New Zealand long before the Knebworth concert, following an April launch of the project at Trade Fair MIP-TV.

3DD managing director Lara Von Ahlefeldt says, "We have had a Robbie show a year for the last five years and this will sell incredibly well internationally."

Working closely with IE and EMI, 3DD is targeting a total of 80 countries to sell the show to a potential audience of 250m.

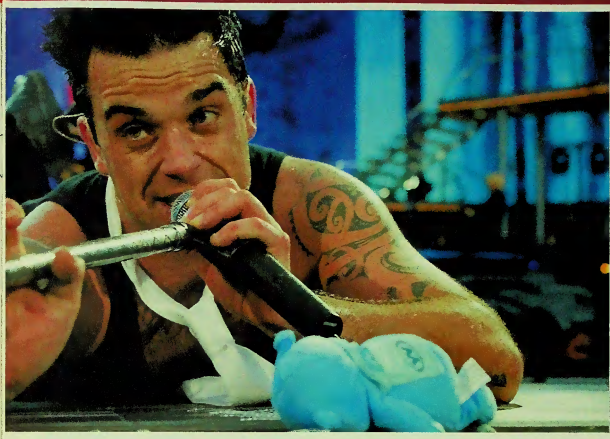
"In some cases deals will coincide with the progress of the European tour," which continues in October, hitting a number of markets that Williams has yet to visit including Eastern Europe.

Despite the fact that the singer has yet to break America, Von Ahlefeldt believes the show could be there, adding that the

company is on the verge of clinching a deal with a US broadcaster for his Swing concert.

Following the live broadcast of the Sunday Knebworth show on Radio One and clips broadcast throughout last week by the national broadcaster, radio rights reverted to IE and EMI, and 3DD is in negotiation to syndicate that package – worth \$50,000, 100,000 – around the world.

EMI Recorded Music senior VP of global marketing Mark Colten says Williams' equivalent European Stadium shows helped return his Escapology album to number one in the Netherlands and top five in Germany.



BOB ANGUS
PROMOTER

Meeting the challenge

"My Knebworth experience started last September. That's when I had my first meeting to plan Robbie Williams' series of three gigs. It was a huge show so there is a lot to sort out on the production side with the other contractors involved, such as Nine Yards for site production and the caterers, Popcorn.

One of the guys in the office, Cass Dooks, had worked on the Oasis gigs at Knebworth so we used some of his experience. There's always something that happens, some little problem that crops up. On Friday it was the traffic. It rained on Friday afternoon and the roads were left in too much of a mess to start their journeys and got stuck in jams, but we didn't have any other traffic problems.

When I am on site, I'm not on edge, but there are always things to do: liaison with security for inside the stadium is a pretty challenge and there are some substantial

album to chart's summit, as EMI readies Christmas DVD triumph reignites Robbie fever



Enthoven (top), Clark celebrating

this week's albums chart, will be worked through into next year with plans for a fourth single *Saved Up* before Christmas and a fifth single next year. Clark says the hits package is "continuously under review" and currently under discussion with EMI at the highest level.

The Knebworth DVD release will cap the conclusion of the EMI artist's current European summer tour which is poised to gross ticket sales of £70m across its 15 dates, according to IE. The three Knebworth shows alone, which sold out last November, are likely to have grossed more than £11m before

interest. However, ticket sales are one slice of a much bigger pie that includes everything from merchandising to media rights and sponsorship. Among the key contributors to an estimated total gross of around £60m are:

- Merchandise: According to IE, the average merchandise spend per head in continental Europe is £2-£3, lower than in the UK. On this basis merchandise sales could gross in excess of £5m.
- Sponsorship: Headline sponsorship from Xbox and Smart Car is worth around £3m to the end of December
- Media rights: UK terrestrial TV broadcasters pay around £450,000 for the right to air a show like the Knebworth show, according to IE. However, UK viewers were also able to listen to the show on Radio One, and it was webcast on MSN, attracting 200,000 viewers. Industry sources suggest that total international media rights for the gig could be worth £180,000
- Performance revenue: Total PRS revenue from the three Knebworth shows alone is set to hit around £350,000, of which the publishers and songwriters

involved would each gross a total of around £150,000.

"Knebworth was unprecedented. It was the most graphic representation of Robbie's appeal. It reaffirmed that he is the biggest star in the UK and the world outside of the US," says EMI UK chairman & CEO Tony Wadsworth.

"In addition to the huge number of people that attended, it took over the media in the UK for a few days. Meanwhile, to be back at number one after selling 6m copies in the first few weeks of release last year is remarkable."

All the revenue spun-off from Robbie Williams' non-recorded music activities is now flowing into the pioneering In Good Company joint venture set up by IE with EMI at the time the artist renewed his deal with the major last year. Clark and partner David Enthoven sit on the board of the company along with Wadsworth, whose company has a 25% stake to Williams' 75%. EMI invested a "substantial" sum in the joint venture as part of its new deal with Robbie, says Clark.

The scope of the Knebworth dates and on-going tour underline the potential value to EMI of a deal that raised eyebrows at the time it

was struck last year. "It makes the agreement we signed make sense to a lot of people. We knew what we were doing but the media had no concept of it. The amounts of money reported for the deal were way off the mark but become folklore anyway, which is irritating," says Wadsworth.

The IE team suggest that In Good Company is also set to derive substantial undisclosed revenue from a series of "brand associations" that extend far beyond simple sponsorship that are currently being finalised, not to mention future projects in areas such as books and film soundtracks.

"Of course we don't always see eye to eye [with EMI], but we do have shared interests," says Clark. "It was as much about this as about money for Rob and David and I. We could form a partnership whereby the record company was involved in all sides of the artist's career. They get a trust. We can work with the record company so their agenda is closely aligned with the artist. We can sit down with Tony and say 'Here's the activity' and he can say 'What about this'."

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Robbie's Knebworth gigs show that people still like the live music experience

properties. The locals wouldn't know the difference between a Rancid crowd or Robbie Williams's audience, who are actually a lovely crowd, most of female. In November we had to persuade the residents that security would be fine.

The other people to deal with are the council and the emergency services. The provisional licence was granted by North Hertfordshire District Council in November and we then held regular meetings each month from the end of last year with everyone involved to ensure it was a smooth show.

There were probably more than 1,500 staff on site, including 600 security and all of it went really well despite the heat. Only 1,177 people were treated by the St John's crew over the three days.

It shows that people still like the live music experience. But it is always changing and we need to keep up and do it all even really well after the gig we got the champagne out and had a few glasses, but we were back doing five gigs at Somerset House a couple of nights later." Bob Angus is managing director of Metropolis Music

New distribution warehouse improves stock control

Major leap in Virgin's back catalogue sales

Retail

by Paul Williams

Virgin Megastores' back catalogue music sales have jumped by 30% in six months, thanks to a new central distribution warehouse, which the retailer says has drastically improved its stocking efficiencies.

The warehouse, which opened near Banbury last October, directly takes product from BMG, EMI, Universal and other suppliers and then delivers it via Parceline to all 161 Virgin stores around the UK. Sony, Warner and other key suppliers are expected to come on board by the end of September.

Virgin's group operations director Dennis Henderson says the warehouse has brought greater efficiencies by delivering the right amount of product to the right store. Previously, when suppliers were shipping directly to each individual store all units of, say, a 20,000 order would immediately go to stores. But since Virgin now has closer control over the movement of its stock, it more typically only ships two-thirds of the order initially, thus reducing the chances of having too much stock in any store while also having immediate access to extra supplies if other stores need them.

The stock, which includes product from DVD suppliers, is already stickered in the warehouse, so when a store receives an order it can go straight onto shelves. "If you take a full box of specialist



The warehouse has brought greater efficiencies by delivering the right amount of product to the right store

Dennis Henderson, Virgin

titles from one of the majors, in our old system that could have taken an hour to process – not including getting it onto the sales floor. It now takes 20 seconds," says Henderson.

He adds that suppliers, which now only incur the expense of delivering stock to one central point rather than to each individual Virgin store, are offering improved terms to the retailer. The new procedure also gives smaller suppliers more of an economic incentive to work with Virgin.

The fact that Virgin now does

not have to have as many units of each title in store has also freed up space to increase its range of titles. At the same time, new-style racking has gone into about 20% of the chain so far, creating yet more opportunities for Virgin to extend its number of titles.

The moves come as Virgin seeks to rely less on chart and campaign product and re-emphasise its role as a specialist retailer by stocking a more extensive range. A new staffing structure was announced two weeks ago, organising teams along specialist genre lines rather than product divisions, such as chart or campaigns.

Virgin Entertainment Group CEO Simon Wright says, "This is a definite attempt to recover some of the range and authority Dennis and I think we've lost over the last couple of years."

The opening of the warehouse and the introduction of new racking – which will be in all stores by next year – have helped to raise catalogue sales by 25-30% in the past six months. This has lifted back catalogue's share of Virgin's overall music shares from around 40% to about 50%.

He adds, "The warehouse process is going up until the end of September and that will continue until we rewrap our flagship Oxford Street Megastore."

Details of the revamp are being kept closely under wraps, but Wright says it will deliver "something unique" in Oxford Street.

pa@musicweek.com

THE BPI AWARDS

ALBUMS
Various – *Ibiza the World Ever* (EMJ/Virgin) (silver)
Various – *Return of the Super Seventies* (EMJ/Virgin) (gold)
Various – *Now* (Virgin)
No Holding Back (Atlantic) (silver)

Various – *Best Dance Album in the World Ever* (EMJ/Virgin) (silver)
Various – *Return of the Super Seventies* (EMJ/Virgin) (gold)
Various – *Now* (Virgin)
No Holding Back (Atlantic) (silver)

Music 55 (EMJ/Virgin)
Universal 12 x (platinum)
David Bowie – *Let's Dance* (Atlantic)
Guns N' Roses – *Use Your Illusion I & II* (Geffen)
Christina Aguilera –

Stripped (RCA)
Arista) (3 x platinum)

Record number of new acts to perform at ITC

Publishing and digital downloads will feature heavily at this year's In The City with EMI Music Publishing chairman/CEO Peter Reichardt and OD2's Charles Grimdale lined up to address the September music conference.

Reichardt will feature in the second "in conversation" slot on Monday, September 15 with Grimdale due to present the keynote speech at Interactive City, which this year is being rolled together with the main event, Richard Griffiths, CEO at Modest Management, which handles David Sneddon, will also perform in an "in conversation" slot on the Saturday. Further high-profile contributors include John O'Keefe, executive creative director at advertising agency Bartle Bogle Hegarty, who will present a masterclass on how to manage creativity, Mark Cooper, producer of BBC2's *Later* music programme, will also discuss the role of rock and pop on TV.

The core content of ITC panels will begin on the Saturday with

highlights including Silentway Management's Andy Dodd and Ian Grenfell – the team behind *Simpfyrred*.com – discussing the future of the recording contract. Jon Pilus, A&R director of Sony Columbia Records, will contribute to the A&R panel.

According to ITC founder Tony Wilson, ITC Unsigned, which runs in Manchester's Northern Quarter from September 13 to 15, is likely to host the largest number of new talent gigs since the event began. He adds, "Pop Idol and Fame Academy are exciting TV formats, but in the past 12 years in The City Unsigned has proved to be the most exhilarating industry format. To watch Coldplay, Stereophonics, Catatonia or The Darkness at the early stages of what may well prove to be multi-album careers, is the most exciting thing you can do in this business without taking your clothes off."

Sky's The Amp music channel is sponsoring this side of the event, while Intel Centrum is headline sponsor of the main event.



Dido lined up for US TV slot

Dido is the first British artist to take advantage of a new promotional platform on US television with a slot on the prime-time chart show *WB Pepsi Smash*.

The BMG act will be filmed for the show tomorrow Tuesday, for an episode featuring All American Rejects, Ashanti, Fabolous and Lil Mo, which is set for broadcast on August 20.

BMG UK international VP Dave Shack says the appearance is a key part of Dido's current Stateside promotional trip, which will also involve acoustic radio promotion in all major cities in the US as well as retail conventions. Given Dido's first album *No Angel* sold around 5m copies Stateside, the US will be a critical part of the campaign for new album *Life for Rent*.

Dido is set to return for another round of promotion in the US in September to coincide with the release of the album, when she is expected to feature on major TV shows.

WB Pepsi Smash, which airs in a 9pm weekday slot throughout the summer, features live performances from five acts from across the genres of pop, rock, R&B and hip hop on each show as well as backstage interviews, footage of artists on tour in the US and around the world and a chart rundown. Hosted by a rotating series of guest presenters, the music show aims to feature up-and-coming acts alongside established artists.

The new one-hour show, executive produced by Tench Planet

Productions' Joel Gallen, has already featured the likes of The Ataris, Beyoncé, The Black Eyed Peas, Queens Of The Stone Age and The Neptunes' Pharrell Williams among its line-ups.

Its launch earlier this summer marked the return of music to prime-time network TV in the States, whose presence has declined since the hey day of American Bandstand and Soul Train in the Sixties and Seventies. Meanwhile, television network PBS added to the music mix last month with the return to US TV screens after a 20-year break of the studio-based series *Soundstage*. The 13-part series has featured Tom Petty, Alison Krauss and Lucinda Williams and continues throughout the summer.

Graham Donaghy (pictured) will be touring during this week's Popkomm festival in Cologne as part of a busy German promotional schedule for the one-time Sugarbabe. She is joined in the live line-up at the three-day event by fellow UK acts Goldfrapp and Soweto Kinch. International artists performing include the Make Goods, Donaghy, whose next single *Twist Of Fate* is due for a September 15 release, will complete a raft of live shows in Germany including Radio Eins Live, NRJ in the Park, MDR Jump and

SWR ahead of the release of her debut solo album. Popkomm, which is open to the public for the first time, kicks off its conference programme on Thursday with a keynote speech by the German government's federal employment and economics minister Wolfgang Clement on pop and politics. Depeche Mode's Andy Fletcher is expected to give a keynote speech entitled *A Lifetime in Music*. Meanwhile, Blue, Craig David, Gareth Gates, Panjabi MC and Robbie Williams are among the nominees at Viva's Comet Awards on Friday.

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Major sees strongest albums showing in five years and a growing share of the singles market

EMI leaves its rivals in the shade

Publishing

by Paul Williams

Just when the chasing pack thinks it is making some headway, EMI Music pulls out of the bag one of its most commanding performances in months.

During the previous period, only 4.2 percentage points stood between EMI and the other publishers, but "normal service" was resumed in quarter two as the company more than doubled its lead thanks largely to its strongest albums showing in five years.

EMI grabbed 29.6% of the albums market, the company's highest score since the start of 1998, to open up an 11.4 points gap in the sector over second-placed BMG. On singles it was almost as dominant, stretching a 2.7 points lead last time to 8.6 points in quarter two, thus setting up a 10.4 points lead on the combined rankings.

Ironically, EMI Recorded Music superstars Coldplay were one of only two acts among the period's Top 10 albums not to contribute to EMI Music's score. While Chris Martin and his colleagues instead helped to swell BMG Music's coffers with *A Rush Of Blood To The Head* (seventh of the quarter), EMI Music's cash register went into overdrive with leading shares in *The White Stripes' Elephant* (third) and *Busted's Busted* (fourth). It also

claimed all of Evanescence's *Fallen* (ninth) and more than 40% of both Justin Timberlake's *Justified* (second) and *Come Away With Me* by Norah Jones (fifth).

Evanescence were also a key player in EMI's singles success, finishing third for the quarter with *Bring Me To Life*. And the company also handily capitalised on being the controller of the biggest song catalogue in the world. Big Broza's Rodgers & Hammerstein remake *Favourite Things* gave EMI full control of the period's fourth-biggest single, while it claimed 70% of the ninth with Craig David's *Rise & Fall*, based on *Sting's Shape Of My Heart*.

In second place, Zomba signings led the contributors on both singles and albums for BMG, which had to cope with a revived Universal closely breathing down its neck. R Kelly topped the quarter's singles chart with *Ignition*, while both BMG and the period's top-ranked artist album was Zomba-signed Justin Timberlake's *Justified* on which it grabbed a 42.0% share. As well as claiming the entire Coldplay album, it claimed 100% of Linkin Park's *Meteora* (31st of the quarter) and half of Christina Aguilera's *Stripped* (sixth).

BMG lifted its singles share to 17.8% but is now only 0.2 points ahead of Universal, which put in its best performance in the sector in a year. Room 5's *Make Lu* (second of the quarter) led the way,

while it also figured on 50 Cent's *In Da Club* (fourth seller), Tomcratic's *Loneliness* (sixth), Junior Senior's *Move Your Feet* (ninth) and *Busted's You Said No* (10th).

Universal's fortunes also improved on albums where it claimed its biggest share since the opening period of 2002, despite only scant representation among the quarter's 10 biggest sellers. The two exceptions to that rule were ninth-placed Avril Lavigne's *Let Go*, where it took a 37.8% share and the 10th-ranked *You Gotta Go There To Come Back* by Stereophonics, 100% controlled by Universal.

It has been some time since Universal occupied the regular position of EMI's closest challenger and that will take some work to regain now that current runner-up BMG takes in Zomba's previously-separate score. But Paul Connolly's team has improved its combined share for two successive quarters and is now closing the gap on BMG and moving further away from fourth-placed Warner/Chappell.

The albums market remains a favourite one for Warner/Chappell, despite a slight setback in quarter two, but it is on singles where the company has declined sharply. Although traditionally stronger on albums than singles, it did manage to hit a peak of 20.9% in the market as recently as the end of last year. But that has now slipped to 9.1%, its lowest score in more than two years and 30.2%

TOP FIVE ALBUMS FOR Q2 2003
1. **NUO THAT'S WHAT I CALL MUSIC 54**
EMI 25.0%
2. **JUSTIFIED**
BMG 42.0%
3. **BRING ME TO LIFE**
EMI 28.5%
4. **IN DA CLUB**
50 Cent 40.2%
5. **MOVE YOUR FEET**
Junior Senior 40.2%

Universal 17.4%
Warner/Chappell 11.0%
Chrysalis 1.4%
Windswep 0.8%
M/G 1.1%
EMI 1.1%
Sony 2.7%
EMI 17.4%
Warner/Chappell 10.2%
3. **ELEPHANT**
White Stripes
EMI 25.0%
4. **BRING ME TO LIFE**
Norah Jones
BMG 71.5%
EMI 43.6%
5. **BUSTED**
Busted
EMI 84.0%

Universal 9.3%
Windswep 6.1%
5. **COME AWAY WITH ME**
Norah Jones
BMG 71.5%
EMI 43.6%
6. **BRING ME TO LIFE**
Norah Jones
BMG 71.5%
EMI 43.6%

Universal 9.3%
Windswep 6.1%
5. **COME AWAY WITH ME**
Norah Jones
BMG 71.5%
EMI 43.6%
6. **BRING ME TO LIFE**
Norah Jones
BMG 71.5%
EMI 43.6%

Windswept breezes into top indie position

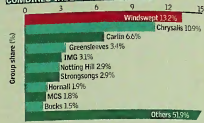
Bob Crave ended a decade with *Windswept* at the top as the company claimed the accolade of top indie publisher in quarter two. Crave's last three months with the operation saw it grab an unbeatable 32.2% share of the independent market, thanks largely to shares in three of its 10 biggest-selling singles. It had a quarter of 50 Cent's fourth-placed *In Da Club*, 30% of Craig David's *Rise & Fall* (10th of the quarter) and 10% of Busted's 10th-ranked *You Said No*.

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COMBINED INDEPENDENT SHARE



Said No, Crave's slip to second after a six-month reign at the top, even though its share of the indie sector marginally improved from the previous quarter to 10.9%. Crave held onto third place with

6.6%, while Greenveeves came from outside the Top 10 to take fourth spot with 3.4% after claiming half of both Sean Puss's *Get Busy* (12th of the quarter) and *No Letting Go* (35th). IMG also

debuted in the Top 10, scooping fifths spot with 3.1% with highlights including three-quarters of Scooter's hit *Weekend* (46th) and contributions on Simply Red's album as well as a clutch of compilations.

down on the same time last year. Just as the gap with EMI widened at the top, the gap between its three closest challengers, BMG, Universal and Warner/Chappell and the rest of the field continued to increase. Sony/ATV found itself 6.5 points adrift of the top four companies, as it slipped to its most disappointing performance on singles in a year.

A 17.4% share in Tomcratic's *Loneliness* was its only claim

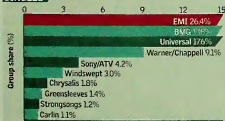
among the quarter's Top 20 singles, while a 48.2% stake in Norah Jones' *Come Away With Me* was its sole interest within the period's 10 most popular artist albums.

But all this is merely a footnote to the quarter's big story: EMI Music back to its dominant best. Six months still remain, but Peter Dinklage is probably already deciding which one of his striking jackets to wear when he steps up to collect 2003's publishing gong.

