



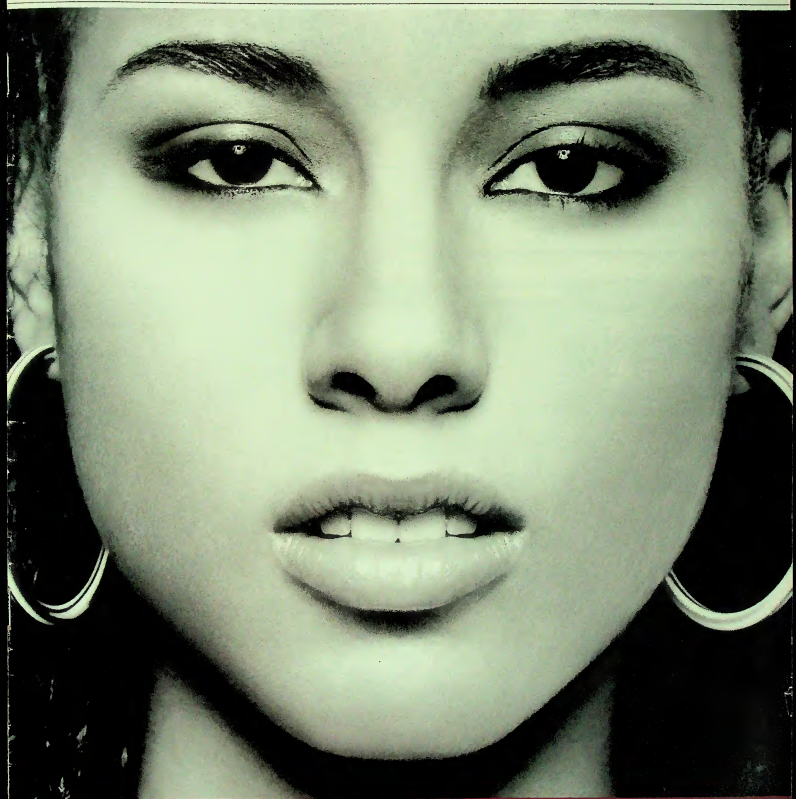
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**In this week's issue: Brits seek to revive party spirit;
Apple targets 100m downloads Plus: the charts in full**

MUSICWEEK



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YOU DON'T KNOW MY NAME

ALICIA KEYS

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

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

the diary of alicia keys

Dates for your diary

20th October - Service to radio

3rd November - Album launch in London

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

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

www.aliciakeys.com

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

MUSICWEEK



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

Brits revive party spirit

Awards

by Paul Williams

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

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

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

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

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

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

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

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

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

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

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

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

pa.w@musicweek.com

Apple's iTunes hits Windows

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

When the world is not enough

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

Tapping into the mobile market

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

This week's Number 1s

Albums: Dido
Singles: Sugababes
Airplay: Dido



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Duran answer fans' prayers

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

for the release of a new studio album in 2004.

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

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

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

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

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

25.10.03

Digest

MUSICWEEK

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

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Bottom line

Retailers unveil policy agenda

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

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Exposure

Emap "invests in the future"

Emap is putting in place four new deputy programme directors in a move radio programming managing director Mark Story describes as "investing for the future". Former Capital Radio presenter and current producer Jon O'Neill joins Liverpool's Radio City 101 with the new deputies with Wish FM's former programme director Craig Preston taking up the same position at Preston's Rock FM. Virginia one-time production director John Higgin joins London's 102.5 as Leeds-based Radio Aire's John Symonds is promoted from head of production at the station to deputy programme director. Justin Timberlake, Naomi Campbell, Pharrell Williams and Chad

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



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



The **Zehetmar Quartet** triumphed at last week's **Gramophone Awards**, scooping record of the year for their critically acclaimed recording of Schumann's **String Quartets Op 41 Nos 1 & 3**. On the night a capacity Barbican audience was treated to a performance of **Martin's Madrigal No 3** by the ensemble's founder, the Northern Sinfonia conductor and violinist Thomas Zehetmar (right), accompanied

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



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



by violinist **Ruth Kilias** (left). **Gramophone** editor **James Jolly** says the event "proves that classical music is not, as some would claim, dead". **Other award winners** included **Marin Alsop**, who was artist of the year, **Harmonia Mundi**, collected the label of the year honour and **Leontyne Price** walked off with the lifetime achievement award. **Mylene Klass** (centre) presented an award on the night.