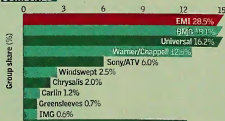
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Publishing 2003: second quarter performance

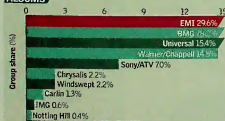
SINGLES



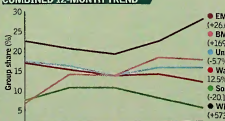
COMBINED



ALBUMS



COMBINED 12-MONTH TREND



Figures refer to 2nd quarter; bracketed figures represent year-on-year change

Top 10 singles for Q2 2003

| Rank | Title | Artist | Label |
|------|-----------------------------|--------------------------------|--------------------------------|
| 1 | IGNITION | REMIX R Kelly | Zomba 100% |
| 2 | MAKE LU | Room 5 feat. Oliver Cheatham | Warner/Chappell 100% |
| 3 | BRING ME TO LIFE | Evanescence | EMI 100% |
| 4 | IN DA CLUB | 50 Cent | Universal 50% |
| 5 | FAVOURITE THINGS | Big Broza | Warner/Chappell 25% EMI 40% |
| 6 | LONELINESS | Tomcratic | BMG 45% |
| 7 | I KNOW WHAT YOU WANT | Sony-ATV 125% Universal 75% | Copyright Control 50% |
| 8 | Busta Rhymes & Mariah Carey | | EMI 50% |
| 9 | RISE & FALL | Craig David feat. Sting | Windswep 30% EMI 70% |
| 10 | MOVE YOUR FEET | Junior Senior | Universal 100% |
| | YOU SAID NO | Busted | Universal 100% |

Writers of Q2 2003's top singles

| Rank | Writer | Label |
|------|--|------------------------|
| 1 | R KELLY R Kelly | Zomba |
| 2 | MCCORD/CHEATHAM Room 5 feat. Oliver Cheatham | Warner/Chappell |
| 3 | HODGES/LEE/MOODY Evanescence | Universal |
| 4 | ELLZONDO/YOUNG/JACKSON 50 Cent | Universal |
| 5 | RODGERS/HAMMERSTEIN II Big Broza | Warner/Chappell/EMI |
| 6 | MARTIN/MATTIAS/CLEMENT/ENIAC Tomcratic | BMG/Sony/ATV/Universal |
| 7 | DAVID/STING/MILLER Busta Rhymes & Mariah Carey | EMI/Variety |
| 8 | CRIG DAVID feat. STING Craig David feat. Sting | Windswep/EMI |
| 9 | JUNIOR Junior Senior | Universal |
| 10 | BOLIN/SIMPSON/JAY/ROBSON/MCLAUGHLIN Busted | Windswep/EMI/Universal |

Deluxe Media Services' acquisition of Disctronics signifies the arrival of a new, US-owned player in the European CD, CD-Rom and DVD manufacturing market. *By George Cole*

Disctronics deal boosts Rank unit

How Deluxe fits into Rank Group

If any company could be said to have its fingers in many pies, then Deluxe certainly fits the bill, with operations that cover everything from video encoding to packaging to distribution. Although it has headquarters in the US, Deluxe is part of The Rank Group, one of the UK's major leisure and entertainment organisations. Rank's operations cover hotels, casinos, cafes, live music venues, online gaming and sports betting – its best-known brands include Mecca Bingo and the Hard Rock Café. Rank has more than 20,000 employees worldwide and, in 2002, achieved profits of £200m before tax and exceptional items.

There are three major divisions in Rank – Gaming, Hard Rock and Deluxe. Last year, the latter enjoyed a turnover of £704m and operating profits of £89m – a year-on-year increase of 20%. By comparison, the turnover figures for Gaming and Hard Rock were £476m and £242m respectively, with operating profits of £104.8m and £27.6m.

Deluxe's activities include VHS duplication, while in the US, its Digital Studios operation offers DVD compression, encoding and authoring services for both DVD-Video and DVD-Audio titles. The

company also offers DVD mastering and replication.

Deluxe offers its customers a wide range of fulfilment services including, supply chain management, promotional displays, customised packaging and returns processing.

Deluxe also has film processing laboratories and offers a range of post-production facilities for the film industry, including sound and picture editing. The company's Media Asset Management division works with rights holders to distribute content via traditional or digital channels.

It also has partnerships with Efilm digital laboratories and Capital FX, a UK company that specialises in graphics and effects. Deluxe has North American operations in the US and Canada. Last June, Deluxe signed a major, long-term contract with Universal Pictures International for DVD and VHS manufacturing.

In Europe, Deluxe has facilities in the UK, Spain, Germany, France, Italy, Sweden, The Netherlands and Portugal. Its European corporate offices are based at Pinewood Studios and deluxe also has facilities in Brentford, Enfield and London.

Until the acquisition of Disctronics, Deluxe's main European operations centred on VHS duplication, packaging and distribution, although there are also DVD authoring, compression and distribution services available in the UK. Deluxe also has film labs in London and Rome offering 35mm film print duplication and other services.

When viewed in this context, it

"The right company at the right time." That was how Peter Pacitti, president and CEO of Deluxe Media Services, described Disctronics, whose European operations Deluxe acquired in June. Deluxe, which has headquarters in Vernon Hills, Illinois, is a major player in the VHS and DVD markets, offering a broad range of services including encoding, duplication and fulfilment (see breakout). The company, which is a wholly-owned subsidiary of the Rank Group, also has extensive European operations.

So why has Deluxe bought Disctronics and why has Disctronics decided to sell, especially after the company's own acquisition of Universal Music International (UMI) in June 2002? And what does the acquisition mean for the optical disc manufacturing industry?

For £14.5m in cash, the same amount in debt clearance and £5.2m in working capital, Deluxe has acquired a huge stake in the European independent CD and DVD manufacturing market, a sector in which the company has been conspicuous by its absence for a long time. Disctronics boasts 800 employees and facilities in the UK, France and Italy. Its UK operations cover the Blackburn facility, which manufactures audio CDs, and its Southwater facility near Crawley in Sussex, which makes CDs and DVDs. Customers include Universal Music, BMG and Warner Music – all of whom have transferred their business to Deluxe. Disctronics also runs smaller facilities in Toulouse and Milan. These produce audio CDs and CD-Roms for games companies and internet service providers such as AOL, Electronic Arts and France Telecom.



is clear that the one gaping hole in Deluxe's global operations was a DVD manufacturing base in Europe.

Now that Deluxe has acquired Disctronics, that gap has been filled and Deluxe is in pole position

to offer its customers a complete end-to-end service for both DVD and VHS.

It is little wonder that many industry observers expect Deluxe to capitalise on this position aggressively.

Deluxe's facility in Berkhamstead, California

While Disctronics' capacity is admittedly dwarfed by such giants as Sony DADC and Thomson Group's Technicolor, it is the largest replicator in the UK and one of the largest in Europe. Delux itself is only a few years into acquisitions programme designed to restore its edge after troubled times in the late-Nineties, but the rapid growth and clear ambition of both companies in recent years gives a particular significance to their union.

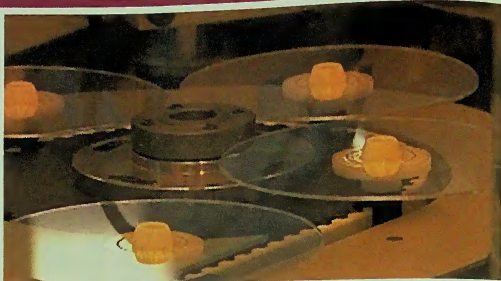
"Deluxe has been a major VHS duplicator for many years and it is active in DVD in the US," says Jim Bottoms, joint managing director of the technology and media research company Understanding & Solutions (U&S). "But the company needs European capacity too. Deluxe needed to have a manufacturing base here to win new contracts, particularly with the Hollywood studios. There are more players in Europe on the CD side than DVD and many people only have a small number of DVD lines, but Disctronics has facilities in the UK and France. Deluxe needed Disctronics more than Disctronics needed it."

Disctronics has made a considerable investment in its DVD production facilities. In August 2002, the company increased its DVD replication capacity to seven lines at Southwater, moving two CD mono lines to its Blackburn plant. The increased capacity meant Disctronics could produce 90,000 DVDs every 24 hours. The company also purchased a screen-offset printing machine and two Amray packing machines, bringing the total to three. At the time, Disctronics said that the UK DVD market was expected to grow from 40m units in 2001 to 90m in 2002.

Terrence Davison, managing director of Deluxe Europe, says negotiations took around two months, with due diligence taking a further two months. He adds that both sides have benefited from the tie-up. "The synergy was there for both companies and the deal made good sense for both parties. We have traditionally been a VHS manufacturer with pan-European distribution but we didn't have an optical disc plant for our DVD customers. At the same time, Disctronics saw that Deluxe, with the backing of Rank, wanted to invest in their business. There was a willing buyer and a willing seller and both parties wanted to get things done."

David Mackie, then CEO of Disctronics, was also enthusiastic about the deal. "Deluxe purchasing Disctronics works well on so many levels," he said at the time. "We anticipate a smooth transition for all our existing CD- and DVD-based customers. Our CD customers will benefit from Deluxe's supply chain infrastructure. Our existing DVD manufacturing capabilities will support the increased needs of Deluxe's customers in Europe. And most importantly, I'm confident that the 800-plus employees involved with this purchase will be quickly integrated into the Deluxe family and will welcome the opportunity to join this industry leader."

They say that the art of deal-making is timing, and Bottoms, of Understanding & Solutions, believes Disctronics had this quality in spades. "The people behind Disctronics are financially astute," he says. "They got into disc pressing 18 years ago. They recognised there wouldn't be too many times when someone comes along that is big enough to want to acquire Disctronics. The way the market is going, it's perfect timing." Bottoms adds that the CD and CD-Rom markets are under pressure. "The music industry is facing issues such as commercial piracy, internet downloading, consumers being increasingly disinterested in music and people buying ringtones. DVD has changed the industry, giving it new business opportunities, but there won't be another DVD. The optical disc manufacturing business is close to its peak. There's still a huge



DVD replication: fastest-growing area of the optical disc business - Disctronics has made a considerable investment in its DVD production facilities

demand for packaged media but there won't be the double-digit growth looking forward."

Jonathan Reddows, commercial director of Cinram UK, agrees that the market is becoming tougher. He says: "From a manufacturer's point of view, the key factor in the optical disc market is the collapse of margins. The CD business has been operating on tight margins for years. As demand declines, we are now seeing companies struggling to stay in the market. DVD's price erosion has been incredible."

Despite the increasingly competitive conditions, Bottoms predicts that Deluxe will be doing more business as a result of the deal and that this could, in turn, lead to more DVD production lines being put into Disctronics' facilities.

Davison says the Disctronics link-up means Deluxe is well equipped to be a one-stop entertainment provider: "We can now do DVD licensing," he says. "We can go from encoding to back-office to distribution. We can do the entire supply chain in whatever format you want." Changes are set to take place inside Disctronics, including the demise of the Disctronics name. "There will be a 100% re-branding," he says.

Another absentee from the new Deluxe operation is David Mackie, who left soon after the deal was sealed. But his wife, Sue, is staying on as general manager of European sales, reporting to Davison. In all other ways, Deluxe is keen to stress that Disctronics' methods of doing business will change relatively little. Davison says Deluxe has adopted an "if it ain't broke, don't fix it" approach to the Disctronics business. "We know how well Disctronics has served its customers and its reputation, so why change something that works well? We have told staff its business as usual." Boreham is not surprised by this strategy: "Don't forget that the Deluxe name is well-established. Disctronics' name and reputation have been made on the actions of its people. It's down to Deluxe to capitalise on it. Existing customers will be confident because Sue Mackie is staying on. She is very client-focused."

Do not expect any clash between a US company taking over a European one either. As Michael Boreham, a consultant in US's optical disc division, says, "Pacifi is a Scotsman and Deluxe already has a strong European presence, and he has been involved in a number of deals and acquisitions in the past."

Davison adds, "This industry is global and you want to use the best practice, wherever it comes from. Our motto is: 'Be global, act local.' Inde-

It is terrible to say, but only the strong will survive

Martine Tatman, Doodata

pendents like Disctronics look after their customers. We want to keep that personal touch."

But what impact will Deluxe's move have on the manufacturing sector? "I don't think our rivals should tremble in their boots," says Davison, "but it should send out a message about the strong commitment Rank has to Deluxe."

The Deluxe move should have a positive impact on the manufacturing sector, adds Bottoms. "The move is good news for the DVD industry as a whole. It will give the video companies another large-scale, internationally-renowned DVD replicator in Europe and that has got to be good news for them."

Bottoms thinks the Deluxe move could result in new revenue streams for other manufacturers. "I am not sure Deluxe is as interested in the music side of the business as the video side," he says. "Deluxe has always been in the video business and CDs are giving smaller margins. Music videos and DVDs are potential markets."

The result could be that smaller replicators pick up some of the business jettisoned by Deluxe - assuming the company focuses on the video market.

News of the Deluxe deal was followed by Cinram's agreement with AOL to buy the latter's CD and DVD manufacturing and physical distribution businesses in the US, along with long-term manufacturing, packaging and distribution agreements with Warner Home Video, Warner Music Group and New Line Cinema.

South Wales-based MCS Manufacturing folded months ago, having launched only last year, while Damont Audio has also recently ceased trading after more than 30 years. "It is terrible to say, but only the strong will survive, because manufacturing has become a tight industry with slim margins," says Doodata sales director Martine Tatman. "From our point of view, especially having just gone into DVD in the UK, [the Disctronics deal] takes an independent out of the market and puts it in the hands of a major, which could be good news for other independents."

There seems little doubt that the manufacturing industry will soon face further consolidation. Understanding & Solutions says there are around 80-90 DVD manufacturers in Europe, and more than 100 CD replicators. But these figures hide the fact that around three-quarters of DVD production is handled by just a handful of companies. Deluxe's move is a sure sign that now, even fewer players will be chasing the major CD and DVD contracts.

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Westerna gears up for debut

by Andrew Stewart

Tabloid headlines announcing the "new Charlotte Church" are likely to feature prominently in the run-up to the September 22 release of Hayley Westenra's UK debut album, *Pure*. The 16-year-old soprano's chart success back home in New Zealand, where her first album clocked up quadruple platinum sales, has made her one of that nation's favourite artists.

"I don't mind the comparisons with Charlotte," she says, "but our voices are very different." Westerna discovered the popular appeal of mixing show songs, familiar ballads, folk tunes and classical hits when she began busking in her hometown of Christchurch. Thanks to an appearance on NZ TV's McDonald's Young Entertainers and the generosity of a local franchisee of the ubiquitous burger chain, the Westernas pressed 1,000 copies of their oldest daughter's demo disc.

One copy landed on the A&R desk of Universal Music Group in New Zealand, and its contents were judged to be sufficiently strong to justify signing a five-album deal with the singer within



Westerna: child prodigy

weeks of her 11th birthday.

Her latest New Zealand release is still at the top of the pop charts there, prompting high expectations from senior executives at Universal Classics UK. The Decca release of *Pure*, which was produced by Giles Martin and includes arrangements by his father Sir George Martin, includes a sparky cover of Kate Bush's *Wuthering Heights*. In *Trutina* from Orff's *Carmina Burana*, Karl Jenkins' *Benedicite* and the Maori love song that Hayley performed with Aled Jones at this year's Classical Brit Awards.

Westerna is due back in the UK at the end of this month to appear at Bryn Terfel's Faenol Festival in north Wales and the Kenwood and Marble Hill open-air classical concerts. "You have to accept that the pressure will be there and just do your best," she says.

Taizé catalogue set for reissues

While the Anglican Church battles with falling attendance and the divisions caused by the sexual preferences of its clergy, the influence of the Taizé community among the young continues to expand. Select Music UK has recently taken on distribution of the Taizé record catalogue, presented on the Naive label, and fully recognises the considerable retail potential of its simple music of worship.

In addition to re-promoting the existing 20 Taizé titles, Select is set to release a new album of instrumental accompaniments to popular chants intended to support the singing of groups who meet together to pray. Taizé's ecumenical philosophy and emphasis on unpretentious worship has attracted a massive worldwide following, while the French-based community's annual meetings of young adults have helped spread the word of its work in more than 75 countries. According to Select's head of press, Jo Carpenter, retail interest in Taizé – instrumental has been enthusiastic. "We will be promoting these recordings heavily as part of our new relationship with Naive," she says.

AndrewStewart@compuserve.com

Anno 1630

Including works by Castello, Fontana, Frescobaldi, Monteverdi, etc. Ghelini, Onofri, Köll. (Winter and Winter 910 091-2).



Violinist Enrico Onofri recently left Italian early music group Il Giardino Armonico to set

up in business as a solo player and tenor. For this programme of works composed around 1630, Onofri joins forces with keyboard player Lorenzo Ghelini and harpist Margaret Köll. The improvisatory energy and sheer passion of the results highlight the wild spirit of so much early Baroque music, likewise the rough-edged qualities of Onofri's voice.

Copland

The Gift To Be Free: Songs, including 12 Poems of Emily Dickinson. Chilcott, Burnside. (Black Box BSM 1074).

This is the third volume in the Black Box Voices series, its contents issued under licence from BBC Radio Three. Soprano Susan Chilcott gets to the intensely spiritual heart of Copland's Emily Dickinson settings, investing the poet's words and emotional spectrum

with a belief that they still matter to modern ears. Ian Burnside's sensitive accompaniments underpin and enhance the singer's job of communication here. Marketing support includes advertising in *BBC Music* magazine.

Anne Dudley

Seriously Chilled: Including music from Midnight Cowboy, Twin Peaks, The X-Files, Missing, etc. BBC Concert Orchestra/Dudley. (EMI Classics 5 57551 2).



Echoes of the Art of Noise and their Seduction of Claude Debussy album in

particular rise to the surface of Oscar-winner Anne Dudley's new arrangements of classic chilton anthems. As composer-in-association with the admirable BBC Concert Orchestra, Dudley has done her bit to broaden the audience for classical music, not least with two concerts of chilton music at London's Royal Festival Hall and the Britson Academy. Movie and TV OSTs are filled here, along with pop classics such as Albinoni's *Adagio*, Fauré's *Pavane* and Mussorgsky's *Great Gate of Kiev*, to produce a string of effortlessly chilled tracks.

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Handel
Theodora: Daneman, Taylor, etc. Les Arts Florissants/Christie. (Erato 0927 43181-2 (3CD)).
William Christie, supported by Peter Sellars' controversial Glyndebourne staging, attracted audience and critical attention to the profound humanity of Handel's penultimate oratorio and to its operatic action. This recording, made at the time of a prolonged tour of the work, captures the passion and heartfelt nature of Christie's performances in the theatre, backed by superb playing by Les Arts Florissants and impressively sympathetic casting.

Icelandic Spring Poem
Icelandic Choral Music. Hamrahlid Choir/Ingólfssdóttir (Smekkleysa SMK22).



Nothing much was written for choirs of mixed voices in Iceland before the 1100-year anniversary celebrations for the country's parliament in 1930, when men and women were recruited to sing several new works. Although male-voice groups continued to dominate the Icelandic choral scene, composers eagerly created a repertoire for mixed choirs. The

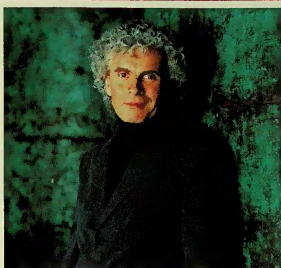
Hamrahlid Choir offers a strong selection of representative works, often conservative in style and almost always slow-moving and intense. There is a simple beauty about this release on the Smekkleysa label, which is distributed and marketed in the UK by Harmonia Mundi.

Mozart
Night Music, including Eine Kleine Nachtmusik, English Concert/Manze. (Harmonia Mundi HMU 907280)



Andrew Manze, who recently took over as the English Concert's artistic director, makes his recording debut with the group in a smartly-chosen programme performed with great elegance and insight. Mozart's Eine Kleine Nachtmusik is all too often buried in compilations of popular classics. Here, its complexities and shifting moods are boldly presented along with the ingenuities and subversive qualities of the composer's A Musical Joke.

Prokofiev
Peter And The Wolf, Beintus' Wolf Tracks, Gorbachev, Loren, Clinton; Russian National Orchestra/Nagano.



(Pentatone Classics PTC 5185 011).
An initial suspension of disbelief may be required to appreciate the participation of Mikhail Gorbachev, Sophia Loren and Bill Clinton on this Pentatone SACD hybrid disc of Prokofiev's Peter And The Wolf. Any royalties raised from their efforts here are bound for three charities, Gorbachev's Green Cross International and the

International Aids Trust among them. *Clause FM* is set to give Peter And The Wolf, with screen goddess Loren as narrator, an airing on August 24.

Victoria
Motets, Victoria Voices and Violin/Hoppe. (ASV Gaudeamus CD GAU 338).
The speculative scholarship behind this recording, driven by

ALBUM OF THE FORTNIGHT

Beethoven
Fidelio, Denonke, Vilars, Berliner Philharmoniker/Rattle.

(EMI Classics 557 5552 (2CD)).
Simon Rattle's latest recording with his Berlin forces derives from concert performances in April which followed a production of Beethoven's only opera at the Salzburg Easter Festival. Critics will doubtless debate the relative merits of this release. Few, however, will dispute the fact that Rattle and his colleagues have produced an outstanding contribution to the Beethoven catalogue. The two-disc set appears in time for Rattle's visit to the Proms with the Berliner Phil at the end of August.

its conductor Andrew Hall, leads to an effective mix of voices and string instruments, the likes of which Hall argues might have been heard if Victoria's motets had been performed in a non-liturgical setting. The 16th-century composer's austere polyphony acquires a richness of sound thanks to a combination of voices and the low pitch employed. AndrewStewart1@compuserve.com

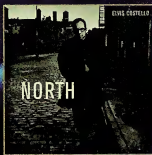
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Robbie's Knebworth triumph shows that artists have more to offer than just their music

Rethinking how to engage pop fans

EDITORIAL
AJAX SCOTT



Island founder Chris Blackwell has an often-quoted theory about the way in which each significant new format – the 45, the long-player, the CD – has helped to drive creative trends. And so it was that he launched Palm Pictures as a DVD-based operation, long before DVD became the force it is today.