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



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

People

David and Hill scoop award

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

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

Online

by Joanna Jones

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

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

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

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

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

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

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

While the iTunes store's pop-



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

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

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

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

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

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

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

Apple CFO Fred Anderson says, "There is a lot of competition coming with music store and MP3 players but we have a leadership position in both those areas." Joanna@musosweek.com

Negotiate online deals or governments will impose them

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

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

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

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

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

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

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

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

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

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

THE MUSIC WEEK PLAYLIST



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



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



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



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



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



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



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



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



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



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

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

Smash Hits and TOP pull plug on awards

Awards

by Paul Williams

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

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

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

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

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



Roberts: Winners Party will return

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

He insists the decision has nothing to do with a decline in the popularity of pop, nor a reaction to the ever-crowded music awards calendar. And Roberts promises the awards will be back next year, though at this stage dates have yet to be finalised.

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

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

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

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

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

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

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

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

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

Turney, Jonathan Harley
 Publisher: Sony ATV Publishing
 For full awards list, see www.musicweek.com



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

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

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

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

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

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

PPL lands internet radio deal with AOL

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

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

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

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

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

Many American artists need to



Clark: extending licensing operations

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

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

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

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

Pirates blamed for UMG cuts

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

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

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

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

from the wage bill, overheads and other administration functions.

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

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

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

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

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

ANNUAL DRINKS



Reply



Reply All



Forward



Follow up



File

From: Jon Dale

To: All staff

Cc:

Subject: ANNUAL DRINKS

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

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

Jon Dale
Personnel



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Quoting MWA20J

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Online music test data to be available in November

Industry readies for download chart trial

Downloads

by James Roberts

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

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

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

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

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

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



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

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

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

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

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

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

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

james@musicweek.com

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

Michael Buble
(RCA) (gold)
Ozzy Osbourne - *Blizzard of Ozz*
(Polygram) (gold)
Trans-Siberian
Orchestra - *Live Through This*
(Mercury) (gold)
Various - *Live Through This*
(Mercury) (gold)
Various - *Live Through This*
(Mercury) (gold)
Various - *Live Through This*
(Mercury) (gold)

or Die Tryin'
(Polygram) (double
Platinum)

BMG to alert retailers of changes by text

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

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

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

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

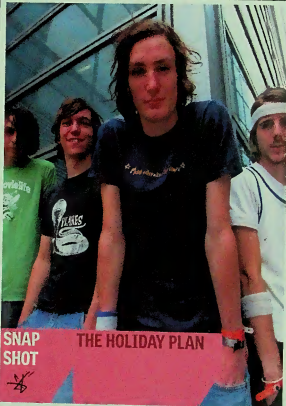
It's something out of our control, but with Extratext we can keep everyone up to date," says Brown.

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

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

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

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



SNAP SHOT THE HOLIDAY PLAN

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

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

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

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

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

Brits pool Midem resources

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

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

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

The combined exhibition area will be around 40% bigger than

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

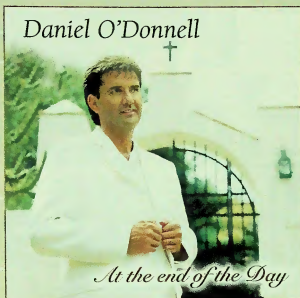
British Music Rights general manager Henri Yoxall says Trade Partners UK has agreed to support the stand, including helping to finance a Midem booklet containing details about UK delegates and companies attending the event, which runs from January 25-29. There will be a stand visit on the

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

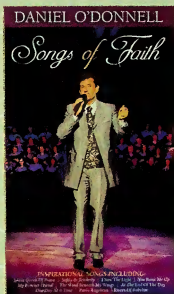
Trade Partners UK is also providing funding for UK delegates to attend the event, among them Terry O'Brien and Jo Hunt, the first winners of the MMF's Export Award for Managers, sponsored by the Government organisation.

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

Pinnacle are pleased to announce that they are now the official distributor for Rosette Records.



Daniel O'Donnell
 At the End of the Day
 The inspirational new album.
 CD - ROSCD2040.
 Cassette - ROSMC2040.



Daniel O'Donnell
 Songs of Faith
 A spectacular new Video/DVD
 Video - ROSV825.
 DVD - ROSVD7825.



Dominic Kirwan
 Echoes of Ireland
 CD - ROSCD2035.
 Cassette - ROSMC2035.



Dominic Kirwan
 The Entertainer
 Video - ROSV824.

Mary Duff
 In Concert
 Video - ROSV823.



Mary Duff
 The Very Best of Vol. 2
 CD Double - ROSCD2014.



Isla Grant
 The Beauty of My Home
 CD - ROSCD2039.



Al Grant
 I Love You Because
 CD - ROSCD2038.



John Hogan
 Something New
 CD - ROSCD2034, Cassette - ROSMC2034.



Charlie Landsborough
 The Very Best of
 CD - ROSCD2008

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

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

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

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

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

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

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

Nel Young, Joni
 Mitchell, Johnny
 Bristol, Chic (all for
 UK & other
 territories).
Recordings
 signings: Eric
 Clapton (GMA),
 60Min, Howard
 Jones (GMI), Mike

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

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

by Martin Talbot

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

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

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

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

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

Bob Dylan

My all-time hero



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

Johnny Bristol

My first hit as an MD

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

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

Sex Pistols

My punk signing

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

Prince

The beginnings of a legend

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

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

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

Madonna

The alternative approach



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

Kate Bush

The one that got away

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



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

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

Eminem

Justin Timberlake

Modern times

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

Simply Red

The best transfer deal



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

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

Enya

Madness

Cher

Rod Stewart

Artists I'm most proud of

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

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

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

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

martin@msiweek.com

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

Keeping on top of the world

Gypsy genius makes mark on the West

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

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

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



Redzepova, hailed as "Queen of the Gypsies"

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

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

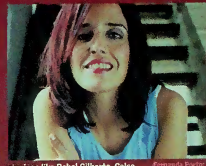
On-the-ball labels that wish to include Germany's Piranha and its new Ashpalt Tango subsidiary as well as Network for its excellent compilations. Other than Crammed, Dutch independents World Connection and Small Records are currently the other major players. *JL*

Brazilian sleeping giant awakes

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

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

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



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

Fernanda Porto recording for independent Trama label

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

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

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

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

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

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

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

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

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

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

Looking for life beyond ringtones



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



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

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

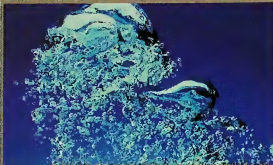
"For some reason, the record companies think they have the most valuable assets, and the operators think they have, because they have the technology and the end users," says Mika Eriksson, CEO of Wireless Entertainment Services (Wes), a

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

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

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

O2 takes music to heart



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

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

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

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

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

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

One vision for mobile music

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

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

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

Musiciendie operations director

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

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

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

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



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

become a salvage operation once again.

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

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

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

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

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

Warner and BMG last week debuted a potential

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

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

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

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

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

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

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

More than just stand and deliver

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

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

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

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

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

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

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

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

Amato converts dance vanguard to Queen remix

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

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

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



Vanguard: EMI called on Amato to handle the Queen remix

when it believes the release requires it.