In the shifting times of the music industry today, that view of music as a part of the broader entertainment mix seems more valid than ever.

IE founders Tim Clark and David Enthoven learnt much from Blackwell, with whom they both worked. Not only did he evangelise to them about DVD six years ago, but he also always emphasised the importance of capturing a visual record of his artists.

Now, as they freely admit, that education has had an indirect impact on their own leading artist, Robbie Williams. Not only has he been filmed throughout his career, but those films have spawned countless TV specials, videos and, now, DVDs.

The broader significance of this is becoming clear. Music starts with the song and the recording, but today many fans want to have a relationship with their favourite artists that extends beyond simply

listening. And technology – whether it is DVD, web or wireless – now means that they can have it.

The Knebworth scenario is neat: more than £1m was spent filming Robbie's shows, and that money is being rapidly recouped from TV, radio and webcast sales long before a single DVD of the event is sold. And this is just the tip of the iceberg.

EMI's joint-venture gamble suddenly looks a whole lot less risky, especially as other tie-ins are lined up. But there is a bigger picture.

Of course, there are few other artists in the world, let alone the UK, who can do something this ambitious, but cheaper technology increasingly means that size isn't everything.

Many bands and labels are already making live material available from their websites. Visionaries talk about a time, not too far in the future, when fans will be able to pay to download onto their mobiles footage of the gig they attended the night before.

Ultimately, it is all about finding imaginative ways to connect with fans. And, as the Robbie deal seems to show, that imaginative approach can also extend to investing in the project – and sharing in the spoils.

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EMI is on right path with proposed singles changes

VIEWPOINT
SIMON WRIGHT



Not only is EMI's move on singles and album prices great news for consumers and retailers alike, it also has to be applauded in terms of taking the initiative. The debate around the singles market has been going on too long, when the answers are simple.

Only the record companies can break the mould, and EMI's leadership will hopefully result in a rapid reduction in prices across all suppliers, letting retailers regenerate customer demand for singles. We also have to ensure value for money and ensure there is

music always sells, let's be in-ovative on packaging and content; customers will not mind paying more for premium versions if they are getting more tracks, DVD content and superior packaging.

The reduction in dealer prices on full-price catalogue is equally forward-thinking, letting specialist retailers grow back-catalogue volumes without always resorting to market damaging campaigns.

Another issue is how to best market downloads and how to best reflect downloads in the chart. Let's keep it simple – release download versions simultaneously with retail release – having closed the simply-to-retail window – and reflect paid-for downloads fully in the charts.

As for the chart rules – does anybody truly understand them? They exist more to protect record companies from each other than they do to help the customer. So let's not hold back – if they need to change to help the singles market then we should change them fast and move on. The music industry will not go far wrong if it puts the customer first – unfortunately that does not happen nearly enough. Simon Wright is a CEO of the Virgin Entertainment Group and chairman of Bant.

As for the chart rules – does anybody truly understand them?

demand in the first place.

To drive demand, the window between radio/TV airplay release and retail availability has to be close to no more than two weeks; this is absolutely key – if a single has been played to death before release then the reduction in price will only have a limited effect.

Value for money is a combination of many factors and suppliers should listen closely to retailers on how to ignite demand. Good

Are there too many music television stations in UK?

The big question

Does the sudden departure after just six months of Lester Morjue from Sky, where he launched music channels Scuzz, The Amp and Flaunt, indicate the music TV market is oversaturated?

Steven Howard, Zomba Music managing director

"It's no more crowded than other areas of our country: be it retail, record companies or music publishing. It is now a lot more competitive.

Everyone wants their daily dose of pop. It just appears that way now, because for so long it was a one-horse race for MTV. All the broadcasters and networks have now jumped on the music TV bandwagon, so, inevitably, it will become harder for one company to stand out from the crowd."

Darren Henderson, BMG commercial marketing director

"The diverse selection of music channels is reaching saturation. Although I understand why Sky would want to break into the market, each station. The other problem is still needs to establish its own USP for each station. The other problem with advertising on music stations is the short amount of time each viewer is tuned in for. However, once established, a diverse and targeted selection of music stations could help in marketing niche compilation and artist projects, hitting the fanbase at

a cost-effective rate. The station that seems to have got off to a flying start is Classic FM TV, offering a unique proposition to the consumer and potential advertiser alike."

Lara von Ahlefeldt, 3DD MD

"Yes, it is oversaturated but I would say that about TV in general – there is too much choice. But it is a double-edged sword – in one respect it is a good thing but, in terms of us distributors, broadcasters can say 'we don't buy that sort of programming, why don't you go this or that niche channel' and they have no budgets to buy anything. There is too much clutter. There is brand loyalty to MTV and VH1 so it is difficult for people to go up against them. It is a bit like radio stations – if I'm in a particular mood I'll listen to Xfm or Melody or Choice – it takes away from brand loyalty."

Mark Storey, Emap managing director of radio programming.

"The problem is there is very little identity. There are an awful lot of music channels, but the audience finds it hard to understand what they are about. They need a big marketing campaign. But I doubt many have the weight to compete. One of the good things about music TV is that people can put the station together quickly. You don't have to wait for a licence like in radio. If the format doesn't work it can close down on Friday and re-open Monday with a totally different format."

Frank Black, former frontman of indie legends The Pixies, is content to be fulfilling his childhood dream of being able to put out albums whenever he wants

Quickfire

You've been on a lot of labels in your career without ever signing a major deal - has that been a deliberate policy?

People think I have been on a major in the States, because 4AD did a deal to be distributed by Elektra, but that was just 4AD's silly little bit for credibility. I don't know. Still, to this day, even though it is a totally different world than it was a few years ago, people still have that thing: if you're on a major label, you've made it. Major, minor, I don't care.

People are burning CDs like crazy, artists are getting dropped - who wants to be caught up in that? Spending thousands of dollars on recording contracts that are three inches thick? Screw that. They are just going to end up dropping me and tying me up.

Your new album is your sixth in five years and your ninth since the end of the Pixies. You're churning them out at quite a rate...

Is it really that high-paced? Is that too much? I think most critics - and I realise it is their job to critique - see it as me showing too much to my people's throats. I just thought that that was the way it is supposed to work. If this isn't the way it's supposed to work, I'm disappointed.

When I was a little kid, listening to people's records, I was like, "Yeah,

they go into the studio, they record some songs, then they go out and play them live and then they go back in the studio and make another record. That's what I want to do".

But sitting around waiting for the trend to be favourable to you or something. It's just like, what?

Maybe that's creative in the business sense, but I have got to keep trying. Monkey Gone To Heaven, Where Is My Mind? - I can't seem to

escape the shadow of the songs I've written, and I have to try and live up to them.

Certainly I have gone on some Bob Dylan websites and Neil Young websites and you start to look at the song index and you're just like, "Holy shit!" When I see something like that, I'm like, "I've got songs to write".

Are you ever tempted to play the game a little bit more?

I guess I would have more money or something, but it's not like that's what was driving me in the first place. I'm already in the club. I get to make music, so I've achieved what I set out to achieve.

Yeah, I want to buy stuff or give money to people that I love, but is that what I want to be thinking about all the time? Making albums is fun; sitting around waiting to put out albums is boring.

On a scale of one to 10, where, say, Abba are 10, how keen are promoters for the Pixies to release your new album?

Five or six. I guess I have gone from kind of open-minded about it, just to sort of break it up, because I'm tired of coming off as this angry, negative guy. "Hey, maybe we will do it like this..." It doesn't mean it's any more likely to happen, but it's a nice conversation.

Frank Black and the Catholics' Show Me Your Tears is released by Cooking Vinyl on September 8



Letters

Time to tackle TV burn-out

Simon Sadler, director of music, Emap Performances TV

What a relief that a top record company executive (Tony Wadsworth) has finally recognised the issue of burn-out.

At The Box we've been urging the majors for months to service music TV's latest products. And yet, just recently, we've been under pressure to playlist tracks earlier and earlier, sometimes up to seven weeks before release.

I hear some horror stories of pop acts being booked for five or six Saturday morning TV's pre-release. What's the point? If viewers like the record, surely they'd like to be able to buy it that afternoon, not in six weeks' time?

The disappointing chart position and sales that result from this must surely be because the punters have all seen, enjoyed, consumed and then moved on to something else, way before the record actually becomes officially available to buy.

Three or four weeks before release is surely enough time to get

the marketing campaign into action.
Winsley Street, London

Commercial radio's vital role

Graham Bryce, managing director, 104.9 Xfm
I find it intriguing that Neil March (MW, 26.07.03), along with others in the industry, seems intent on demonising the major commercial radio groups for their apparent lack of innovation, imagination and support of new music.

There is only one station in the UK that champions new music 24 hours a day, seven days a week.

There is only one radio station that played more than 170 unsigned bands last year and recorded and played over 270 live sessions.

Aqualung, Athlete, Longview and Electric Soft Parade were all given their first UK radio airplay on this station's unsigned sessions.

There is only one station that is almost single-handedly supporting the current success of The Darkness, The Coral, The Thrills and The Libertines. And, no, it's not Radio 10.

It's Xfm. Oh, and it also happens to be owned by the largest

commercial radio group in the country.
Leicester Square, London

Change is better late than never

Jon Webster, partner, Clancy Webster Partnership
Hurray! Fifteen years (yes that's 15 - count 'em) after I suggested that the BPI Council that we introduced a two-track cheaper CD single, such as they had in Europe, EMI bites the bullet and leads the way with the introduction of the same. Congratulations to them.

Unfortunately they have had to do this at a dealer price of £1.79 + VAT and then discount the dealer price down to produce the required selling price of £1.99.

Can anyone explain to me, again years after I have been campaigning for a lower dealer price, why we have this absurd situation? Couldn't we just reduce the dealer price qualification for two-track CD singles to, say, £1.10 + VAT? Presumably a rushed-through rate change will happen in about 2008.

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Elsie
Bob Greenwood, Hertfordshire
nwletters@musicweek.com

DOOLEY'S DIARY



Major changes set for store

Remember where you heard it: Expect some big developments at Virgin's flagship Oxford Street store this autumn. Bosses are keeping their cards close to their chests but CEO Simon Wright says a revamp will deliver "something unique" in Oxford Street and provide "a major change, look and feel" to the store. Meanwhile, down at the same store the power of *rawk* was sadly not enough to stop *Funer* For A Friend pulling out of the Day of Rock gig because the singer had a sore throat... So, which senior radio exec is leaving his head down after being caught selling an exclusive promo CD carrying his name to a second-hand record shop? The radio guy was found out at an event for the artist at his radio station when one helpful fan turned up, clutching the sold CD.

It doesn't mean it's any more likely to happen, but it's a nice conversation. Frank Black and the Catholics' Show Me Your Tears is released by Cooking Vinyl on September 8

are conservatively 200m people file-sharing. That's our market. We should be dealing with it. [That we can't] is a restraint of trade," says Clark mischievously. Bertelsmann's Arvalo group, a sister company to BMG in the German media group's portfolio, is involved in the ongoing talks about the future of Pinnacle in the UK following the acquisition of Zomba. Logistic-to-duplication group Arvalo has taken over the distribution job performed by Zomba in Germany, Austria and Switzerland and a spokesman reveals that his company is still in negotiations about the future of Pinnacle... The UK record industry is yet again this week facing the daunting prospect of not having a single tune on *Billboard's* Hot 100 chart. Thanks to strict rules on how long a track is allowed to stay on the countdown, current resident Daniel Bedingfield is about to disappear with only *Dido's* bubbling under *White Flag* possibly saving the day. Gosh, possibly saving the day for the environment. According to its first social responsibility report (following its recent adoption of a social responsibility policy, incorporating everything from human rights to being nice to suppliers), the music group is doing its bit for global warming. Since 1993, it has been mandated to reduce CO₂ emissions by 26% per unit turnover... Dooley is appealing for proof that the *Cherie/Karaoke* club mix actually exists - pigs have come from as far afield as Hong Kong - so, a packet of wine goes to the first person to come up with the goods... Tickets are now on sale for September 25's *MasterCard Mobo Awards* at London's Royal Albert Hall. Ring Steve Clements on 020 7419 8061... New York must really love its Japanese fans. Festival-goers were given a rare treat at Radiohead's Summer Sonic festival dates in Tokyo and Osaka last weekend when the band gave their first rendition of *Creep* in two years...



Whether Eighties poplets *Bananas* or *Wah!*, Holly actually, or with an Italian company new to the point. The one-time trio, now duo - original band members Karen Woodward and Sarah Dallin to be exact - last week signed a deal with Italian company A&G Productions which also has offices in the UK. A&G's CEO Augusto Gentili says the company is about "making music that makes people

feel good about themselves" and thinks the Bananas are just the job. The girls (pictured here with *Joe*)... The duo (pictured here with *Joe*)... The duo (pictured here with *Joe*)... The duo (pictured here with *Joe*)... The duo (pictured here with *Joe*)... Details for their full onslaught are set to be revealed in the near future. Now that's really saying something.

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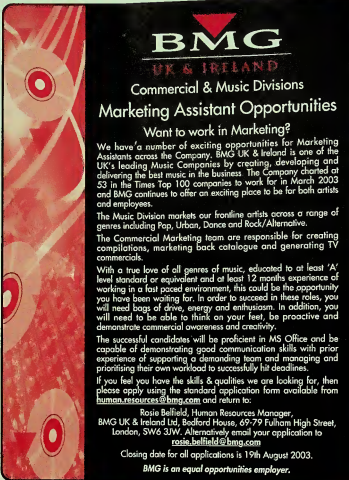
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Rosie Ballfield, Human Resources Manager,
 BMG UK & Ireland Ltd, Bedford House, 69-79 Fulham Road, London, SW6 3JW. Alternatively email your application to rosie.ballfield@bmg.com

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MUSICWEEK

Club Charts 16.08.03

The Upfront Club Top 40

| Rank | Artist | Title | Genre |
|------|--------------------------------|--------------------------------|---------|
| 1 | SONIQUE | ALIVE | R&B |
| 2 | LEE-CABRERA FEAT. ALEX CARRAMA | SHAKE IT UP | Contest |
| 3 | JURGEN VRIES | WILDCENNES | Disco |
| 4 | AKI KONTAKI | SHOW ME A SIGN | Disco |
| 5 | SNAP! VS MOTOWN | THE POWER OF BIANGOLA | Disco |
| 6 | JUNIOR SENIOR | RHYTHM BANDITS | Disco |
| 7 | INNER CITY | BIG FISH | R&B |
| 8 | MOJIBIC FEAT. PAZ COMWAY | STARS | R&B |
| 9 | GROOVE ARAMAID | BUT I FEEL GOOD | Contest |
| 10 | CULTURE BEAT | MR. VAIN RECALL | Jazz |
| 11 | CONJURE ONE | CENTRE OF THE SUN | Disco |
| 12 | LISA SCOTT-LEE | NOO FAR GONE | Disco |
| 13 | MAESTRO H. CESTI | L'AVIÉ | Disco |
| 14 | BARBARA BALDIERI | 1000 LO QUE QUERO (ALL I WANT) | Disco |
| 15 | DUTCH FEAT. CRYSTAL WATERS | MY TIME | Disco |
| 16 | MICHELLE LAWSON | I JUST WANNA SAY | Disco |
| 17 | ARNOLD LARVIN/KEVIN CHANDLER | MUSIC IS MY FRIEND | Disco |
| 18 | 4 STRINGS | LET IT RAIN | Disco |
| 19 | LENAAR DANCE | WITHTU | Disco |
| 20 | THERACOR | INTO THE LIGHT | Disco |

| | | | |
|-----|----------------------------------|----------------------------------|-------|
| 21 | DIVINE INSPIRATION | WHAT WILL BE WILL BE (DESTINY) | Disco |
| 22 | LAURA TURNER | SOUL DEEP | Disco |
| 23 | PIDDY FEAT. KELLS | LET'S GET IT | Disco |
| 24 | ANDY HUNTER | GO | Disco |
| 25 | JAMEZ | ENERGY OF LIFE | Disco |
| 26 | TIGGA HOT | IM HERRE | Disco |
| 27 | HAMEN UK | PROSSION | Disco |
| X28 | THE ROLLING STONES | SYMPATHY FOR THE DEVIL | Disco |
| 29 | STATE ONE | FOREVER AND A DAY | Disco |
| 30 | JASON NEWINS/DJ K.N./HOLLY JAMES | I'M IN HEAVEN | Disco |
| 31 | KELLY CLARKSON | MISS INDEPENDENT | Disco |
| 32 | SANTI FEAT. SUZANNA DEE | ONE IN A MILLION | Disco |
| 33 | D. KAY & ESSLON | SARACONA | Disco |
| 34 | JOS HAMILTON | INVISIBLE EASE YOUR MIND | Disco |
| 35 | BIG ANG FEAT. SIOBHAN | IT'S OVER NOW | Disco |
| 36 | LAQUERIA BEHIND | PERSON | Disco |
| 37 | MEL BARTO | DO ME WRONG | Disco |
| 38 | HYBRID FEAT. PETER HOOK | TRIE TO FORG | Disco |
| 39 | LANO & BUSHACKA | IT'S UP TO YOU (SHINING THROUGH) | Disco |
| 40 | BEAN VS. CYRUS FEAT. MC HAMMER | I CAN'T TOUCH THIS | Disco |

TOP 10 UPFRONT CLUB BREAKERS

| Rank | Artist | Title | Genre |
|------|------------------|-----------------------------------|-------|
| 1 | CHEMICAL BROTHAS | THE GOLDEN RAIN | Disco |
| 2 | ELEONORA | BE YOU BEAT FOR LOVE | Disco |
| 3 | LUCY | LETVING OUT STEP 2 (HEAVEN) | Disco |
| 4 | SWING BY ZANI | THE REEP GET IN (DOD DEPARTS) SOP | Disco |
| 5 | DISCOVER | BEAT ALL MY FRIENDS | Disco |

ALL THE LATEST PROMO'S UPFRONT: PRE-RELEASE

COMMERCIAL POP TOP 30

| Rank | Artist | Title | Genre |
|------|-----------------|-----------------------|-------|
| 1 | KELLY CLARKSON | MISS INDEPENDENT | Disco |
| 2 | SNAP! VS MOTOWN | THE POWER OF BIANGOLA | Disco |
| 3 | SONIQUE | ALIVE | Disco |
| 4 | SONIQUE | ALIVE | Disco |
| 5 | SONIQUE | ALIVE | Disco |

Sonique claims top spot

by Alan Jones

Sonique's *Cent' Make Up My Mind* spent two weeks at number two on the Upfront Club Chart in April, falling first by two points and then by 16 points to take pole position. The scores on the other foot this week, with Sonique's follow-up *Alive* itself taking the chart by a margin of just 12 points - less than 2% - over *Lee-Cabrera* Shake It Up (minus from Data Records' Euro acts Torncat and Benny Brassé). Sonique's single also jumps 45 on the Commercial Pop Chart, where *Cent' Make Up My Mind* did get to number one earlier this year.

The number one record on the club chart 15 years ago this very week, *Inner City's* Big Fish celebrates its anniversary by providing the week's *Inner City's* Big Fish celebrates its anniversary by providing the week's highest entry on the Commercial Pop Chart, exchanging places with *Dakarna's* Santa Maria, *Meawville's* Snap and *Culture Beat's* Jon Talapani (a former new mixer of their old hits, while *MC Hammer* makes a surprising return to chart prominence with an update of *Cent' Make Up My Mind*, and the *Patchboys* comment untold honors on the Foundations' *Build Me Up Buttercup*).

A year after winning American Idol, *Kelly Clarkson* is introduced to British audiences with *Miss Independent*, her current US hit, which surges 71 this week on the Commercial Pop Chart, exchanging places with *Dakarna's* Santa Maria, *Meawville's* Snap and *Culture Beat's* Jon Talapani (a former new mixer of their old hits, while *MC Hammer* makes a surprising return to chart prominence with an update of *Cent' Make Up My Mind*, and the *Patchboys* comment untold honors on the Foundations' *Build Me Up Buttercup*).

Meanwhile, the *Chilpanauts* dog fight seems to have done no-one any good. The single, a summer hit in many parts of Europe, has been promoted here in two versions by both Spanish hit *Dare* and Swiss rival *DJ Bobo*. The latter version reached number 26 a fortnight ago but was replaced last week by DJ Bobo's version, which debuted at number 27. But with some DJs still supporting *Dare*, Bobo's version slips to number 29 this week.

There's no budding Pharrell Williams and Jay-Z at the top of the Urban Chart, where *Pharrell* is on top for the fifth week, although other collaborations between *Luther Vandross* & *Busta Rhymes* (*Lovely Day*) and *Bliz Cantwell* & *Sean Paul* (*Breathe*) both draw closer.



Sonique, number one on commercial.



Children: untold joy!