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

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

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

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

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

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

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

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

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

Gareth Ryan, Shellshock

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

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

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



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

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

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

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

Kinch blows right notes for MacTwo

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

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

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

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



Soweto Kinch: Mobos success followed by Mercury nomination

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

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

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

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

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

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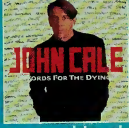
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Laura Cantrell: success for recently-launched Calif

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

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

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

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

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

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

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

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

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

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

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

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



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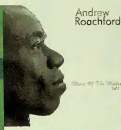
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ALBUM OF THE FORTNIGHT 1

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

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

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

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



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

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

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



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

Luciano Pavarotti
 Pavarotti Ti Adoro (Decca 4750002)



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

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



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

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

Alice Coote
 Lieder. Songs by Mahler, Haydn,

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

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

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The Uprfront Club Top 40

Rank	Artist	Track	Label
1	Linus Loves	Stand Back	Capitol
2	Room 5 Feat. Oliver Cheatham & You	Room 5 Feat. Oliver Cheatham & You	Mercury
3	Daniel Bedingfield	Friday	Mercury
4	The Loose Cannons	Superstars	Mercury/Universal
5	Lee Carbera	Special 2003	Capitol
6	Desert Beyond The Sun	Desert Beyond The Sun	Mercury/Reprise
7	Soltaire	(I Love Love)	456
8	Ritmo Dymamic	Calinda	Mercury/Reprise
9	Los Tribe	Game Master 2003	Mercury/Reprise
10	SugaBabs	Hot In The Head	Mercury/Reprise
11	Underworld	Born Slippy	Mercury/Reprise
12	Kosher	Wasting My Time	Mercury/Reprise
13	Holly Valentine	State Of Mind	Mercury/Reprise
14	Diri Devils	Classic Style	Mercury/Reprise
15	Wesley Clarke	I'll Be Okay	Mercury/Reprise
16	Steve Miranda	Passion	Mercury/Reprise
17	Ca Stone	Don't Nobody Black	Mercury/Reprise
18	Acoustic Love	Experience Pain In Love	Mercury/Reprise
19	TommyStunt	Love O'nessa I Need You	Mercury/Reprise
20	Aerielia Franklin	The Only Thing I Missin'	Mercury/Reprise
21	SoulJedi Feat. Kenny Thomas	You Can't Hide My Love (Mixes)	Mercury/Reprise
22	Future Shock	Crushin' A Party	Mercury/Reprise
23	Essauise	Oh Lamour	Mercury/Reprise
24	Future Shock	Late At Night	Mercury/Reprise
25	Solex	Close To The Edge	Mercury/Reprise
26	Radikal	Woz Feat. Adeva In & Out	Mercury/Reprise
27	Emma Marie	Emma Marie	Mercury/Reprise
28	Abs 7 Waves	Waves	Mercury/Reprise
29	Kells	Milksake	Mercury/Reprise
30	Paul Johnson	Follow This Beat	Mercury/Reprise
31	Space Cowboy	Crazy Talk	Mercury/Reprise
32	Systematik	I Want To Know What Love Is	Mercury/Reprise
33	Milk & Sugar	Let The Sunshine In	Mercury/Reprise
34	Christina Aguilera	Don't Hold Us Down	Mercury/Reprise
35	David Guetta	Just A Little More Love	Mercury/Reprise
36	Way Out West	Muttaraka	Mercury/Reprise
37	Tomcat	Brain Washed	Mercury/Reprise
38	Angel City Feat. Lara McLellan	Love Me Right	Mercury/Reprise
39	Fatman Scoop Feat. The Krokodiny	Glan Be Faithful	Mercury/Reprise
40	Dub Pistols Feat. Terry Hall	Problem Is	Mercury/Reprise

Clubs love Linus track

by Alan Jones

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

Number one on the Commercial Pop Chart is a song of more recent vintage – but only just. In a close three-way battle with **Daniel Bedingfield's** Friday and **Room 5's** Music & You, the winner is **Systematik's** remake of Foreigner's 1984 hit I Want To Know What Love Is. Bedingfield's single was actually reported by more DJs but lost out on points by a mere 1%. The Bedingfield and Room 5 records are also number two and three on the Uprfront Chart, but trade positions, with Room 5 taking the runner-up spot and Bedingfield claiming third. It's in the shops already but remakes of **Essauise's** Oh Lamour hit the charts this week, debuting at number 12 on the Commercial Pop list and at 23 Uprfront. Those with an eye for detail will note that among the mixes credited on the track are Shanghai Surprise, while the current club hits by the Hazards, Melanie C and Liberty X are mixed by Shanghai Surprise. It is not a typo – the mix team has indeed substituted a Z for an S, and the chart simply reflects the way their name was credited on the discs.

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



Linus Loves: cover of Stevie Nicks track

50 Cent: top of Urban Chart for second week

TOP 10 UPRFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	The Original	Udu U Baby	Mercury
2	Stacie Orrico	Others Gotta Be Made To Love (Acoustic)	SoulJedi
3	Kosher	Wasting My Time	Mercury
4	Hilary Duff	Do Ya Think I'm Sexy?	Mercury/Reprise
5	Uprfront Chart	Top 10	Mercury/Reprise



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COMMERCIAL POP TOP 50

Rank	Artist	Track	Label
1	Systematik	I Want To Know What Love Is	Mercury
2	Daniel Bedingfield	Friday	Mercury
3	Room 5 Feat. Oliver Cheatham & You	Room 5 Feat. Oliver Cheatham & You	Mercury
4	Timbaland & Magoo	Don't Take It Personal (Just Take It Back)	Mercury



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

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 25.10.03

SINGLES

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

ALBUMS

1	1	DIDO LIFE FOR RENT	Chrysalis
2	10	SHERYL CROW THE VERY BEST OF	Atlantic
3	11	TRAVIS 12 MEMORIES	Indigo
4	3	THE DARKNESS PERMISSION TO LAND	Meridian/Atlantic
5	2	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Capitol
6	5	R KELLY THE IN R & B - GREATEST HITS VOL.1	Jive
7	11	CAT STEVENS THE VERY BEST OF	Universal TV
8	6	MICHAEL BUBLE MICHAEL BUBLE	Reprise
9	8	HAYLEY WESTENRA PURE	Beca
10	4	ELVIS PRESLEY 2ND TO NONE	RCA
11	11	DANIEL O'DONNELL AT THE END OF THE DAY	Rescue
12	12	FUNERAL FOR A FRIEND CASUALLY DRESSED...	Jules
13	11	S CLUB 8 SUNDOWN	Poljor
14	15	OBIE TRICE CHEERS	Interscope/Poljor
15	7	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Poljor
16	26	BEYONCE DANGEROUSLY IN LOVE	Columbia
17	16	DELTA GOODREM INNOCENT EYES	Epic
18	13	EVANESCENCE FALLEN	Epic
19	20	50 CENT GET RICH OR DIE TRYIN'	Interscope/Poljor
20	10	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
21	9	SEAN PAUL DUTTY ROCK	Meridian

1 HOUR OF FAME



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INTERVIEWS AND ARTIST COMMENTARIES FROM 4.30PM

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



SUGABABES: STRAIGHT AHEAD TO POLE POSITION

COMPILATIONS

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

FORTHCOMING

KEY SINGLES RELEASES	DOCT 27	THE BEATLES LET IT BE... (Aspy/Parlophone)
BLUE COLLAR (If You Come...)	DOCT 28	Blue Collar (Aspy/Parlophone)
BLUE FEEL STEVIE WONDER & ANGELO STONE	NOV 3	Blue Feel (Mercury)
BURIED	NOV 3	Buried (Mercury)
BUSTED A PRESENT FOR EVERYONE	NOV 24	Busted (Mercury)
MICHAEL JACKSON NUMBER ONES (Epic)	NOV 24	Michael Jackson Number Ones (Epic)
RED HOT CHILI PEPPERS HITS (Warner Bros)	NOV 17	Red Hot Chili Peppers Hits (Warner Bros)
ROMAN HEATING TUN (Timon (Polydor))	NOV 17	Roman Heating Tun (Timon (Polydor))
LIBERTY & LARRY... (Mercury/Sony)	NOV 3	Liberty & Larry... (Mercury/Sony)
RYLE MINORQUE BOON LANGUAGE (Parlophone)	NOV 17	Ryle Minorque Boon Language (Parlophone)
PINK TRY THIS (ASPY)	NOV 10	Pink Try This (Aspy)
ALEX PARKS MARQUE THATS... (Polydor)	NOV 17	Alex Parks Marque That's... (Polydor)
PINK TROUBLE (Mer)	DOCT 27	Pink Trouble (Mer)
SHANE RICHIE CHILDREN IN REBEL (RCA)	NOV 24	Shane Richie Children In Rebel (RCA)
BRITNEY SPEARS FEAT MADONNA WE AGAINST	NOV 17	Britney Spears Feat Madonna We Against
HOLLY VALANCE STATE OF MIND (Decca)	DOCT 20	Holly Valance State Of Mind (Decca)
ROBBIE WILLIAMS SAVED BY ZERO (Mer)	NOV 3	Robbie Williams Saved By Zero (Mer)