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK charts 16.08.03

SINGLES

| | | | |
|----|----|--|-----------------------|
| 1 | 3 | BLU CANTRELL FEAT. SEAN PAUL BREATHE | Asst. |
| 2 | 0 | ULTRABEAT PRETTY GREEN EYES | All About The World |
| 3 | 6 | THE CHEEKY GIRLS HOORAY HOORAY (IT'S A...) | Melody |
| 4 | 0 | MARK OWEN FOUR MINUTE WARNING | Universal |
| 5 | 2 | LUMIDEE NEVER LEAVE YOU (UH OOOH UH OOOH) | Island |
| 6 | 0 | PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN' | Arista |
| 7 | 3 | ROBBIE WILLIAMS SOMETHING BEAUTIFUL | Cryslis |
| 8 | 4 | DANIEL BEDINGFIELD NEVER GONNA LEAVE YOU | Polygram |
| 9 | 0 | JASON NEVINS/QUIKY/H. JAMES I'M IN HEAVEN (Free 2 Aerobics) | Caribbia |
| 10 | 5 | BEYONCE CRAZY IN LOVE | Delmarco |
| 11 | 6 | BENNY BENASSI/THE BIZ SATISFACTION | Day Ministry Of Sound |
| 12 | 10 | XTM + DJ CHUCKY/ANNITA FLY ON THE WINGS... <small>Sound Ministry</small> | |
| 13 | 9 | EVAESCENCE BRING ME TO LIFE | Epic |
| 14 | 0 | FABOLOUS CAN'T LET YOU GO | Elektra |
| 15 | 8 | CRAIG DAVID SPANISH | Wibbitz |
| 16 | 7 | KOSHEEN ALL IN MY HEAD | Melkshabbadi |
| 17 | 12 | DEEPEST BLUE DEEPEST BLUE | Day Ministry Of Sound |
| 18 | 11 | STEREOPHONICS MAYBE TOMORROW | VP |
| 19 | 0 | ELBOW FALLEN ANGEL | VP |
| 20 | 0 | KELLY ROWLAND TRAIN ON A TRACK | Capitol |
| 21 | 14 | FAST FOOD ROCKERS PAST FOOD SONG | Enter The Void |

ALBUMS

| | | | |
|----|----|---|------------------|
| 1 | 17 | ROBBIE WILLIAMS ESCAPOLOGY | Epic |
| 2 | 1 | THE CORAL MAGIC AND MEDICINE | Delmarco |
| 3 | 3 | DANIEL BEDINGFIELD GOTTA GET THRU THIS | Polygram |
| 4 | 2 | BEYONCE DANGEROUSLY IN LOVE | Delmarco |
| 5 | 4 | STEREOPHONICS YOU GOTTA GO THERE TO COME BACK | VP |
| 6 | 7 | SEAN PAUL DUTTY ROCK | Arista |
| 7 | 5 | DELTA GOODREM INNOCENT EYES | Epic |
| 8 | 8 | THE DARKNESS PERMISSION TO LAND | Mot/Dolby |
| 9 | 15 | BUSTED BUSTED | Universal |
| 10 | 6 | KINGS OF LEON YOUTH AND YOUNG MANHOOD | Real Gone Music |
| 11 | 11 | CHRISTINA AGUILERA STRIPPED | RCA |
| 12 | 14 | THE THRILLS SO MUCH FOR THE CITY | Virgin |
| 13 | 9 | GEORGE BENSON THE VERY BEST OF... | WSM |
| 14 | 12 | BARRY WHITE THE BARRY WHITE COLLECTION | Universal TV |
| 15 | 13 | EVAESCENCE FALLEN | Epic |
| 16 | 10 | YES THE ULTIMATE YES - 35TH ANNIVERSARY | WSM |
| 17 | 20 | BOB MARLEY AND THE WAITERS LEGEND | Real Gone |
| 18 | 16 | MORCHEBA PARTS OF THE PROCESS | East West |
| 19 | 18 | 50 CENT GET RICH OR DIE TRYIN' | Interscope/After |
| 20 | 21 | JUSTIN TIMBERLAKE JUSTIFIED | Just |
| 21 | 0 | KRAFTWERK TOUR DE FRANCE SOUNDTRACKS | BMG |

NOW AVAILABLE



INFECTED MUSHROOM
CONVERTING VEGETARIANS
COMING SOON



MO.S.H.I.C.
WHITE NOISE
COMING SOON

| | | | | |
|----|----|---|-------------------------|----|
| 20 | 16 | KELLY ROWLAND TRAIN ON A TRACK | Columbia | XX |
| 21 | 14 | FAST FOOD ROCKERS FAST FOOD SONG | Mercury/Real Gone Music | XX |
| 22 | 15 | PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME | Columbia | XX |
| 23 | 13 | LISA MAFFIA IN LOVE | Interscope | XX |
| 24 | 12 | R KELLY IGNITION | XX | XX |
| 25 | 10 | LAVO & BUSHWACKA! IT'S UP TO YOU... | XX | XX |
| 26 | 20 | JAVINE REAL THINGS | Interscope | XX |
| 27 | 18 | EMINEM BUSINESS | Interscope/Polydor | XX |
| 28 | 21 | THE ALL-AMERICAN PROJECTS SWING, SWING, SWING | Dorland/Polydor | XX |
| 29 | 24 | 50 CENT FEAT. NATE DOGG 21 QUESTIONS | Interscope/Polydor | XX |
| 30 | 17 | VOODOO & SERANO OVERLOAD | At About The World | XX |
| 31 | 25 | DELTA GOODREM LOST WITHOUT YOU | Epic | XX |
| 32 | 11 | THE STANDS WHEN THIS RIVER ROLLS OVER YOU | Epic | XX |
| 33 | 27 | MIS-TEEQ CAN'T GET IT BACK | XX | XX |
| 34 | 26 | JOE BUDDEN PUMP IT UP | Epic/Jam/Jive | XX |
| 35 | 13 | THEA GILMORE JULIET (KEEP THAT IN MIND) | Heavy Doo | XX |
| 36 | 23 | TRIPLE 8 GIVE ME A REASON | Polydor | XX |
| 37 | 19 | FUNERAL FOR A FRIEND JUNEAU | Interscope | XX |
| 38 | 30 | BUSTA RHYMES & MARIAH CAREY I KNOW WHAT... | J | XX |
| 39 | 28 | D-SIDE INVISIBLE | Blaze/Interscope | XX |
| 40 | 22 | JUNIOR SENIOR RHYTHM BANDITS | Mercury | XX |



CHEEKY GIRLS: ENTER AT NUMBER THREE



COMPILATIONS

| | | | |
|----|----|---|------------------------|
| 1 | 1 | NOW THAT'S WHAT I CALL MUSIC! 55 | Epic/Vergo/Various |
| 2 | 2 | POWER BALLADS | Vergo/Epic |
| 3 | 3 | THE BEST DANCE ALBUM IN THE WORLD EVER | Vergo/Epic |
| 4 | 4 | RIDE DA RIDDIMS | Universal/IV |
| 5 | 4 | THE VERY BEST OF STREET VIBES | BMG/Sony/Jive |
| 6 | 3 | HITS 56 | BMG/Sony/Interscope |
| 7 | 5 | COUNTRY LOVE | Universal/IV |
| 8 | 11 | THE RETURN OF SUPER 70S | Vergo/Epic |
| 9 | 7 | CLUBLAND III | UMI/Interscope |
| 10 | 12 | THE PIANO AND THE SONG | Universal/IV |
| 11 | 6 | IBIZA - THE HISTORY OF HARD DANCE | Various/Dance |
| 12 | 13 | IBIZA - THE HISTORY OF CHILLOUT | Various/Dance |
| 13 | 10 | PURE URBAN ESSENTIALS | Sony/TW/Various/Dance |
| 14 | 9 | ONE STEP BEYOND | BMG/Vergo/Sony/Various |
| 15 | 14 | GOOD VIBES | Vergo/Epic |
| 16 | 11 | ON THE BEACH | Mercury/GI Sound |
| 17 | 8 | DAVE PEARCE DANCE ANTHEMS - SUMMER 2003 | BMG/Interscope/Various |
| 18 | 6 | FRIENDS REUNITED - THE 90S | Universal/IV |
| 19 | 17 | FEELIN' GOOD | UJ |
| 20 | 15 | THE VERY BEST OF FANTASTIC BOYS | Columbia |

FORTHCOMING

| | |
|--|--------|
| KEY ALBUMS RELEASES | |
| GARTH GATES SUNSHINE (S) | SEP 8 |
| ELTON JOHN ARE YOU READY FOR LOVE (Southern Fried) | SEP 1 |
| LIBERTY X JUMPIN' (VZ) | OCT 20 |
| ELVIS PRESLEY KUBBERNICKUM (JICA) | SEP 22 |
| THE GAYLES THE (Various) | OCT 7 |
| THE GAYLES THE (Various) | OCT 7 |
| JUSTIN TIMBERLAKE SPORBITA (A&R) | SEP 15 |
| WESTLEY HEY WHAT'ER (S) | SEP 15 |
| ZERO 7 THE Ultimate Drama (East West) | OCT 7 |
| RED HOT CHILI PEPPERS THE (WEA) | OCT 7 |
| DAVID BOWIE REALITY (Columbia) | SEP 15 |
| DUO LIFE FOR BENT (Jive/Blackal) | SEP 29 |
| GARTH GATES THE (S) | SEP 22 |
| MUSE THE (Mercury/Atlantic) | SEP 22 |
| REM IN TIME - BEST OF REM 1987-2003 (Various) | SEP 22 |
| STING SACRED LOVE (Polydor) | OCT 7 |
| STING SACRED LOVE (Polydor) | OCT 7 |
| TEXAS GARFIA WHAT YOU WISH FOR (Mercury) | SEP 29 |
| TRANSIT THE (Independent) | SEP 15 |
| RELLE & SEBASTIAN THE (Through Tracks) | OCT 22 |
| UNDERWORLD THE (VZ) | OCT 27 |

| | | | |
|----|----|--|-------------------------|
| 21 | 11 | KRAFTWERK TOUR DE FRANCE SOUNDTRACKS | XX |
| 22 | 32 | ATHLETE VEHICLES & ANIMALS | Parade |
| 23 | 34 | COLDPLAY A RUSH OF BLOOD TO THE HEAD | Parade |
| 24 | 23 | AVRIL LAVIGNE LET GO | XX |
| 25 | 19 | DOLLY PARTON ULTIMATE | XX |
| 26 | 28 | NORAH JONES COME AWAY WITH ME | Parade |
| 27 | 39 | RED HOT CHILI PEPPERS BY THE WAY | Interscope |
| 28 | 34 | GOOD CHARLOTTE THE YOUNG AND THE HOPELESS | Epic |
| 29 | 22 | THE OSMOND'S ULTIMATE COLLECTION | Polychrome/Universal/IV |
| 30 | 54 | CRAIG DAVID SLICKER THAN YOUR AVERAGE | Interscope |
| 31 | 26 | JIM REEVES GENTLEMAN JIM - DEFINITIVE... | XX |
| 32 | 36 | THE WHITE STRIPES ELEPHANT | XX |
| 33 | 31 | EMINEM THE EMINEM SHOW | Interscope/Polydor |
| 34 | 41 | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM (2) | XX |
| 35 | 15 | ASHANTY CHAPTER II | Mercury/Polydor |
| 36 | 39 | UB40 LABOUR OF LOVE - VOL. I, II, & III | XX |
| 37 | 33 | S CLUB 7 BEST - THE GREATEST HITS OF | Polydor |
| 38 | 38 | SHANIA TWAIN UP! | Mercury |
| 39 | 40 | MIS-TEEQ EYE CANDY | XX |
| 40 | 37 | SIMPLY RED HOME | XX |



ROBBIE: KNEIBWORTH DATES PROPEL ALBUM TO NUMBER ONE

6. TINA TURNER / LESS THAN THREE MINUTES

7. INSTANT MESSAGE / FIRST LOVE

8. SHANNY TWAIN / THINK YOU BARRY HENK MANSON SOME ONE SOME ONE

9. LUTHERA WANDROSS / FEEL BISHA BISHA BISHA / LOVE ME / LOVE ME

10. CHINA FAYARD / LET GO / OLD

PRE-RELEASE AIRPLAY TOP 20

Label: Atlantic

1. **RICHARD J. AND THE REALS / FINEST DREAMS** / Atlantic

2. **JAMISON / COMPLETE** / VE

3. **D'BACKS / SPIN UP THE SPINNA MC BRIDE/SON** / Atlantic

4. **OUTRAGE / TIME** / Atlantic

5. **LEADERS DANCE (CONT'D)** / Sire

6. **ELTON JONAS / YOU REAP YOU SOW** / Capitol

7. **SMOKY & SMOOTH / THE POWER OF SHENIKA** / Music of World

8. **JAN VAN DAM / LOVE LET YOU GO** / Atlantic

9. **RIPROD / LET'S GET TILL** / Atlantic

10. **DR. SPOCK / SUPER LOVE** / Epic

11. **KOMIN / PAKE THE OTHER** / O-Glad

12. **LO / TOUGH ME / INTEREST** / Sire

13. **DODDIE / ONE SPINNA** / Atlantic

14. **KESH / BISHA BISHA / BISHA DANCE WITH YOU** / Venus

15. **MAGICAL SOUNDS** / Atlantic

16. **KOMIN / PAKE THE OTHER** / Sire

17. **OUTRAGE / TIME** / Atlantic

18. **DAVIDY / TONTO / THE POWER OF LOVE** / Music of World

19. **THE CHEMICAL BROTHERS / THE GOLDEN PATH** / Virgin

20. **SPINNA / COMPLETE** / VE

These charts are also available online at musicweek.com



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| | | | | |
|-------------------------|----|-------------------------|----|-------------------------|
| WHEAT / C | 7 | SPINNA / COMPLETE | 1 | ELTON JONAS |
| "THE OTHER" / VE | 2 | "THE OTHER" / VE | 2 | "THE OTHER" / VE |
| BLINDE | 3 | BLINDE | 3 | BLINDE |
| "THINK YOUR LOVE" / AMI | 4 | "THINK YOUR LOVE" / AMI | 4 | "THINK YOUR LOVE" / AMI |
| STING | 5 | STING | 5 | STING |
| "TOMMY WATKINS" / MCA | 6 | "TOMMY WATKINS" / MCA | 6 | "TOMMY WATKINS" / MCA |
| AMITY / CITY | 7 | AMITY / CITY | 7 | AMITY / CITY |
| "TOMMY WATKINS" / MCA | 8 | "TOMMY WATKINS" / MCA | 8 | "TOMMY WATKINS" / MCA |
| "TOMMY WATKINS" / MCA | 9 | "TOMMY WATKINS" / MCA | 9 | "TOMMY WATKINS" / MCA |
| "TOMMY WATKINS" / MCA | 10 | "TOMMY WATKINS" / MCA | 10 | "TOMMY WATKINS" / MCA |

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CLUB POP URBAN UNDERGROUND

COOL CUTS CHART

| Label | Artist/Title | Genre | Peak |
|-------|---|-------|------|
| 1 | 1. ANTON LACET / SAKES | Pop | 2 |
| 2 | 2. THE CHEMICAL BROTHERS / THE GOLDEN PATH | Pop | 1 |
| 3 | 3. RAIN / DON'T FEAR / THE POWER OF LOVE | Pop | 1 |
| 4 | 4. JAN VAN DAM / LOVE LET YOU GO | Pop | 2 |
| 5 | 5. PLAN / QUANTUM / ILLUSION / CROTT | Pop | 2 |
| 6 | 6. THE MIDWINTERS / LIT / THE OTHER | Pop | 5 |
| 7 | 7. DODDIE / ONE SPINNA | Pop | 1 |
| 8 | 8. SELENATIE / VANILLA | Pop | 1 |
| 9 | 9. THE BEATLES / HOUSE OF FALGOS / LONGS | Pop | 1 |
| 10 | 10. ANTON LACET / SAKES | Pop | 1 |
| 11 | 11. TONY MARTIN / THE CHERRY TREE | Pop | 1 |
| 12 | 12. SPINNA / COMPLETE | Pop | 1 |
| 13 | 13. DAVIDY / TONTO / THE POWER OF LOVE | Pop | 1 |
| 14 | 14. LUTHERA WANDROSS / FEEL BISHA BISHA BISHA / LOVE ME / LOVE ME | Pop | 1 |
| 15 | 15. RICHARD J. AND THE REALS / FINEST DREAMS | Pop | 1 |
| 16 | 16. AMITY / CITY | Pop | 1 |
| 17 | 17. RICHARD J. AND THE REALS / FINEST DREAMS | Pop | 1 |
| 18 | 18. TONY MARTIN / THE CHERRY TREE | Pop | 1 |
| 19 | 19. SPINNA / COMPLETE | Pop | 1 |
| 20 | 20. THE CHEMICAL BROTHERS / THE GOLDEN PATH | Pop | 1 |

URBAN TOP 30

| Label | Artist/Title | Genre | Peak |
|-------|--|-------|------|
| 1 | 1. PRINCESS BEAT / ANY Z FOR U? | Pop | 1 |
| 2 | 2. LUTHERA WANDROSS / FEEL BISHA BISHA BISHA / LOVE ME / LOVE ME | Pop | 1 |
| 3 | 3. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 4 | 4. LUTHERA WANDROSS / FEEL BISHA BISHA BISHA / LOVE ME / LOVE ME | Pop | 1 |
| 5 | 5. RICHARD J. AND THE REALS / FINEST DREAMS | Pop | 1 |
| 6 | 6. RICHARD J. AND THE REALS / FINEST DREAMS | Pop | 1 |
| 7 | 7. LUTHERA WANDROSS / FEEL BISHA BISHA BISHA / LOVE ME / LOVE ME | Pop | 1 |
| 8 | 8. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 9 | 9. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 10 | 10. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 11 | 11. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 12 | 12. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 13 | 13. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 14 | 14. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 15 | 15. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 16 | 16. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 17 | 17. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 18 | 18. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 19 | 19. BUTTERFLY / BUTTERFLY | Pop | 1 |
| 20 | 20. BUTTERFLY / BUTTERFLY | Pop | 1 |



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Week 32

TV & radio airplay p20 ▶ Cued up p24 ▶ New releases p26 ▶ Singles & albums p28

KEY RELEASES

ALBUMS

THIS WEEK
Blu Cantrell Bittersweet (Arista) Eva Cassidy American Tune (Hot) Kosheen Kokopelli (Miksha/Arista) Lumidee Almost Famous (Universal)

AUGUST 18
Allen Am Fam InuANT (DreamWorks/Polydor) Elbow Cast of Thousands (V2) Neil Young & Crazy Horse Greendale (WEA)

AUGUST 25
Back Rebel Motorcycle Club Take Them On Your Own (Virgin) The Neptunes & Star Trek Star Trek Presents...Gones (Arista) Richard X Richard X presents His X Factor Vol. 1 (Virgin)

SEPTEMBER 1
Abs Abstract Theory (RCA) Kelly Clarkson Thankful (S) UNKLE Never...Never, Land (Mo Wax/Island)

SEPTEMBER 8
The Cooper Temple Clause tbc (Manning), Limp Bizkit Party Sniffer (Interscope/Polydor), The Rapture Echoes (Vertigo)

SINGLES

THIS WEEK
Busted Sleeping With The Light On (Universal) Kings Of Leon Mylars Chambers (Hard Me Down) Richard X feat. Keltis Finest Dreams (Virgin) David Nockton Best Of Order (Mercury)

AUGUST 18
BRNC Stop (Virgin) Girls Aloud Life Got Cold (Polydor) P Diddy Let's Get III (Bad Boy/Island) Radiohead Go To Sleep (Parlophone)

AUGUST 25
Abs Miss Perfect (RCA) Melanie Platt Do Me Wrong (London) Sean Paul Like Gize (VAP/EastWest) Shania Twain Thank You Baby (Mercury)

SEPTEMBER 1
Dido White Flag (Cheeky/Arista) Elton John Are You Ready For Love? (Southern Fried) Travis re-Offender (Dontknow) The White Stripes I Just Don't Know What To Do With Myself (XL)

SEPTEMBER 8
Christina Aguilera Can't Hold Us Down (Arista), The Chemical Brothers The Golden Path (Virgin), Gareth Gates Sunshine (S)

The Market

Heatwave keeps record buyers away

Alan Jones

A combination of an uninspiring release schedule and oppressive heat meant punters paid fewer visits to record retailers last week. As a result, single sales dipped 1% from already tiny levels while the album sector suffered a 17% diminution.

One of the few artists to prosper in the heat was Robbie Williams, whose Knebworth gigs helped to spark renewed interest in his entire album catalogue. His latest disc, *Escapology*, makes the most impressive move, leaping 72-1 as week-on-week sales totalled 146%. Of Williams' previous releases, *Swing When You're Winning* climbs 77-60 on a 6% increase, I've Been Expecting you moves 129-69 with a 78% improvement, *Life thru a Lens* magnifies 123-77 on a 60% gain and *Sing When You're Winning* is boosted 75% and explodes 144-81.

Escapology sold just shy of 37,000 in rocketing to the top of the artist album chart but for the third week in a row the biggest-selling audio product in the UK marketplace is Now! That's What I Call Music 55, which dipped by 4% last week but still achieved a sale of more than 66,000. After 20 sets has sold nearly 370,000 copies, and is now clear runner-up among compilations in 2003, trailing only its predecessor Now! 54, which has sold 613,000 copies.



Williams: back catalogue boost, despite heatwave

That's a tally which Now! 55 seems capable of beating – at the same stage of its life Now! 54 had sold only 328,000.

Regional preferences have a major effect on the singles chart this week. If London were excluded from the UK, it would be Ultrabest, not Blu Cantrell, who would be #1. Cantrell's single was easily London's #1 for the second week in a row, selling nearly 44% more than the capital's second choice, *Frontin* by Pharrell Williams and Jay-Z, while selling a massive 233,700 more than Ultrabest, who rank sixth. In

Lancashire, it's a very different story; Ultrabest's single is the runaway number one, registering 142% more sales than Blu Cantrell's single, which is, nevertheless, in second place. In Scotland, where Ultrabest are also #1, the Scots show their affection for Take That old boys for the second week in a row. Williams' current single is #2 in the beautiful was the number one choice north of the border last week, and Mark Owen's Four Minute Warning is #2 in the current chart, compared to its #4 placing nationally.