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



DIDO: THIS IS THE DAISY AGE

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist / Title	Label
1	THE ARCADE FIRE	XL
2	ANGEL CITY FEAT. LARA MCKAY (ONE OF THE BOYS)	XL
3	SCOTLAND LOOSE (LOVE LOUD)	XL
4	ROCK HUNTING (LOVE LOUD)	XL
5	HELL WALKERS (LOVE LOUD)	XL
6	THE BURNING HEARTS (LOVE LOUD)	XL
7	ROCK'S FEAT. QUINN CHATHAM (MUSIC 4 YOU)	XL
8	THE BURNING HEARTS (LOVE LOUD)	XL
9	THE BURNING HEARTS (LOVE LOUD)	XL
10	THE BURNING HEARTS (LOVE LOUD)	XL
11	THE BURNING HEARTS (LOVE LOUD)	XL
12	THE BURNING HEARTS (LOVE LOUD)	XL
13	THE BURNING HEARTS (LOVE LOUD)	XL
14	THE BURNING HEARTS (LOVE LOUD)	XL
15	THE BURNING HEARTS (LOVE LOUD)	XL
16	THE BURNING HEARTS (LOVE LOUD)	XL
17	THE BURNING HEARTS (LOVE LOUD)	XL
18	THE BURNING HEARTS (LOVE LOUD)	XL
19	THE BURNING HEARTS (LOVE LOUD)	XL
20	THE BURNING HEARTS (LOVE LOUD)	XL

These charts are also available online at musicweek.com



COOL CUTS CHART

Rank	Artist / Title	Label
1	STYLER (S) (S) (S) (S) (S)	XL
2	ROOM 5 (S) (S) (S) (S) (S)	XL
3	THE WIZARDS (S) (S) (S) (S) (S)	XL
4	WIDE (S) (S) (S) (S) (S)	XL
5	THE LAST BROTHERS (S) (S) (S) (S) (S)	XL
6	JANICE (S) (S) (S) (S) (S)	XL
7	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
8	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
9	PLASTIC BEAT (S) (S) (S) (S) (S)	XL
10	SCALTRIE (S) (S) (S) (S) (S)	XL
11	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
12	WONDER CHILD (S) (S) (S) (S) (S)	XL
13	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
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19	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
20	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL



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URBAN TOP 30

Rank	Artist / Title	Label
1	30 SECOND FIGHT	XL
2	CHERRY PUP	XL
3	REBORN (S) (S) (S) (S) (S)	XL
4	LOVE (S) (S) (S) (S) (S)	XL
5	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
6	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
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17	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
18	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
19	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
20	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL

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URBAN TOP 30 (Continued)

Rank	Artist / Title	Label
21	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
22	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
23	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
24	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
25	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
26	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
27	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
28	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
29	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL
30	THE BURNING HEARTS (S) (S) (S) (S) (S)	XL



ALBUM OF THE FORTNIGHT 2 Denise Leigh & Jane Gilchrist

Operatunity Winners. Including *Caro Nome*, *Flower Duet* from *Lakmé*, *O Mio Babbino Caro*, *Let The Bright Seraphim*. Orchestra of ENO/Daniel (EMI Classics 557 5924)