MARKET INDICATORS

| SINGLES | ALBUMS | COMPILATIONS | THE BIG NUMBER: 11 |
|---------------------------------------|---------------------------------------|--------------------------------------|--|
| Sales versus last week: +2.0% | Sales versus last week: +16.0% | Sales versus last week: -18.5% | The number of visits that <i>KTM: Fly On The Wings Of Love</i> has scored between #10 and #12. |
| Year to date versus last year: -37.2% | Year to date versus last year: +12.5% | Year to date versus last year: +0.9% | RADIO AIRPLAY |
| Market shares | Market shares | Market shares | UK SHARE |
| RCA Arista 20.2% | Sony 13.1% | Universal TV 32.7% | Origin of singles sales |
| Universal Island 12.5% | RCA Arista 11.6% | EMI Virgin 32.5% | RCA Arista 16.3% |
| All Around The World 11.2% | Polydor 10.6% | W2M 9.7% | Sony 13.6% |
| Sony 8.9% | East West 8.4% | Sony 4.1% | Virgin 9.7% |
| Realstar 8.5% | EMI 8.3% | MoS 3.7% | V2 7.4% |
| | | | EMI 6.7% |
| | | | Other: 5.3% |

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SCOTTISH ALBUMS

NUMBER ONE
THE CORAL MAGIC AND MEDICINE
Delonzo
The Coral were unable to hold off the resurgent Robbie Williams in the rest of the UK, but held a 5% lead in Scotland.



TV Airplay Chart

| Rank | Weeks On Chart | Artist | Title | Label | Points |
|------|----------------|--------------------------------------|---------------------------------------|------------------|--------|
| 1 | 1 | BEYONCE | CRAZY IN LOVE | COLUMBIA | 446 |
| 2 | 2 | BLU CANTRELL | BREATHE | ARISTA | 433 |
| 3 | 1 | CHRISTINA AGUILERA FEAT. LIL' KIM | CAN'T HOLD US DOWN | REPUBLIC | 381 |
| 4 | 6 | ROBBIE WILLIAMS | SOMETHING BEAUTIFUL | CHRYSLIS | 271 |
| 5 | 13 | GARETH GATES | SUNSHINE | S | 270 |
| 6 | 1 | BUSTED | SLEEPING WITH THE LIGHT ON | UNIVERSAL ISLAND | 257 |
| 7 | 13 | XTM | PRESENT ANNA FLY ON THE WINGS OF LOVE | SONY MUSIC | 233 |
| 8 | 9 | GIRLS ALoud | LIFE GOT COLD | POLYDOR | 212 |
| 9 | 102 | ULTRABEAT | PRETTY GREEN EYES | A&T | 209 |
| 10 | 10 | LUMIDEE | NEVER LEAVE YOU (UH-OOH) | BAD BOY ISLAND | 208 |
| 11 | 34 | PHARRELL WILLIAMS FEAT. JAY-Z | FRONTIN | ARISTA | 198 |
| 12 | 9 | WAYNE WUNDER | NO LETTING GO | WINDUP MUSIC | 196 |
| 13 | 4 | BENNY BENASSI | PRESENTS THE BIZ SATISFACTION | CONSUMER MUSIC | 195 |
| 14 | 7 | GOOD CHARLOTTE | THE ANTHEM | EPIC | 193 |
| 15 | 26 | SEAN PAUL | LIKE GLUE | ATLANTIC | 172 |
| 16 | 5 | EVANESCENCE | BRING ME TO LIFE | WIPAC | 166 |
| 17 | 28 | JUSTIN TIMBERLAKE | ROCK YOUR BODY | JIVE | 139 |
| 18 | 19 | DANIEL BUCKFIELD | NEVER GONNA LEAVE YOUR SIDE | POLYDOR | 136 |
| 19 | 13 | KELLY CLARKSON | MISS INDEPENDENT | ARCA | 130 |
| 20 | 13 | 50 CENT FEAT. NATE DOGG | 21 QUESTIONS | INTERSCOPE | 126 |
| 21 | 26 | LEMAR | DANCE (WITH U) | SONY | 125 |
| 22 | 21 | LISA MAFFIA | IN LOVE | INDIE | 124 |
| 23 | 44 | P. DIDDY, NELLY & MURPHY LEE | SHAKE YA TAILFEATHER | ISLAND | 121 |
| 24 | 24 | JANE'S ADDICTION | JUST BECAUSE | REDLINE | 119 |
| 25 | 24 | KELLY ROWLAND | TRAIN ON A TRACK | COLUMBIA | 115 |
| 26 | 17 | PINK FEAT. WILLIAM ORBIT | FEEL GOOD TIME | COLUMBIA | 114 |
| 27 | 106 | KINGS OF LEON | MOLLY'S CHAMBERS | MONDO | 111 |
| 28 | 15 | PUFF DADDY & FAITH EVANS (FEAT. I12) | I'LL BE MISSING | ARCA | 108 |
| 29 | 22 | MIS-TEEQ | CAN'T GET IT BACK | REVEREND | 108 |
| 30 | 5 | ABS FEAT. NODESHA | MISS PERFECT | BIG | 103 |
| 31 | 28 | 50 CENT | IN DA CLUB | INTERSCOPE | 102 |
| 32 | 25 | JASON NEVINS/UKNY/HOLLY JAMES | I'M IN HEAVEN | REPUBLIC | 98 |
| 33 | 32 | QUEENS OF THE STONE AGE | FIRST IT GIVETH | INTERSCOPE | 98 |
| 34 | 14 | THE COOPER TEMPLE CLAUSE | PROMISES, PROMISES | BIG | 96 |
| 35 | 19 | CRAIG DAVID | SPANISH | WILDSTAR | 95 |
| 36 | 40 | JAVINE | REAL THINGS | FLOESID | 93 |
| 37 | 15 | MARILYN MANSON | THIS IS THE NEW 'HIT | INTERSCOPE | 90 |
| 38 | 79 | GOOD CHARLOTTE | GIRLS AND BOYS | EPIC | 88 |
| 39 | 10 | THE ALL AMERICAN REJECTS | SWING, SWING | REPUBLIC | 88 |
| 40 | 44 | R. KELLY | SNAKE | JIVE | 87 |



Gareth Gates
With British sweethearts, Gareth Gates' Jackie-esque new single Sunshine could not be better timed. Even so, its #5 ranking on airplay flatters it, as it was aired on just three of the 10 monitored stations last week, getting 21 plays from MTV. His hits, 111 from The Box and an unbelievable 138 from Smash Hits TV. That's once every 73 minutes throughout the week.



Nelly & P Diddy
Nelly and P Diddy's Shake Ya Tailfeather proves popularity's 46-23 on TV, while lathering at #202 on the radio chart. Half the monitored TV stations are playing it. MTV Base found the way with 45 spins last week.

X T.M.
Equaling its previous highest TV airplay chart position, X.T.M.'s Fly On The Wings Of Love bounces 11-7 this week. Most of its support comes from Smash Hits and The Box.

Beyoncé rules but the gap narrows with nearest contender Blu Cantrell, while Gareth and Ultrabeat storm into the Top 10.

MTV MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------------|--------------------------------|--------------------|
| 1 | BEYONCE | CRAZY IN LOVE | COLUMBIA |
| 2 | KYSHENNA | ALL IN MY HEAD | MUSICA PRODUCTIONS |
| 2 | BLU CANTRELL | BREATHE | ARISTA |
| 4 | BLACK EYED PEAS | WHERE IS THE LOVE? | REPUBLIC |
| 4 | GOOD CHARLOTTE | THE ANTHEM | EPIC |
| 6 | PINK FEAT. WILLIAM ORBIT | FEEL GOOD TIME | COLUMBIA |
| 6 | CHRISTINA AGUILERA/LIL' KIM | CAN'T HOLD US DOWN | REPUBLIC |
| 8 | COLDPLAY | GOD PUT A SMILE UPON YOUR FACE | WALLOP |
| 8 | EVANESCENCE | BRING ME TO LIFE | WIPAC |
| 10 | THE ALL AMERICAN REJECTS | SWING | REPUBLIC |

THE BOX MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------------|---------------------------------------|------------------|
| 1 | GARETH GATES | SUNSHINE | S |
| 2 | ROBBIE WILLIAMS | SOMETHING BEAUTIFUL | CHRYSLIS |
| 3 | BLU CANTRELL | BREATHE | ARISTA |
| 3 | CHRISTINA AGUILERA/LIL' KIM | CAN'T HOLD US DOWN | REPUBLIC |
| 5 | BUSTED | SLEEPING WITH THE LIGHT ON | UNIVERSAL ISLAND |
| 5 | BEYONCE | CRAZY IN LOVE | COLUMBIA |
| 7 | WAYNE WUNDER | NO LETTING GO | WINDUP MUSIC |
| 8 | ULTRABEAT | PRETTY GREEN EYES | A&T |
| 9 | X.T.M. | PRESENT ANNA FLY ON THE WINGS OF LOVE | SONY MUSIC |
| 10 | GIRLS ALoud | LIFE GOT COLD | POLYDOR |

KERRANG MOST PLAYED

| Rank | Artist | Title | Label |
|------|----------------|----------------------|--------------------|
| 1 | IRON MAIDEN | WILDEST DREAMS | EMI |
| 2 | METALLICA | ST ANGER | VERTICAL |
| 2 | KORN | DIRTY AMY | EPIC |
| 4 | MARILYN MANSON | THIS IS THE NEW 'HIT | INTERSCOPE |
| 5 | MURDERDOLLS | WHITE WEDDING | ROAD BEAT |
| 6 | RANCID | FALL BACK DOWN | RELIANT |
| 7 | MUSE | TIME IS RUNNING OUT | LAST WEST |
| 8 | LINCOLN PARK | FAINT | WARRNER |
| 8 | DEFTONES | MINERVA | MUSICA PRODUCTIONS |
| 10 | GOOD CHARLOTTE | THE ANTHEM | EPIC |

KISS MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------------------|--------------------------|----------------|
| 1 | BLU CANTRELL | BREATHE | ARISTA |
| 1 | BEYONCE | CRAZY IN LOVE | COLUMBIA |
| 3 | JUSTIN TIMBERLAKE | ROCK YOUR BODY | JIVE |
| 4 | D. KAY & EPSILON FEAT. STAMINA MC | BARCELONA | REX |
| 5 | PINK FEAT. WILLIAM ORBIT | FEEL GOOD TIME | COLUMBIA |
| 6 | LUMIDEE | NEVER LEAVE YOU (UH-OOH) | BAD BOY ISLAND |
| 7 | JASON NEVINS/UKNY/HOLLY JAMES | I'M IN HEAVEN | REPUBLIC |
| 8 | PHARRELL WILLIAMS FEAT. JAY-Z | FRONTIN | ARISTA |
| 9 | RICHARD X FEAT. KELVIS FINEST | DREAMS | VERBA |
| 10 | 50 CENT FEAT. NATE DOGG | 21 QUESTIONS | INTERSCOPE |

MTV2 MOST PLAYED

| Rank | Artist | Title | Label |
|------|-----------------------------|----------------------------------|------------|
| 1 | QUEENS OF THE STONE AGE | FIRST IT GIVETH | INTERSCOPE |
| 1 | KINGS OF LEON | MOLLY'S CHAMBERS | MONDO |
| 3 | BLACK REBEL MOTORCYCLE CLUB | STOP | VERGN |
| 4 | THE COOPER TEMPLE CLAUSE | PROMISES, PROMISES | WMC |
| 5 | MANIC STREET PREACHERS | JUDGE YOURSELF | EPIC |
| 6 | YEAR YEAR YEARS | PIU | REPUBLIC |
| 7 | THE THRILLS | SANTA CRUZ (YOU'RE NOT THAT FAR) | REPUBLIC |
| 8 | JANE'S ADDICTION | JUST BECAUSE | REPUBLIC |
| 9 | PLACEROS | SPECIAL NEEDS | REPUBLIC |
| 10 | MUSE | TIME IS RUNNING OUT | LAST WEST |

THE BOX NUMBER ONE
Gareth Gates
Sunshine

HIGHEST CLIMBER
Avril Lavigne, I'm With You

HIGHEST NEW ENTRY
Big Brovaz Baby Boy

MTV NUMBER ONE
Beyonce Crazy
HIGHEST CLIMBER
Good Charlotte
Girls And Boys

HIGHEST NEW ENTRY
Lumidee Never

KERRANG NUMBER ONE
Irene Madira
Wildest Dreams

HIGHEST CLIMBER
Hot Not Heat Hit

HIGHEST NEW ENTRY
Muse Time Is

MTV2 NUMBER ONE
Kings Of Leon
Molly's Chambers

HIGHEST CLIMBER
Placebo Special Needs

HIGHEST NEW ENTRY
Ataris The Boys Of Summer

KISS TV NUMBER ONE
Blu Cantrell
Breathe

HIGHEST CLIMBER
Sunshine Anderson
Heart Is An Animal

HIGHEST NEW ENTRY
U2 Project X
Stuck In A Moment
Saturday

MTV BASE NUMBER ONE
Blu Cantrell
Breathe

HIGHEST CLIMBER
Missy Elliott
Just Deep

HIGHEST NEW ENTRY
Dizzee Rascal Ft.

SMASH HITS NUMBER ONE
Gareth Gates
Sunshine

HIGHEST CLIMBER
Abs feat Nodessa
Miss Perfect

HIGHEST NEW ENTRY
Big Brovaz Baby Boy

VH1 NUMBER ONE
Robbie Williams
Something Beautiful

HIGHEST CLIMBER
Nelly Furtado
Livin' On A Prayer

HIGHEST NEW ENTRY
Stanselore Silence
Is Easy

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Another week at the top for Beyoncé, who leads an unchanged Top Four, while Elton John and Dido ring the changes by rocketing into the Top 10 at five and six respectively.

The UK Radio Air

RADIO ONE

| Pos | Last | ARTIST TITLE | Label | Wk | Wks | Airplay |
|-----|------|---|-------|----|-------|---------|
| 1 | 9 | LUMIDEE NEVER LEAVE YOU (UH-OOH) (UK) (MCA) (S&W) | 11 | 31 | 2973 | |
| 2 | 1 | BEYONCÉ CRAZY IN LOVE (COLUMBIA) | 32 | 31 | 2578 | |
| 3 | 3 | STEREOPHONICS MAYBE TOMORROW (V2) | 39 | 29 | 2512 | |
| 4 | 10 | RICHARD X FEAT. KELIS FINEST DREAMS (VIRGIN) | 31 | 28 | 2349 | |
| 5 | 2 | BENNY BENASSI PRESENTS THE BIZ SATISFACTION (DATALOGIC) | 11 | 27 | 2329 | |
| 6 | 5 | JAIMESON COMPLETE (JIVE) | 26 | 27 | 2297 | |
| 7 | 25 | ELTON JOHN GOD PUT A SMILE UPON YOUR FACE (REPRISE) | 25 | 27 | 2263 | |
| 8 | 5 | ELTON JOHN ARE YOU READY FOR LOVE? (COLUMBIA) | 35 | 23 | 2192 | |
| 9 | 5 | EMINEM BUSINESS INTERPOL (POLYGRAM) | 26 | 23 | 2182 | |
| 10 | 15 | MIS-TEO CAN'T GET IT BACK (TELSTAR) | 18 | 22 | 2226 | |
| 11 | 3 | DEEPEST BLUE DEEPEST BLUE (MCA) (MCA) (S&W) | 29 | 21 | 2071 | |
| 12 | 10 | THE CORAL PASS IT ON (WILHELM) (REPRISE) | 21 | 21 | 2036 | |
| 13 | 11 | ULTRABEAT PRETTY GREEN EYES (ACTV) | 2 | 21 | 1892 | |
| 14 | 20 | WAYNE WUNDER NO LETTING GO (WEA) (WEA) | 22 | 20 | 2027 | |
| 15 | 2 | D. KAY & EPSILON FEAT. STAMINA MC BARCELONA (BMG) | 30 | 19 | 1923 | |
| 16 | 21 | 50 CENT FEAT. NATE DOGG 21 QUESTIONS (INTERPOL) (POLYGRAM) | 16 | 19 | 1790 | |
| 17 | 10 | DIDO WHITE FLAG (DUKE) (CORONA) | 30 | 18 | 1760 | |
| 18 | 28 | LEMAR DANCE (WITH U) (SONY) | 12 | 17 | 1368 | |
| 19 | 18 | R. KELLY SNAKE JIVE (A&M) | 17 | 17 | 1292 | |
| 20 | 28 | STARSAULT SILENCE IS EASY (VIR) (VIR) | 17 | 17 | 1282 | |
| 21 | 17 | KINGS OF LEON MOLLY'S CHAMBERS (HAND NE) (VIRGINIA) | 17 | 17 | 978 | |
| 22 | 10 | THE THRILLS SANTA CROUSE (YOU'RE NOT THAT FAR) (VIRGIN) | 7 | 16 | 1024 | |
| 23 | 10 | PINK FLET WILLIAM ORBIT FEEL GOOD TIME (COLUMBIA) | 26 | 16 | 1000 | |
| 24 | 8 | SEAN PAUL LIME GREEN (P) (MCA) (S&W) | 9 | 16 | 1003 | |
| 25 | 8 | JASON NEVINS/UK/N/V/H JAMES I'M IN HEAVEN (FREZZADANCE) (HYMNE) | 39 | 16 | 9975 | |
| 26 | 17 | DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE (POLYGRAM) | 17 | 15 | 10575 | |
| 27 | 10 | KELLY ROWLAND TRAIN ON A TRACK (COLUMBIA) | 30 | 15 | 12216 | |
| 28 | 21 | ROBBIE WILLIAMS SOMETHING BEAUTIFUL (CHRYSALIS) | 16 | 14 | 1005 | |
| 29 | 17 | EVANESCENCE BRING ME TO LIFE (JIVE) (HYMNE) | 12 | 14 | 1012 | |
| 30 | 10 | GOOD CHARLOTTE THE ANTHEM EP (RE) (MCA) | 4 | 14 | 1078 | |
| 31 | 2 | MAJOR BLONDE FLUMP IT UP (IT) (JIVE) (HYMNE) | 16 | 14 | 9895 | |

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SNAP SHOT

MYA



Polydor has lined up performances on CD, UK, Top of the Pops and MTV's *TRL* ahead of the release of *My Love Is Like...* - who on September 8 on the lead-off track from the new album.

Modelling album starts to build at radio and TV. With the exception of specialist radio, plays on stations such as Choice FM and Galaxy 102, for the campaign the Missy Elliott-produced track is so far being driven by MTV Base,

which recently also single-handedly powered Blu Cantrell's *Breathe* to the top of the singles sales chart. Press for the campaign has seen Mya on the cover of *Ebony* & *Soul* as well as features in *Elle* and *Tenne* magazines. Mya is set to visit the UK from August 29 for promotion, including an interview with Radio One's Trevor Nelson, as well as interviews at *Kiss* & *Choice* FM and *Galaxy*.

and *Tenne* magazines. Mya is set to visit the UK from August 29 for promotion, including an interview with Radio One's Trevor Nelson, as well as interviews at *Kiss* & *Choice* FM and *Galaxy*.

CAST LIST: Polydor: Press: Charen Steel, Polydor: National radio: Ben Drake, Polydor: Regional radio: Grant Crox, Pippa Evers and Tony Myers, Polydor: TV: Kelly Sapping, Polydor: Club promo: Matt White, Polydor, and Playcentre.

RADIO TWO

| Pos | Last | ARTIST TITLE | Label |
|-----|------|---|-------|
| 1 | 1 | DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE (POLYGRAM) | 11 |
| 2 | 1 | ROBBIE WILLIAMS SOMETHING BEAUTIFUL (CHRYSALIS) | 16 |
| 3 | 6 | ELTON JOHN ARE YOU READY FOR LOVE? (COLUMBIA) | 35 |
| 4 | 4 | KELLY ROWLAND TRAIN ON A TRACK (COLUMBIA) | 30 |
| 5 | 28 | ANNIE LENNON A THOUSAND BEAUTIFUL THINGS (V2) | 39 |
| 6 | 3 | STEREOPHONICS MAYBE TOMORROW (VIRGIN) | 31 |
| 7 | 3 | THE DANDY WARHOLDS YOU WERE THE LAST HIGH (HARVEST) | 12 |
| 8 | 1 | STEPHANIE KURKHAM INAPPROPRIATE (MCA) (S&W) | 39 |
| 9 | 12 | DIDO WHITE FLAG (DUKE) (CORONA) | 30 |
| 10 | 16 | THE THRILLS SANTA CROUSE (YOU'RE NOT THAT FAR) (VIRGIN) | 7 |

GALAXY

| Pos | Last | ARTIST TITLE | Label |
|-----|------|---|-------|
| 1 | 1 | BEYONCÉ CRAZY IN LOVE (COLUMBIA) | 32 |
| 2 | 1 | SEAN PAUL GET BUSY (WARNER) (REPRISE) | 11 |
| 3 | 7 | DEEPEST BLUE DEEPEST BLUE (MCA) (MCA) (S&W) | 29 |
| 4 | 2 | WAYNE WUNDER NO LETTING GO (WEA) (WEA) | 22 |
| 5 | 15 | PLUMMET DAMAGED (SERIOUS MENORY) (POLYGRAM) | 26 |
| 6 | 5 | 50 CENT IN DA CLUB (INTERPOL) (POLYGRAM) | 16 |
| 7 | 1 | EMINEM BUSINESS (POLYGRAM) (POLYGRAM) | 26 |
| 8 | 17 | ATMANNIA FLY ON THE WINGS OF LOVE (SERIOUS MENORY) (POLYGRAM) | 30 |
| 9 | 2 | D. KAY & EPSILON FEAT. STAMINA MC BARCELONA (BMG) | 30 |
| 10 | 11 | BLU CANTRELL BREATHE (ARISTA) | 37 |

DREAM ONES

NUMBER ONE
 CITY BEAT 100 FM
 City Beat 100 FM
 City Beat 100 FM
 Radio Two
 MFM 103.4
 Shaka Twins
 Something Beautiful

ESSEX FM

NUMBER ONE
 EFM
 EFM
 EFM
 EFM
 EFM
 EFM
 EFM
 EFM

Mark Owen

NUMBER ONE
 Mark Owen
 Mark Owen
 Mark Owen
 Mark Owen
 Mark Owen
 Mark Owen
 Mark Owen
 Mark Owen

HIGHEST NEW

ENTRIES
 DREAM 100 FM
 Dave & Susannah
 CITY BEAT 96.7FM
 Vibe
 Juice FM
 Juice FM
 Juice FM
 Juice FM
 Juice FM

ESSEX FM

NUMBER ONE
 Essex FM
 Essex FM
 Essex FM
 Essex FM
 Essex FM
 Essex FM
 Essex FM
 Essex FM

Leam Valley

NUMBER ONE
 Leam Valley
 Leam Valley
 Leam Valley
 Leam Valley
 Leam Valley
 Leam Valley
 Leam Valley
 Leam Valley

VIBE 101

| Pos | Last | ARTIST TITLE | Label |
|-----|------|---|-------|
| 1 | 7 | BLU CANTRELL BREATHE (ARISTA) | 37 |
| 2 | 1 | BEYONCÉ CRAZY IN LOVE (COLUMBIA) | 32 |
| 3 | 2 | DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE (POLYGRAM) | 11 |
| 4 | 3 | CRAIG DAVID SPANISH (WILHELM) (REPRISE) | 25 |
| 5 | 8 | LISA AFFETTA IN LOVE (INDEPENDENT) | 11 |
| 6 | 7 | PHARRELL WILLIAMS FEAT. JAY-Z FRONT IN (ARISTA) | 11 |
| 7 | 4 | PINK FLET WILLIAM ORBIT FEEL GOOD TIME (COLUMBIA) | 26 |
| 8 | 10 | LEMAR DANCE (WITH U) (SONY) | 12 |
| 9 | 10 | KELLY ROWLAND TRAIN ON A TRACK (COLUMBIA) | 30 |
| 10 | 11 | JASON NEVINS/UK/N/V/H JAMES I'M IN HEAVEN (FREZZADANCE) (HYMNE) | 39 |

CHRYSALIS GROUP

| Pos | Last | ARTIST TITLE | Label |
|-----|------|--|-------|
| 1 | 1 | BEYONCÉ CRAZY IN LOVE (COLUMBIA) | 32 |
| 2 | 1 | WAYNE WUNDER NO LETTING GO (WEA) (WEA) | 22 |
| 3 | 1 | SEAN PAUL GET BUSY (WARNER) (REPRISE) | 11 |
| 4 | 1 | BLU CANTRELL BREATHE (ARISTA) | 37 |
| 5 | 1 | DEEPEST BLUE DEEPEST BLUE (MCA) (MCA) (S&W) | 29 |
| 6 | 2 | R. KELLY SNAKE JIVE (A&M) | 17 |
| 7 | 1 | LUMIDEE NEVER LEAVE YOU (UH-OOH) (MCA) (S&W) | 31 |
| 8 | 1 | MIS-TEO CAN'T GET IT BACK (TELSTAR) | 18 |
| 9 | 1 | JAMINE TEAL WHAT'S YOUR MIND? (REPRISE) | 27 |
| 10 | 1 | ASHANTI ROCK WIT U (JANNA BABY) (WARNER) (REPRISE) | 20 |

irplay Chart

music control UK

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | GENRE | WEEKS ON CHART | LAST WEEK | WEEKS ON CHART | LAST WEEK |
|------|-----------|----------------|-----------------------------------|----------------------------------|------------------------|----------------|-----------|----------------|-----------|
| 26 | 25 | 27 | R KELLY | IGNITION | R&B | 1289 | -27 | 32 | 28 |
| 27 | 16 | 34 | BUSTA RHYMES AND MARIAH CAREY | I KNOW WHAT... | R&B | 1040 | -33 | 31 | 93 |
| 28 | 30 | 29 | 50 CENT FEAT. NATE DOGG | 21 QUESTIONS | INTERCITY POLYGRAM | 694 | -44 | 30 | 5 |
| 29 | 26 | 7 | COLDPLAY | GOD PUT A SMILE UPON YOUR FACE | BUENA VISTA | 447 | -15 | 30 | 27 |
| 30 | 36 | 3 | KELLY CLARKSON | MISS INDEPENDENT | REAGS | 1106 | 29 | 29 | 30 |
| 31 | 15 | 3 | BUSTED SLEEPING WITH THE LIGHT ON | UNIVERSAL ISLAND | 1045 | 4 | 29 | 26 | 22 |
| 32 | 31 | 1 | BLACK EYED PEAS | WHERE IS THE LOVE? | POLYDOR | 1167 | 38 | 26 | 78 |
| 33 | 45 | 1 | THE THRILLS | SANTA CRUZ (YOU'RE NOT THAT FAR) | VERVO | 182 | 58 | 26 | 118 |
| 34 | 20 | 12 | EMINEM | BUSINESS | INTERCITY POLYGRAM | 501 | -97 | 26 | 10 |
| 35 | 33 | 24 | ROOM 5 FEAT. OLIVER CHEATHAM | MAKE LUV | POSITIVA | 802 | -9 | 23 | 8 |
| 36 | 17 | 2 | D. KAY & EPSILON FEAT. STAMINA MC | BARCELONA | EMG | 355 | 3 | 23 | 24 |
| 37 | 29 | 5 | KOSHEEN | ALL IN MY HEAD | VIRGINA RECORDINGS | 978 | 15 | 23 | 24 |
| 38 | 10 | 1 | GIRLS ALoud | LIFE GOT COLD | POLYDOR | 963 | 87 | 23 | 118 |
| 39 | 11 | 4 | JOHN MAYER | NO SUCH THING | COLUMBIA | 591 | 12 | 21 | 27 |
| 40 | 43 | 3 | XTM PRESENT ANNA FLY | ON THE WINGS OF LOVE | SONETWORK | 1050 | 9 | 20 | 18 |
| 41 | 51 | 1 | R. KELLY | SNAKE | JIVE | 531 | 86 | 19 | 25 |
| 42 | 10 | 41 | MADONNA | HOLLYWOOD | MARSHALL SPAINER BOOKS | 1123 | -27 | 19 | 42 |
| 43 | 10 | 1 | ANNIE LENNOX | A THOUSAND BEAUTIFUL THINGS | BMG | 133 | 34 | 18 | 19 |
| 44 | 34 | 2 | THE DANDY WARHOLS | YOU WERE THE LAST HIGH | RESISTANCE | 181 | 13 | 18 | 32 |
| 45 | 30 | 8 | KYM MARSH | COME ON OVER | UNIVERSAL ISLAND | 524 | 36 | 17 | 6 |
| 46 | 76 | 1 | STARSAILOR | SILENCE IS EASY | EMI | 123 | 13 | 16 | 46 |
| 47 | 36 | 27 | JUNIOR SENIOR | MOVE YOUR FEET | MERCURY | 491 | -27 | 15 | 78 |
| 48 | 17 | 1 | TOMCRAFT | LONELINESS | EMI/MINISTRY OF SOUND | 365 | -28 | 15 | 8 |
| 49 | 12 | 1 | GOOD CHARLOTTE | THE ANTHEM | EMG | 414 | 1 | 15 | 77 |
| 50 | 55 | 2 | MIS-TEEQ | SCANDALOUS | NESTLE | 457 | -9 | 14 | 9 |

Key: R=Radio 1 entry, G=Digital broadcast on airwaves, A=Audience increase, H=Radio 1 chart entry, B=Repeat increase on plays, S=Audience increase of 50% or more



Elton John
Exploring 19-5 on the overall airplay chart, Elton John's slightly reworked rare groove artifact *Are You Ready For Love* is the week's star performer. The record more than doubled its plays from 501 to 1057 while its audience is up an

impressive 51% week-on-week. Vibe 103 FM is the song's most regular spinner, granting it 50 airings last week, while its biggest audience segments come from 21 plays on Radio 2 and 23 plays on Radio One.



Brit Cent There's a Blur

catching up on *Are You Ready For Love*, and her single *Breathe* is #1 on the station's R&B chart - but it still refuses to add it to its playlist. The new list was released last Thursday, long after it became apparent that *Breathe* was a) staying at #1 and b) gathering sales momentum, but counts for nothing with the station. Radio 1's other where-is



Girls Aloud Their debut hit *Sound Of The Underground*

reached #3 on the airplay chart, and the follow-up to *Good Advice* that got to #13. Girls Aloud are back again with their latest, *Life Got Cold*, which battles 80-38 this week. Top supporter *Spice FM* aired the track 33 times last week; while seven plays from Radio One provides the biggest audience to the record's total audience of 21.87m.

Black Eyed Peas
Between singles in his own right, Justin Timberlake provides a sweet and saccharine vocal for the Black Eyed Peas offering *Where Is The Love*. Debuting at #102 on the singles chart as an import, the track is generating plenty of radio attention as well, and makes a striking, inspiring 51-32 on the airplay chart this week.

INDEPENDENT LOCAL RADIO

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | GENRE | WEEKS ON CHART | LAST WEEK | WEEKS ON CHART | LAST WEEK | |
|------|-----------|----------------|-----------------------------------|-------------------------|------------------------|----------------|-----------|----------------|-----------|----|
| 1 | | | BEYONCE | CRAZY IN LOVE | COLUMBIA | 226 | 15 | 70 | 17 | |
| 2 | | | STEREOPHONICS | MAYBE TOMORROW | EMI | 2405 | 2409 | 5 | 16 | |
| 3 | | | ROBBIE WILLIAMS | SOMETHING BEAUTIFUL | CAPITOL | 2115 | 2120 | 4 | 105 | |
| 4 | | | JAYME | REAL THINGS | WOODWORTH | 2725 | 2722 | 4 | 71 | |
| 5 | | | DANIEL BEDINGFIELD | NEVER GONNA LET YOU GO | SIDE POLYDOR | 261 | 256 | 3 | 36 | |
| 6 | | | PRINCE & NEW POWER GENERATION | LOVE, ME DO | COLUMBIA | 2034 | 2035 | 2 | 35 | |
| 7 | | | JASON NEVINS/OMNY/MOLLY JAMES | I'M IN HEAVEN | PIZZA/PANINTEGRATED | 517 | 517 | 1 | 10 | |
| 8 | | | CHRIS DAVID | SPRITZ | WEMMERS | 535 | 537 | 2 | 34 | |
| 9 | | | MIS-TEEQ | CANT GET IT BACK | TRISTAR | 1756 | 1747 | 2 | 34 | |
| 10 | | | R. KELLY | BREATHIN' | EMG | 391 | 388 | 2 | 37 | |
| 11 | | | FRANSCHOSKA | BRING ME TO THE LIPS | WINDUP/EMG | 1595 | 1581 | 2 | 37 | |
| 12 | | | DEEPTREE | BLUE | DEEPTREE/EMI | 1032 | 1032 | 1 | 23 | |
| 13 | | | LEMAR | DANCE WITH U | SONY | 1838 | 1832 | 2 | 26 | |
| 14 | | | DIDO | WHITE FLAG | CHRISTIANE | 1033 | 1027 | 2 | 36 | |
| 15 | | | JUSTIN TIMBERLAKE | ROCK YOUR BODY | JIVE | 1024 | 1027 | 2 | 36 | |
| 16 | | | R. KELLY | IGNITION | JIVE | 131 | 128 | 2 | 37 | |
| 17 | | | WAYNE WONDER | NO LETTING GO | WHEAT WEST | 1175 | 1173 | 2 | 39 | |
| 18 | | | R. KELLY | HOWLAND | TRAIN ON A TRACK | COLUMBIA | 1023 | 1023 | 1 | 34 |
| 19 | | | BLACK EYED PEAS | WHERE IS THE LOVE? | POLYDOR | 837 | 825 | 2 | 39 | |
| 20 | | | MADONNA | HOLLYWOOD | MARSHALL SPAINER BOOKS | 1044 | 1034 | 2 | 37 | |
| 21 | | | CHRISTINA AGUILERA | FIGHTER | WEA | 1264 | 1261 | 2 | 36 | |
| 22 | | | KELLY CLARKSON | MISS INDEPENDENT | REAGS | 846 | 795 | 2 | 39 | |
| 23 | | | ULTRABEST | PARTY GREEN EYES | ATM | 1191 | 1191 | 2 | 36 | |
| 24 | | | XTM PRESENT ANNA FLY | ON THE WINGS OF LOVE | SONETWORK | 1043 | 1043 | 2 | 36 | |
| 25 | | | BUSTA RHYMES AND MARIAH CAREY | I KNOW WHAT YOU WANT | J | 2184 | 2184 | 2 | 36 | |
| 26 | | | ELTON JOHN | ARE YOU READY FOR LOVE? | SOUTHERN PINE | 644 | 1041 | 1 | 102 | |
| 27 | | | BUSTED SLEEPING WITH THE LIGHT ON | UNIVERSAL ISLAND | 941 | 920 | 1 | 102 | | |
| 28 | | | KOSHEEN | ALL IN MY HEAD | WINDUP RECORDINGS | 1317 | 1306 | 1 | 103 | |
| 29 | | | GIRLS ALoud | LIFE GOT COLD | POLYDOR | 813 | 812 | 1 | 103 | |
| 30 | | | ROOM 5 FEAT. OLIVER CHEATHAM | MAKE LUV | POSITIVA | 680 | 796 | 1 | 107 | |

1=Music Control UK. 2=Not ranked. 3=Not ranked in airwaves/does not broadcast on independent local stations from 0000 to 0500 on Sun 3.

TOP 20 PRE-RELEASE

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | GENRE | WEEKS ON CHART | LAST WEEK | WEEKS ON CHART | LAST WEEK |
|------|-----------|----------------|-----------------------------------|----------------------------------|---------------|----------------|-----------|----------------|-----------|
| 1 | | | ELTON JOHN | ARE YOU READY FOR LOVE? | SOUTHERN PINE | 6014 | | | |
| 2 | | | DIDO | WHITE FLAG | CHRISTIANE | 5458 | | | |
| 3 | | | LEMAR | DANCE WITH U | SONY | 4342 | | | |
| 4 | | | RICHARD X FEAT. KELLS | FINEST DREAMS | VIRGIN | 3915 | | | |
| 5 | | | JAMISON COMPLETE | J | EMG | 3611 | | | |
| 6 | | | KELLY CLARKSON | MISS INDEPENDENT | REAGS | 2936 | | | |
| 7 | | | BUSTED SLEEPING WITH THE LIGHT ON | UNIVERSAL ISLAND | 2126 | | | | |
| 8 | | | BLACK EYED PEAS | WHERE IS THE LOVE? | POLYDOR | 2679 | | | |
| 9 | | | THE THRILLS | SANTA CRUZ (YOU'RE NOT THAT FAR) | VERVO | 2662 | | | |
| 10 | | | D. KAY & EPSILON FEAT. STAMINA MC | BARCELONA | EMG | 2316 | | | |
| 11 | | | GIRLS ALoud | LIFE GOT COLD | POLYDOR | 2187 | | | |
| 12 | | | JOHN MAYER | NO SUCH THING | COLUMBIA | 2177 | | | |
| 13 | | | R. KELLY | SNAKE | JIVE | 1999 | | | |
| 14 | | | ANNIE LENNOX | A THOUSAND BEAUTIFUL THINGS | BMG | 1819 | | | |
| 15 | | | STARSAILOR | SILENCE IS EASY | EMI | 1647 | | | |
| 16 | | | GOOD CHARLOTTE | THE ANTHEM | EMG | 1535 | | | |
| 17 | | | SEAN PAUL | LIFE GETS LUE | ATM | 1418 | | | |
| 18 | | | CHRISTINA AGUILERA | LITE KIM CANT HOLD... | WEA | 1408 | | | |
| 19 | | | LEE CABEREA | SHAKE IT | CLUTCH | 1357 | | | |
| 20 | | | SHAMIA TAINK | THANK YOU BABY | REMYN | 1292 | | | |

1=Music Control UK. 2=Not ranked. 3=Not ranked in airwaves/does not broadcast on independent local stations from 0000 to 0500 on Sun 3.

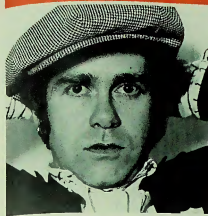
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Singles

Alfie
 Shaftman (Regal REG 87CDDJ)
 Alfie's new single is experimental, with its form and tempo interchanging a mix of Beatlesque acoustic vocals with chaotic and powerful notes. Excellent production from Ken Nelson adds to its appeal. The single precedes the band's second album.

Me! Biang
 Do Me Wrong (London Recordings LONCDJ479)
 Biang's debut single since the demise of All Saints emulates the fuzzy pop sound of her former band, but with her own more soulful groove. This mature pop exceeds expectations and suggests there will be plenty more quality material to come from the singer.

Bill Crawford
 Trackin' (V2 WR5023103P)
 Already established in mainland Europe, V2 is hoping the summery vibe of this single will spread the word. Crawford is something of a veteran of the fast-changing pop world, previously touring with N Sync in the US and with Liberty X in the UK.

Chungking
 Let The Love In (Tummy Touch Records TUCD09CDS)
 This psychedelic soul sound lies somewhere in between Dusty Springfield and Barry White; in other words it's effortlessly cool and sexy. Their recent debut album has been positively received and Let The Love In should point more hazy punters in the right direction.

Kelly Clarkson
 Miss Independent (S Records/BMG 6287653642)
 The winner of American Idol hopes she can break the general rule that records developed from reality TV can't cross the borders from which they came. Vocally fitting - she could win a warbling contest with Mariah before breakfast - this should win her new mainstream fans.

The Datsuns
 MF From Hell (V2 WR5021753)

SINGLE OF THE WEEK

Eiton John
 Are You Ready For Love?

(Southern Fried EBS05LOUE)
 The full release of this rediscovered disco track has been brought forward due to incredible airplay support (it is already in the top ten most-played tracks in the UK). Its initial run of 3,000 vinyl copies has completely sold out, but has served its purpose in creating a buzz to ensure this is the tune of the summer. The song will also be added to Eiton's current Greatest Hits collection to create another must-stock package for the busy autumn market.

New Zealand's belated answer to AC/DC end their summer of festival dates at Reading and Leeds and celebrate with this intense rocking groove. Destined to occupy bleacher bottoms at radio stations across the land, this will rekindle interest in their silver-selling debut album.

Grandaddy
 El Carninos In The West (V2 WR5023663)
 Taken from the Sunday album, this features typical Grandaddy hallmarks, Jason Lytle's plaintive vocals and cheap buzz synth. Appearances at the Reading and Leeds festivals should give this track additional exposure.

Jet
 Are You Going To Be My Girl (Warner E7456CD1)
 Melbourne-based four-piece Jet are partisans of rock'n'roll; they have been tipped by the rock press for great things. Their debut album, Get Born, is imminent and is stuffed with spicy riffs like those showcased here.

Kid Koala
 Basin Street Blues (Ninja Tune ZENCDS142)



The soundtrack to an animated Monksnut short (included on the CD) about a New Orleans funeral sees Eric San provide a suitably mixed-up version of an old jazz standard, with mauldin trombones to the fore. Second track Vacation Island sees lilting Hawaiian guitars. This is well worth for forthcoming album *Some Of My Best Friends Are DJs*.

Annie Lennox
 A Thousand Beautiful Things (BMG)
 This is a quality song that perhaps slightly oddly fades away just when you think it might catch fire. It once again proves that Lennox's vocal power remains undimmed, though its media support looks destined to be limited to the likes of Radio 2.

LFO
 Rock (Warp WAP166)
 After seven years away producing the likes of Björk and Depeche Mode, Mark Bell returns with a

massive chunk of vigorous, charged electronic mayhem. "This is going to make you freak" claims the opening computerised vocal and does it ever.

P!NUT
 Hey Hey Hey (Cheeky 8287651342)
 This is strong UK-produced hip hop with bags of potential. Produced by Faithless main man Rollo and featuring Pauline Taylor, this has a bouncy, low-angle appeal which is instantly likeable. Hey Hey Hey follows up the low key release of The Don/Missin U which caused ripples earlier in the year.

The Rapture
 Hous Of Jeebus: Lovess (DFA/Vertigo 06P0FA01)



This slice of New York punk funk has been a staple of fielded dancefloors for the best part of a year. Having already sold several thousand copies on 12-inch, the new lease of life comes courtesy of a major deal with Mercury, which looks set to build on the act's growing cult status.

Simple Kid
 Average Man (2M Recordings 2M005CD)
 Simple Kid is a man with something to say. Here he tells his tale of the typical British man through astute vocals and melodic acoustics that progress to an anthemic crescendo. A recent industry showcase at the Magic Circle touched many discerning ears.

Speedway
 Save Yourself/Genie In A Bottle (Innocent SINCD47)
 Speedway have already grabbed the media's attention with their cover of Christina Aguilera's *Genie In A Bottle*, which takes its cues from the popular bootleg *A Stroke Of Genius*. The *Episide* Save Yourself is straightforward, Texas Tex is straightforward, and *Save Yourself* is straightforward, offers a new realistic idea of what the band are about.

The Thrills
 Santa Cruz (You're Not That Far) (Virgin VSCD21840)

With radio now fully behind the band - this is already A-listed at Radio One - The Thrills' debut album should quickly reap the benefit that widespread airplay brings. Although this has been released before, in 2002, for most people it will only be their second dose of feeldog Thrills vibes (following recent hit Big Band) and, as such, could see the group reach platinum status before too long.

Shania Twain
 Thank You Baby (Mercury 9810627)
 Shania Twain is one of the most accomplished female recording artists and has accumulated a huge fan base in the UK, who are still hungry for her empowering, country-tinged MOR. Thank You Baby is the fourth single to be taken from Up, her double-platinum-selling album and should follow the previous three singles into the Top Ten.

UNKLE
 Eye For An Eye (Island/Mo' Wax CIDX 826)
 James Lavelle returns, without DJ Shadow this time, with a rousing lead-off track from the band's second album, Never, Never, Never. Ceding tribute from The Temptations' Ball Of Confusion, this gives warning that the long-player has been worth waiting for.

Albums

Fila Brazillia
 Brazillification 2 (23 Records T023)
 This is a two-CD set of remixes from Filla's finest. CD one is upbeat and features takes of tracks by Sven Vath, Flake and a lovely take on Cal Tjader's *Soul Source*, while the second disc is more laidback, with Future Loop Foundation's *What's Your Name?* and McIlwain's self-titled track being dreamy highlights.

Gorey's Zygotic Mynci
 Sleep/Holiday (Sanctuary SANCCD183)
 Maybe it is because they have been around for so long that Gorey's tend to get overlooked, but this is the sound of a band in



Records released 25.08.03

ALBUM OF THE WEEK
BRMC

Take Them On Your Own
 (Virgin CDVL5 245)
 Kickstarting with pldriewing new single *Stopt*, BRMC's second album finds them honing their guitar riffmongery to perfection. All-out rockers such as the punk fuz of *Six Barrel Shotgun* are balanced with moodier tracks, while the band take lyrical pot shots at the Bush administration and elsewhere deal with drugs, guns and religion. This album combines personal politics with a set of killer tunes to startling effect. One of the key releases of the year.

full control. From gentle acoustic tunes, such as *Single To Fairwater* to the infectious *Country* and the rocking *Mow The Lawn*, this is a perfect accompaniment to the summer.

Hotel Pellirocco
 Music From The Legendary Hotel (Distinctive DISNCD116)



A wildly eclectic compilation from Brighton's self-titled "rock'n'roll bed & breakfast", this manages to scramble half-remembered and rare gems from numerous musical genres into a superbly listenable chill-out collection. *Dusty, Add N To X*, *Scissor Sisters*, *Kenny Rogers*, topped off with Fox's *S-S-Single Bed*: definitely for music lovers.

Richard X
 Presents His X-Factor Volume 1 (Virgin 06R1CH1)
 The most stylish release of the summer is the product of Richard X's melodic of fusing retro pop talents with 21st century production values. The list of guests on the album includes Mark Goodier, Jarvis Cocker and Javine, although none overshadows the creator's vision.

Silencer
 Signs (Critical Mass CRD0P005)
 Silencer, aka duo Mike Wells and Marvin Beaver, are well-known in the breakfast world. Their debut straddles the underground and the mainstream effortlessly. This album is a medley of electro, rock and friendly persuasion. From these rock survivors is heavy on the hooks rather than the metal, so ironically it makes them sound rather *Lavigne*-like. Lead-off track *Neon* Icon is a bit more muscular though.

The Wildhearts
 Must Be Destroyed (Gut GutCD25)
 Timewarp rock of an Eighties radio-friendly persuasion. From these rock survivors is heavy on the hooks rather than the metal, so ironically it makes them sound rather *Lavigne*-like. Lead-off track *Neon* Icon is a bit more muscular though.

This week's reviews: Alan Dawson, Simon Gill, Sarah Harris, Joanna Jones, David Knight, Owen Lawrence, James Roberts and Adam Woods.

Albums listed this week: 254

Year to date: 7,171

Singles listed this week: 147

Year to date: 4,277

For more information can be faxed to Owen Lawrence

on 0200 7921 8337 or emailed to owen@musicweek.com

Records released 18.08.03

Insider

Table listing album releases with columns for artist, album title, genre, and release date.

Table listing album releases with columns for artist, album title, genre, and release date.

Table listing album releases with columns for artist, album title, genre, and release date.



Vinyl on the up at 2 Funky

Vinyl Misty Proprietor, 2 Funky Records Opened six years ago as a general record store with £5,000 worth of stock...

Owner Vijay Mistry recalls, "When we first opened, 75% of our stock was CD and 25% vinyl, but the ratio is now more like 80% vinyl and 20% CD..."

We have someone who spends all his time playing new releases down the phone

Situated in the centre of Leicester, 2 Funky has eight staff and attracts significant numbers of the city's estimated 30,000 students...

"We stock a lot of exclusive reissues and imports," says Mistry "and we can sell more than 100 copies of hot new releases..."

Address: 62 Belgrave Gate, Leicester, LE1 3AG. Telephone: 0116 299 0700. Website: www.2-funky.co.uk

Singles

Table listing single releases with columns for artist, title, genre, and release date.

Table listing single releases with columns for artist, title, genre, and release date.

Table listing single releases with columns for artist, title, genre, and release date.

Singles

16-08-03
Top 75

Blu Cantrell stay on top as Ultrabeat lead three new Top Five entries, including Mark Owen's first solo chart single in six years, as Robbie Williams dips out of the Top Five.

HIT 40 UK

hit 40 UK

| Wk | Artist | Title | Label | Chart |
|----|--|---------------------------------------|----------------------|-------|
| 1 | BLU CANTRELL FEAT. SEAN PAUL | BREATHE | Merid | NEW |
| 2 | ULTRABEAT | PRETTY GREEN EYES | All Around The World | NEW |
| 3 | THE CHEEKY GIRLS | HOORAY HOORAY (IT'S A CHEEKY HOLIDAY) | Merid | NEW |
| 4 | BEYONCÉ | KNOWS CRAZY IN LOVE | Columbia | NEW |
| 5 | ROBBIE WILLIAMS | SOMETHING BEAUTIFUL | Chryslor | NEW |
| 6 | LUMIDEE | NEVER LEAVE YOU (UH OOH UH OOH) | Real Gone Music | NEW |
| 7 | MARK OWEN | FOUR MINUTE WARNING | Island | NEW |
| 8 | PHARRELL WILLIAMS FEAT. JAY-Z | FRONTIN' | Ariola | NEW |
| 9 | JASON NEVINS PRESENTS UKNY FEAT. HOLLY JAMES I'M IN HEAVEN | Real Gone Music | NEW | |
| 10 | DANIEL BENDINGFIELD | NEVER GONNA LEAVE YOU YOUR SIDE | Merid | NEW |
| 11 | STEREOPHONICS | MAYBE TOMORROW | VP | NEW |
| 12 | JAYVEE | REAL THINGS | Bonnet | NEW |
| 13 | EVANESCENCE | BRING ME TO LIFE | Merid | NEW |
| 14 | PINK FEAT. WILLIAM ORBIT | FEEL GOOD TIME | Capitol | NEW |
| 15 | XTM PRESENT ANNIA FLY ON THE WINGS OF LOVE | Sony Music | NEW | |
| 16 | CRAIG DAVID | SPANISH | Virgin | NEW |
| 17 | R KELLY | IGNITION | Jive | NEW |
| 18 | DEEPEST BLUE | DEEPEST BLUE | Dutch Masters | NEW |
| 19 | MIS-TEEQ | CAN'T GET IT BACK | Island | NEW |
| 20 | JUSTIN TIMBERLAKE | ROCK YOUR BODY | Merid | NEW |
| 21 | BENNY BENASSI | PRESENTS THE BIZ SATISFACTION | Capitol | NEW |
| 22 | WAYNE WANDER | NO LETTING GO | Merid | NEW |
| 23 | KELLY ROWLAND | TRAIN ON A TRACK | Columbia | NEW |
| 24 | BUSTA RHYMES AND MARIAH CAREY | I KNOW WHAT YOU WANT | J | NEW |
| 25 | KOSHEEN | ALL IN MY HEAD | Motown | NEW |
| 26 | CHRISTINA AGUILERA | FIGHTER | REA | NEW |
| 27 | DIDO | WHITE FLAG | Chryslor | NEW |
| 28 | LEMAR DANCE | WITH U | Sony | NEW |
| 29 | 50 CENT FEAT. NATE DOGG | 21 QUESTIONS | Interscope | NEW |
| 30 | ELTON JOHN | ARE YOU READY FOR LOVE? | Sony Music | NEW |
| 31 | KEELY CLARKSON | MISS INDEPENDENT | S | NEW |
| 32 | FABOLOUS | CAN'T LET YOU GO | Starline | NEW |
| 33 | EMINEM | BUSINESS | Interscope | NEW |
| 34 | MADONNA | HOLLYWOOD | Maverick | NEW |
| 35 | BUSTED | SLEEPING WITH THE LIGHT ON | Island | NEW |
| 36 | LISA MAFFIA | IN LOVE | Interscope | NEW |
| 37 | ROOM 5 FEAT. OLIVER CHEATHAM | MAKE LUV | Parlophone | NEW |
| 38 | BLACK EYED PEAS | WHERE IS THE LOVE? | Parlophone | NEW |
| 39 | JOHN MAYER | NO SUCH THING | Columbia | NEW |
| 40 | RICHARD X FEAT. KELIS | FINEST DREAMS | Vega | NEW |

THE YEAR SO FAR: TOP 20 COMPILATIONS

| Wk | Artist | Title | Label | Chart |
|----|---------------------|---|------------|-------|
| 1 | VARIOUS ARTISTS | NOW THAT'S WHAT I CALL MUSIC 54 | Merid | NEW |
| 2 | VARIOUS ARTISTS | NOW THAT'S WHAT I CALL MUSIC 55 | Merid | NEW |
| 3 | VARIOUS ARTISTS | POWER BALLADS | Merid | NEW |
| 4 | ORIGINAL SOUNDTRACK | 8 MILE | Interscope | NEW |
| 5 | VARIOUS ARTISTS | CLUBLAND III | Arista | NEW |
| 6 | VARIOUS ARTISTS | BACK TO THE OLD SKOOL CLUB CLASSICS | Merid | NEW |
| 7 | VARIOUS ARTISTS | THE VERY BEST OF COLD FEET | Merid | NEW |
| 8 | VARIOUS ARTISTS | CLUBLAND XTREME | Arista | NEW |
| 9 | VARIOUS ARTISTS | THE VERY BEST OF PURE R&B - SUMMER 2003 | Merid | NEW |
| 10 | VARIOUS ARTISTS | HITS 55 | Merid | NEW |
| 11 | VARIOUS ARTISTS | THE VERY BEST OF TIME CLASSIC TEARJERKERS | Merid | NEW |
| 12 | ORIGINAL SOUNDTRACK | CHICAGO | Merid | NEW |
| 13 | VARIOUS ARTISTS | PURE URBAN ESSENTIALS | Merid | NEW |
| 14 | VARIOUS ARTISTS | THE VERY BEST OF MTV UNPLUGGED 2 | Merid | NEW |
| 15 | VARIOUS ARTISTS | ETERNAL LOVESONGS | Merid | NEW |
| 16 | VARIOUS ARTISTS | REGGAE LOVE SONGS | Merid | NEW |
| 17 | VARIOUS ARTISTS | LOVE U | Merid | NEW |
| 18 | VARIOUS ARTISTS | CLUBBERS GUIDE TO SUMMER 2003 | Merid | NEW |
| 19 | VARIOUS ARTISTS | THE VERY BEST OF RELAXING CLASSICS | Merid | NEW |
| 20 | VARIOUS ARTISTS | THE QUIET STORM | Merid | NEW |

The Official UK

Album Chart
Singles Chart
NEW
TOP 75
Singles Chart
Album Chart

| Wk | Artist | Title | Label | Chart |
|----|---|---------------------------------------|----------------------|-------|
| 1 | BLU CANTRELL FEAT. SEAN PAUL | BREATHE | Merid | NEW |
| 2 | ULTRABEAT | PRETTY GREEN EYES | All Around The World | NEW |
| 3 | THE CHEEKY GIRLS | HOORAY HOORAY (IT'S A CHEEKY HOLIDAY) | Merid | NEW |
| 4 | MARK OWEN | FOUR MINUTE WARNING | Island | NEW |
| 5 | LUMIDEE | NEVER LEAVE YOU (UH OOH UH OOH) | Real Gone Music | NEW |
| 6 | PHARRELL WILLIAMS FEAT. JAY-Z | FRONTIN' | Ariola | NEW |
| 7 | ROBBIE WILLIAMS | SOMETHING BEAUTIFUL | Chryslor | NEW |
| 8 | DANIEL BENDINGFIELD | NEVER GONNA LEAVE YOU | Merid | NEW |
| 9 | JASON NEVINS PRESENTS UKNY/HOLLY JAMES I'M IN HEAVEN | Real Gone Music | NEW | |
| 10 | BEYONCÉ | CRAZY IN LOVE | Columbia | NEW |
| 11 | BENNY BENASSI PRESENTS THE BIZ SATISFACTION | Capitol | NEW | |
| 12 | XTM & DJ CHUCKY PRESENTS ANNIA FLY ON THE WINGS OF LOVE | Sony Music | NEW | |
| 13 | EVANESCENCE | BRING ME TO LIFE | Merid | NEW |
| 14 | FABOLOUS | CAN'T LET YOU GO | Starline | NEW |
| 15 | CRAIG DAVID | SPANISH | Virgin | NEW |
| 16 | KOSHEEN | ALL IN MY HEAD | Motown | NEW |
| 17 | DEEPEST BLUE | DEEPEST BLUE | Dutch Masters | NEW |
| 18 | STEREOPHONICS | MAYBE TOMORROW | VP | NEW |
| 19 | ELBOW | FALLEN ANGEL | Chryslor | NEW |
| 20 | KELLY ROWLAND | TRAIN ON A TRACK | Columbia | NEW |
| 21 | FAST FOOD ROCKERS | FAST FOOD SONG | Merid | NEW |
| 22 | PINK FEAT. WILLIAM ORBIT | FEEL GOOD TIME | Capitol | NEW |
| 23 | LISA MAFFIA | IN LOVE | Interscope | NEW |
| 24 | R KELLY | IGNITION | Jive | NEW |
| 25 | LAYO & BUSHWACKA! | IT'S UP TO YOU (SHINING THROUGH) | Merid | NEW |
| 26 | JAYVEE | REAL THINGS | Bonnet | NEW |
| 27 | EMINEM | BUSINESS | Interscope | NEW |
| 28 | THE ALL-AMERICAN | REJECTS SWING, SWING | Merid | NEW |
| 29 | 50 CENT FEAT. NATE DOGG | 21 QUESTIONS | Interscope | NEW |
| 30 | WOODOO & SERANO | OVERLOAD | All Around The World | NEW |
| 31 | DELTA GOODREM | LOST WITHOUT YOU | Capitol | NEW |
| 32 | THE STANDS | WHEN THIS RIVER ROLLS OVER YOU | Merid | NEW |
| 33 | MIS-TEEQ | CAN'T GET IT BACK | Island | NEW |
| 34 | JOE BUDDEN | PUMP IT UP | Merid | NEW |
| 35 | THEA GILMORE | JULIET (KEEP THAT IN MIND) | Merid | NEW |
| 36 | TRIPLE 6 | GIVE ME A REASON | Merid | NEW |
| 37 | FUNERAL FOR A FRIEND | JUNEAU | Merid | NEW |
| 38 | BUSTA RHYMES & MARIAH CAREY | I KNOW WHAT YOU WANT | J | NEW |



1. Blu Cantrell
Blu Cantrell's *Breathe* likewise improves by 41% this week, possibly benefiting from first-class exposure to a lot of punters, as radio support here was less than might have been expected.



3. Cheeky Girls
They've had their bumps touched, they're taken their shirts off and now the Cheeky Girls are on holiday - and their one-off novelty hit value has been stretched to three consecutive top three hits. Their latest single *Hooray Hooray* (It's A Cheeky Holiday) debuts at #3 after selling more than 25,000 copies. *Cheeky Song* (Touch My Dumb) was #2 in December, while *Toke Your Shoes Off* got to #1 in May.

4. Mark Owen
Spagnum writes his love BECAUSE I Am What I Am stumbled to a #29 chart peak. Mark Owen resumes his chart career with four Minute Warning, which debuts at #4. Owen played former Tote that collapses Robbie Williams at Gage in Knebworth in last week's... and now joins him in the Top 10 - Williams' single *Something Beautiful* dips 3-7 this week.

| Wk | Artist | Title | Label | Chart |
|----|---|---------------------------------------|----------------------|-------|
| 1 | JAYVEE | REAL THINGS | Bonnet | NEW |
| 2 | BLU CANTRELL | BREATHE | Merid | NEW |
| 3 | THE CHEEKY GIRLS | HOORAY HOORAY (IT'S A CHEEKY HOLIDAY) | Merid | NEW |
| 4 | MARK OWEN | FOUR MINUTE WARNING | Island | NEW |
| 5 | LUMIDEE | NEVER LEAVE YOU (UH OOH UH OOH) | Real Gone Music | NEW |
| 6 | PHARRELL WILLIAMS FEAT. JAY-Z | FRONTIN' | Ariola | NEW |
| 7 | ROBBIE WILLIAMS | SOMETHING BEAUTIFUL | Chryslor | NEW |
| 8 | DANIEL BENDINGFIELD | NEVER GONNA LEAVE YOU | Merid | NEW |
| 9 | JASON NEVINS PRESENTS UKNY/HOLLY JAMES I'M IN HEAVEN | Real Gone Music | NEW | |
| 10 | BEYONCÉ | CRAZY IN LOVE | Columbia | NEW |
| 11 | BENNY BENASSI PRESENTS THE BIZ SATISFACTION | Capitol | NEW | |
| 12 | XTM & DJ CHUCKY PRESENTS ANNIA FLY ON THE WINGS OF LOVE | Sony Music | NEW | |
| 13 | EVANESCENCE | BRING ME TO LIFE | Merid | NEW |
| 14 | FABOLOUS | CAN'T LET YOU GO | Starline | NEW |
| 15 | CRAIG DAVID | SPANISH | Virgin | NEW |
| 16 | KOSHEEN | ALL IN MY HEAD | Motown | NEW |
| 17 | DEEPEST BLUE | DEEPEST BLUE | Dutch Masters | NEW |
| 18 | STEREOPHONICS | MAYBE TOMORROW | VP | NEW |
| 19 | ELBOW | FALLEN ANGEL | Chryslor | NEW |
| 20 | KELLY ROWLAND | TRAIN ON A TRACK | Columbia | NEW |
| 21 | FAST FOOD ROCKERS | FAST FOOD SONG | Merid | NEW |
| 22 | PINK FEAT. WILLIAM ORBIT | FEEL GOOD TIME | Capitol | NEW |
| 23 | LISA MAFFIA | IN LOVE | Interscope | NEW |
| 24 | R KELLY | IGNITION | Jive | NEW |
| 25 | LAYO & BUSHWACKA! | IT'S UP TO YOU (SHINING THROUGH) | Merid | NEW |
| 26 | JAYVEE | REAL THINGS | Bonnet | NEW |
| 27 | EMINEM | BUSINESS | Interscope | NEW |
| 28 | THE ALL-AMERICAN | REJECTS SWING, SWING | Merid | NEW |
| 29 | 50 CENT FEAT. NATE DOGG | 21 QUESTIONS | Interscope | NEW |
| 30 | WOODOO & SERANO | OVERLOAD | All Around The World | NEW |
| 31 | DELTA GOODREM | LOST WITHOUT YOU | Capitol | NEW |
| 32 | THE STANDS | WHEN THIS RIVER ROLLS OVER YOU | Merid | NEW |
| 33 | MIS-TEEQ | CAN'T GET IT BACK | Island | NEW |
| 34 | JOE BUDDEN | PUMP IT UP | Merid | NEW |
| 35 | THEA GILMORE | JULIET (KEEP THAT IN MIND) | Merid | NEW |
| 36 | TRIPLE 6 | GIVE ME A REASON | Merid | NEW |
| 37 | FUNERAL FOR A FRIEND | JUNEAU | Merid | NEW |
| 38 | BUSTA RHYMES & MARIAH CAREY | I KNOW WHAT YOU WANT | J | NEW |

Albums

16.08.03
Top 75

Robbie Williams is catapulted back to the top while Kraftwerk reap the only Top 50 debut this week and Dido's debut album enjoys a revival ahead of the release of her follow-up.

TOP 20 MUSIC DVD

| Pos | Last | ARTIST TITLE | Label/Category |
|-----|------|---|------------------------|
| 1 | 1 | QUEEN LIVE AT WEMBLEY STADIUM | Parlophone (D) |
| 2 | 2 | LEO ZEPPELIN LEO ZEPPELIN | Warner Music (Video) |
| 3 | 3 | LEO ZEPPELIN SONG REMAINS THE SAME | Warner Brothers (D) |
| 4 | 4 | RADIOHEAD 7 TELEVISION COMMERCIALS | Parlophone (D) |
| 5 | 4 | DESTINY'S CHILD MUSIC: WORLD MUSIC: PSY BEST NY'S CHILD | Gleneden (D) |
| 6 | 8 | ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW | EMI (D) |
| 7 | 6 | VARIOUS THE LAST WALTZ | Icon (D) |
| 8 | 10 | ROBBIE WILLIAMS LIVES AT THE ALBERT | Decca (D) |
| 9 | 7 | IRON MAIDEN VISIONS OF THE BEAST | EPIC (D) |
| 10 | 9 | SLAYER VIRUS AT THE WARFIELD | Mercury (D) |
| 11 | 9 | ROBBIE WILLIAMS ESCAPOLOGY | Balmorhea (D) |
| 12 | 9 | THE BEATLES THE BEATLES ANTHOLOGY - BOX SET | EMI (D) |
| 13 | 9 | EMINEM ALL ACCESS EUROPE | Mercury (D) |
| 14 | 13 | CRASH COURSE OFF THE HOOK - LIVE AT WEMBLEY | Mercury (Video) |
| 15 | 10 | JIMI HENDRIX JIMI HENDRIX | Warner Bros. Music (D) |
| 16 | 12 | ASIA THE DEFINITIVE COLLECTION | Mercury (D) |
| 17 | 12 | THE LAGLES WALK FREEDOM | EPIC (D) |
| 18 | 10 | ROBBIE WILLIAMS NICOLOGY SOMEDAY | Decca (D) |
| 19 | 10 | SNOOP DOGG DOGGYSTYLE 2 | Real Gone (D) |
| 20 | 14 | 50 CENT THE NEW BREED | Polystyle (D) |

TOP 10 COUNTRY ALBUMS

| Pos | Last | ARTIST TITLE | Label/Category |
|-----|------|---------------------------------------|----------------------|
| 1 | 1 | SHANIA TWAIN UP! | Mercury (D) |
| 2 | 3 | CHARLIE LANSBOROUGH SMILE | Nonesuch (D) |
| 3 | 2 | SHANIA TWAIN COME ON OVER | Mercury (D) |
| 4 | 3 | DIXIE CHICKS HOME | EPIC (D) |
| 5 | 4 | GILLIAN WELSH SOUL JOURNEY | USA (D) |
| 6 | 8 | BRAD PASKLEY MUD ON THE TIRES | Arista Nashville (D) |
| 7 | 5 | RYAN ADAMS GOLD | East Highway (D) |
| 8 | 6 | JOHNNY CASH THE MAN COMES AROUND | East Highway (D) |
| 9 | 7 | LUCINDA WILLIAMS WILLOW WITHOUT TEARS | East Highway (D) |
| 10 | 10 | DIXIE CHICKS WIDE OPEN SPACE | EPIC (D) |

THE YEAR SO FAR: TOP 20 ALBUMS

| Pos | Last | ARTIST TITLE | Label/Category |
|-----|------|---|-----------------|
| 1 | 1 | JUSTIN TIMBERLAKE JUSTIFIED | A&M |
| 2 | 2 | NORAH JONES COME AWAY WITH ME | Parlophone |
| 3 | 3 | AVRIL LAVIGNE LET GO | Arista |
| 4 | 4 | CHRISTINA AGUILERA STRIPPED | RCA |
| 5 | 5 | COLTRAY A RUSH OF BLOOD TO THE HEAD | Reprise |
| 6 | 6 | BUSTED BUSTED | Universal |
| 7 | 7 | RED HOT CHILI PEPPERS BY THE WAY | Warner Bros |
| 8 | 9 | DANIEL BEDINGFIELD GOTTA GET THRU THIS | Polydor |
| 9 | 8 | 50 CENT GET RICH OR DIE TRYIN' | Interscope/Poly |
| 10 | 10 | WHITE STRIPES ELEPHANT | XL Europe |
| 11 | 11 | BEYONCE DANGEROUSLY IN LOVE | Columbia |
| 12 | 12 | EVANESCENCE FALLEN | EastWest |
| 13 | 17 | ROBBIE WILLIAMS ESCAPOLOGY | EMI |
| 14 | 15 | STEREOPHONICS YOU GOTTA GO THERE TO COME BACK | XL |
| 15 | 15 | JELLY ROLLMAN SIMPLY DEEP | Y2 |
| 16 | 15 | EMINEM THE EMINEM SHOW | Interscope |
| 17 | 17 | STANLEY RED HOOD | Sargeant |
| 18 | 18 | TIMONIA PARK NINETERA | Warner Bros |
| 19 | 20 | TINA TURNER GREATEST HITS | DWY |
| 20 | 20 | TONK MISSOURIATZOD | Arise |

MUSIC WEEK ONLINE TOO

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

1. Robbie Williams
Contemplating 17-3 after his triumph over the top 10's Robbie Williams Ecscapology this registers its seventh week at #1 some seven months after its release.

2. Justin Timberlake
Justified by Justin Timberlake is the first album to sell five copies this week, taking its 2002 tally to 1,008,000 by close of business on Saturday. The album, which also sold 172,000 copies in 2002, is by some distance the biggest-selling album of the year.



20. Justin Timberlake
Justified by Justin Timberlake is the first album to sell five copies this week, taking its 2002 tally to 1,008,000 by close of business on Saturday. The album, which also sold 172,000 copies in 2002, is by some distance the biggest-selling album of the year.



21. Kraftwerk
The only album to achieve a Top 50 debut this week, Tour De France Soundtracks by veteran German experimental electronic group Kraftwerk's first new album in 17 years. Including a new version of their 2003 hit 'Single Tour De France' among its 12 tracks, it debuts at #21, with sales of more than 10,000 units.

see plus + stars etc!

The Official UK

| Pos | Last | ARTIST TITLE | Label/Category |
|-----|------|---|----------------------------|
| 1 | 1 | ROBBIE WILLIAMS ESCAPOLOGY | EMI 549997 (D) |
| 2 | 1 | THE CORAL MAGIC AND MEDICINE | Dolby Digital 663999 (D) |
| 3 | 3 | DANIEL BEDINGFIELD GOTTA GET THRU THIS | Parlophone 65122 (D) |
| 4 | 2 | BEYONCE DANGEROUSLY IN LOVE | Columbia 504952 (D) |
| 5 | 4 | STEREOPHONICS YOU GOTTA GO THERE TO COME BACK | XL 650022 (D) |
| 6 | 7 | SEAN PAUL DUTTY ROCK | Arista 56569 (D) |
| 7 | 5 | DELTA GOODREM INNOCENT EYES | EMI 50281 (D) |
| 8 | 5 | THE DARKNESS PERMISSION TO LAND | All of Dates 10466/662 (D) |
| 9 | 16 | BUSTED BUSTED | Universal 66700 (D) |
| 10 | 6 | KINGS OF LEON YOUTH AND YOUNG MANHOOD | Real Gone 10466/662 (D) |
| 11 | 11 | CHRISTINA AGUILERA STRIPPED | RCA 64799 (D) |
| 12 | 6 | THE THRILLS SO MUCH FOR THE CITY | Arise 6529 (D) |
| 13 | 9 | GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF | EMI 50281 (D) |
| 14 | 13 | BARRY WHITE THE BARRY WHITE COLLECTION | Universal 504792 (D) |
| 15 | 15 | EVANESCENCE FALLEN | EMI 5499 (D) |
| 16 | 2 | YES THE ULTIMATE YES - 35TH ANNIVERSARY | WGM 58273 (D) |
| 17 | 20 | BOB MARLEY AND THE WALLERS LEGEND | Real Gone 69103 (D) |
| 18 | 6 | MORCHEEBA PARTS OF THE PROCESS | East Wind 504669 (D) |
| 19 | 25 | 50 CENT GET RICH OR DIE TRYIN' | Interscope/Poly 654344 (D) |
| 20 | 41 | JUSTIN TIMBERLAKE JUSTIFIED | A&M 66217 (D) |
| 21 | NEW | KRAFTWERK TOUR DE FRANCE SOUNDTRACKS | EMI 96702 (D) |
| 22 | NEW | ATHLETE VEHICLES & ANIMALS | Parlophone 58421 (D) |
| 23 | 50 | COLTRAY A RUSH OF BLOOD TO THE HEAD | Reprise 64230 (D) |
| 24 | 23 | AVRIL LAVIGNE LET GO | Arista 61230 (D) |
| 25 | 10 | DOLLY PARTON ULTIMATE | RCA 66166 (D) |
| 26 | 28 | NORAH JONES COME AWAY WITH ME | Parlophone 51640 (D) |
| 27 | 57 | RED HOT CHILI PEPPERS BY THE WAY | Warner Bros 66261 (D) |
| 28 | 34 | GOOD CHARLOTTE THE YOUNG AND THE HOPELESS | EMI 50419 (D) |
| 29 | 6 | THE OSMONDS ULTIMATE COLLECTION | Polygram 794510 (D) |
| 30 | 33 | CRAIG DAVID SLICKER THAN YOUR AVERAGE | EMI 50419 (D) |
| 31 | 26 | JIM REEVES GENTLEMAN JIM - DEFINITIVE COLLECTION | Mercury 65133 (D) |
| 32 | 39 | THE WHITE STRIPES ELEPHANT | XL 65002 (D) |
| 33 | 31 | EMINEM THE EMINEM SHOW | Interscope/Poly 65027 (D) |
| 34 | 41 | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM | XL 65002 (D) |
| 35 | 6 | ASHANTI CHAPTER II | Mutler 65109 (D) |
| 36 | 10 | UBO LABOUR OF LOVE - VOL. I, II & III | Virgin 50142 (D) |
| 37 | 10 | S CLUB 7 BEST - THE GREATEST HITS OF | Polygram 66701 (D) |
| 38 | 38 | SHANIA TWAIN UP! | Mercury 105462 (D) |

- TITLES 1-2 SCOTTY MCCREE 3-4 THE BROTHERS 5-6 BOB DYLAN 7-8 ANITA BAKER 9-10 ANITA BAKER 11-12 ANITA BAKER 13-14 ANITA BAKER 15-16 ANITA BAKER 17-18 ANITA BAKER 19-20 ANITA BAKER 21-22 ANITA BAKER 23-24 ANITA BAKER 25-26 ANITA BAKER 27-28 ANITA BAKER 29-30 ANITA BAKER 31-32 ANITA BAKER 33-34 ANITA BAKER 35-36 ANITA BAKER 37-38 ANITA BAKER 39-40 ANITA BAKER 41-42 ANITA BAKER 43-44 ANITA BAKER 45-46 ANITA BAKER 47-48 ANITA BAKER 49-50 ANITA BAKER

Albums Chart

Chart compiled from actual sales data for the week ending Saturday, 22 September 2006. For more information visit www.ukcharts.co.uk. Copyright © 2006. Published with the permission of the BPI and IFPI.

| WEEK POSITION | LAST WEEK | WEEKS ON CHART | ALBUM TITLE | ARTIST | RECORD LABEL |
|---------------|-----------|----------------|---|--------------------------|---------------|
| 39 | 40 | 19 | MIS-TEQE EYE CANDY | MIS-TEQE | TROUSERS |
| 40 | 37 | 20 | SIMPLY RED HOME | SIMPLY RED | EMERALD |
| 41 | 67 | 9 | NERD IN SEARCH OF... | NERD | EMERALD |
| 42 | 5 | 3 | DIZZEE RASCAL BOY IN DA CORNER | DIZZEE RASCAL BOY | WIRTSOP |
| 43 | 42 | 9 | RADIOHEAD HAIL TO THE THIEF | RADIOHEAD | XL |
| 44 | 52 | 24 | KELLY ROWLAND SIMPLY DEEP | KELLY ROWLAND | REDWAGON |
| 45 | 27 | 3 | SUPER FURRY ANIMALS PHANTOM POWER | SUPER FURRY ANIMALS | COLUMBIA |
| 46 | 30 | 3 | JANE'S ADDICTION STAYS | JANE'S ADDICTION | PARLOPHONE |
| 47 | 35 | 4 | KYM MARSH STRANDING TALL | KYM MARSH | CAPRI |
| 48 | 6 | 0 | ELECTRIC SIX FIRE | ELECTRIC SIX | WARRIOR |
| 49 | 47 | 14 | THE DRIFTERS THE DEFINITIVE | THE DRIFTERS | XL |
| 50 | 51 | 2 | THE ALL-AMERICAN REJECTS THE ALL-AMERICAN REJECTS | THE ALL-AMERICAN REJECTS | REPRODUCTION |
| 51 | 48 | 16 | MADONNA AMERICAN LIFE | MADONNA | WARNER BROS |
| 52 | 4 | 5 | FLIP & FILL FLOOR FILLAS | FLIP & FILL | LIGHTWAVE |
| 53 | 305 | 1 | DIDO NO ANGEL | DIDO | CHRISTY |
| 54 | 64 | 2 | BLU CANTRELL BITTERSWEET | BLU CANTRELL | ARISTA |
| 55 | 107 | 1 | CHARLIE LANDSBOROUGH SMILE | CHARLIE LANDSBOROUGH | SALVO |
| 56 | 61 | 7 | GIRLS ALOUD SOUND OF THE UNDERGROUND | GIRLS ALOUD | HYPER |
| 57 | 50 | 7 | ANNIE LENNOX BARE | ANNIE LENNOX | REPRODUCTION |
| 58 | 46 | 7 | ENRIQUE IGLESIAS ESCAPE | ENRIQUE IGLESIAS | INSTRUMENTAL |
| 59 | 59 | 20 | LINKIN PARK METEORA | LINKIN PARK | WARNER BROS |
| 60 | RE | RE | ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING | ROBBIE WILLIAMS | CHRISTY |
| 61 | 57 | 25 | CHRISTINA AGUILERA CHRISTINA AGUILERA | CHRISTINA AGUILERA | RECA |
| 62 | 53 | 6 | QUEEN GREATEST HITS I II & III | QUEEN | REPRODUCTION |
| 63 | 6 | 6 | LUTHER VANDROSS DANCE WITH MY FATHER | LUTHER VANDROSS | JIVE |
| 64 | 5 | 5 | SUZANNE VEGA RETROSPECTIVE - THE BEST OF | SUZANNE VEGA | UNIVERSAL |
| 65 | RE | RE | ROYKSOPP MELODY AM | ROYKSOPP | WALL OF SOUND |
| 66 | 103 | 23 | LED ZEPPELIN VERY BEST OF - EARLY DAYS & LATTER DAYS | LED ZEPPELIN | ATLANTIC |
| 67 | 63 | 6 | DE LA SOUL THE BEST OF | DE LA SOUL | TANDEM |
| 68 | RE | RE | MICHAEL JACKSON OFF THE WALL | MICHAEL JACKSON | Epic |
| 69 | RE | RE | ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU | ROBBIE WILLIAMS | CHRISTY |
| 70 | RE | RE | BIG BROVAZ NU FLOW | BIG BROVAZ | Epic |
| 71 | 56 | 6 | AMY STUDD FALSE SMILES | AMY STUDD | REPRODUCTION |
| 72 | 69 | 26 | ELTON JOHN THE GREATEST HITS 1970-2002 | ELTON JOHN | MURRAY |
| 73 | RE | RE | LUMIDEA ALMOST FAMOUS | LUMIDEA | REPRODUCTION |
| 74 | 68 | 3 | FABOLOUS SWEET DREAMS | FABOLOUS | Epic |
| 75 | RE | RE | MICHAEL JACKSON GREATEST HITS - HISTORY VOL 1 | MICHAEL JACKSON | Epic |



22. Athlete's debut album *Wastales & Animals* has improved eight weeks in a row, climbing 148-107-99-97-42-45-39-32-22. Sales of the disc have swelled to 77,000.

The album is being driven by all the band's Mercury Music nomination to TV advertising and DJ airplay for the single You Got The Style, which will be released next month.



53. Dido It's still three weeks until the release of *White Flag*, the first single from Dido's upcoming second solo album *Life For Rent*, which charges 17-6 on the airplay chart. Exposure for the track, the absence of anything new to buy, and discounting help Dido's debut album No Angel to continue its recent revival. It climbs 72-53 this week.



111. David Bowie *Black Tie White Noise* updates debuts at a disappointing #111 with sales of under 2,000. The album resided #1 in its original form as a double album.

BPI Artists can make a complete list of artists who are certified in Gold, Silver, Platinum, and Double Platinum. For more information visit www.ukcharts.co.uk.

TOP 20 COMPILATIONS

| WEEK | ARTIST TITLE | RECORD LABEL |
|------|---|--------------|
| 1 | VARIOUS HOW THAT'S WHAT I CALL MUSIC 55 | WARNER |
| 2 | VARIOUS POWER BALLADS | WARRIOR |
| 3 | VARIOUS THE BEST DANCE ALBUM IN THE WORLD EVER | WARRIOR |
| 4 | VARIOUS THE BEST OF THE 80S | UNIVERSAL |
| 5 | VARIOUS THE BEST OF STREET VIBES | EMERALD |
| 6 | VARIOUS HITS 55 | BIG |
| 7 | VARIOUS COUNTRY LIVE | UNIVERSAL |
| 8 | VARIOUS THE RETURN OF SUPER 70S | WARRIOR |
| 9 | VARIOUS CLUBLAND III | UNIVERSAL |
| 10 | VARIOUS THE PIANO AND THE SOLO | UNIVERSAL |
| 11 | VARIOUS BRITZ - THE HISTORY OF HARD DANCE | WARRIOR |
| 12 | VARIOUS PURE URBAN ESSENTIALS | WARRIOR |
| 13 | VARIOUS PURE URBAN ESSENTIALS | WARRIOR |
| 14 | VARIOUS ONE STEP BEYOND | BIG |
| 15 | VARIOUS GOOD VIBES | BIG |
| 16 | VARIOUS ON THE BEACH | WARRIOR |
| 17 | VARIOUS DAVID PEARCE DANCE ANTHEMS - SUMMER 2003 | BIG |
| 18 | VARIOUS FRIENDS REUNITED - THE 90S | UNIVERSAL |
| 19 | VARIOUS FEELING GOOD | WARRIOR |
| 20 | VARIOUS THE VERY BEST OF FANTASTIC BOYS | COLUMBIA |

TOP 20 INDIE ALBUMS

| WEEK | ARTIST TITLE | RECORD LABEL |
|------|--|---------------|
| 1 | THE DARKNESS PERMISSION TO LAND | LOWLINE |
| 2 | STREOPEONICS YOU GOTTA GO THERE TO COME BACK | WARRIOR |
| 3 | DIZZEE RASCAL BOY IN DA CORNER | WARRIOR |
| 4 | THE WHITE STRIPES ELEPHANT | XL |
| 5 | STREOPEONICS JUST ENOUGH EDUCATION TO PERFORM | WARRIOR |
| 6 | ROYKSOPP MELODY AM | WALL OF SOUND |
| 7 | ELECTRIC SIX FIRE | WARRIOR |
| 8 | EVA CASSIDY SONGBOOK | WARRIOR |
| 9 | NITIN SAWHNEY HUMAN | WARRIOR |
| 10 | ICON COLOUR SCENE NORTH ATLANTIC DRIFT | REPRODUCTION |
| 11 | FEEDER COMFORT IN SOUND | Epic |
| 12 | TUPAC SHAMOUR PROPHET - BEST OF THE WORKS | REPRODUCTION |
| 13 | STREOPEONICS YOU GOTTA GO THERE TO COME BACK | WARRIOR |
| 14 | STREOPEONICS PERFORMANCE AND COCKTAILS | WARRIOR |
| 15 | THE WHITE STRIPES WHITE BLOOD CELLS | WARRIOR |
| 16 | MOLKOA STATUES | Epic |
| 17 | THE TRANSPARENTS THE TRANSPARENTS | WARRIOR |
| 18 | MISSETS PROJECT 3950 | REPRODUCTION |
| 19 | FY COODER BUENA VISTA SOCIAL CLUB | WARRIOR |
| 20 | GRANDADY SLUMBER | WARRIOR |

TOP 10 BUDGET ALBUMS

| WEEK | ARTIST TITLE | RECORD LABEL |
|------|---|--------------|
| 1 | VARIOUS HED KANDI SUMMER MIX 2003 | WARRIOR |
| 2 | VARIOUS THE BUDGET LOVE COLLECTION | WARRIOR |
| 3 | VARIOUS GREAT DAVE & FRIENDS | WARRIOR |
| 4 | THE DAMONS AND THE PATMS THE BEST OF | WARRIOR |
| 5 | DICKY SPRINGFIELD HITS COLLECTION | WARRIOR |
| 6 | VARIOUS 20 BRITISH NO.1 SINGLES OF THE SEVENTIES | WARRIOR |
| 7 | NEIL DIAMOND THE BEST OF | WARRIOR |
| 8 | HALF MAN HALF... SUEY HALLIDAY BALLADS | WARRIOR |
| 9 | VARIOUS MCDONALD CHARLIE BROTHERS - VOLUME 3 | WARRIOR |
| 10 | VARIOUS ARTISTS ROCK CHRONICLES - THE 70S | WARRIOR |

TOP 10 JAZZ & BLUES

| WEEK | ARTIST TITLE | RECORD LABEL |
|------|--|--------------|
| 1 | GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF | WARRIOR |
| 2 | NORMAN JONES COME JIMMY WITH ME | WARRIOR |
| 3 | VARIOUS FEELING GOOD | WARRIOR |
| 4 | VARIOUS ARTISTS JAZZ AFF | WARRIOR |
| 5 | VARIOUS ARTISTS GEORGE BENSON - THE VERY BEST OF | WARRIOR |
| 6 | VARIOUS THE VERY BEST OF LATEIN JAZZ | WARRIOR |
| 7 | TONY DENNETT & JO LUNA A WONDERFUL WORLD | WARRIOR |
| 8 | REBEL CLIBBENTON I AM TO TEMPO | WARRIOR |
| 9 | NINA SIMONE GOLD | WARRIOR |
| 10 | ST GERMAIN TOURIST | WARRIOR |



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