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

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

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

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

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

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

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

Hummel
Piano Sonatas. Stephen Hough

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

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

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

Bruckner
Symphony No.9. Vienna PO/Harnoncourt (RCA Red Seal 82876543222 (2CD))
A full-page ad in *Gramophone* backs this important new release

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

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

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

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

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

THE RETURN OF A LEGEND... LUCIANO PAVAROTTI

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

Mobile services ring the changes

EDITORIAL
AJAX SCOTT



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

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

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

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

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

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

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

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

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

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Time for a new definition of what makes up the industry

VIEWPOINT
SIMON FRITH



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

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

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

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

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

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

This music isn't free. We pay for it through the costs of goods we consume, satellite services to which we subscribe, phone lines we use. Businesses are still making money out of music. It's just they are not always record-selling businesses. While record companies have been devising ways of having a stake in these new music/money-making ways, so music-using businesses have been devising ways of controlling music rights for themselves. This isn't so much a crisis for the music industry as a shake-up in its ways of money-making. Record companies (from the last music business era) and music publishers (from an era before) are competing for the control of music rights with interlopers from other sectors. Will record companies be the major players in whatever consolidated industry emerges? I wouldn't bet on it.

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

Does the music industry stand on ceremony?

The big question

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

Steve Kinnaid, Virgin Megastores commercial manager

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

Michelle Brown, BMG UK & Ireland sales executive

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

David Pullen, 5 director of marketing

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

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

Cormac Loughran, MVM head of marketing

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

Mark Loughran, Jupiter Media Research online music analyst

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

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

Quickfire

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

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

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

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



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

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

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

Does a licence-fee funded BBC have a long-term future in 21st Century broadcasting?

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

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

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

DOOLEY'S DIARY



Spring single for Posh and Telstar

Remember where you heard it? Tabloid rumours of a fatal rift between **Victoria Beckham and Telstar** seem to be a little off the mark. In fact the label had a meeting last Thursday with Simon Fuller to agree on release plans. Expect a single in the spring. **Meanwhile, Dooley hears that Fuller has plans to make the most of Posh's fashion links with strong lifestyle-based add-ons to future releases.** **Craig David's** album gets a subtle overhaul this week. The tracklisting has been re-ordered so the radio-friendly singles lead the album, along with a change of sleeve. "His west has definitely gone," assures a source that has already seen the new artwork. **One broadcaster's move into acquiring slices of urban copyrights** (no, not Capital), is causing rivals to raise their eyebrows. **Questioners ask how much support artists will get elsewhere.** **Keane** played to a captivated audience at the ICA in London last Monday, proving why the smart money is on them to do the business in 2004. With their second

album **Panda** single under their belts, they soon begin work on their debut album for **Universal**. Three days later, **REM** played an incredible set for 250 lucky fans and bloggers at London's Bush Hall, for broadcast on **Xfm** and the **Capital Network**. But for a band

used to headlining festivals, the lunchtime performance obviously came as a bit of a shock. **A bi-racial-eyed Michael Stipe**, who admitted it was a challenge wrenching himself out of bed, aptly dedicated *Get Up to* himself. **Red faces** at a major label last week when it had to ask a leading retailer to pull the **download** of a key album it had been given as an exclusive to

overseas ahead of release, following complaints from a rival chain. Said retailer obliged – it had been on sale for 10 days – and is restoring it again today (Monday) alongside the commercial release. **Dooley is assured it was an innocent mistake** by the label but it does raise the serious issue of retail exclusivity such promotions increase. **Please don't rely on Wipit! CEO Paul Myers** to help the flogging music industry. As the peer-to-peer man revealed at a MusicAly seminar in London last Thursday, "My mum buys a Nat King Cole record every 24 years as the formats change. She hasn't got any MP3s yet it's not available..." With porn about the biggest attraction on the web, US-based Cheryl Lane Digital's **Jim Griffin** told the same event, "Even people who look at Big Fish listen to music as they do it!" And no, he didn't reveal his research methods. **Jimmy Page** doesn't show up in public for nothing. But the chance to hear a charity was enough the previous week for him to undertake his first-ever in-store signing session, in aid of

the **Red Cross** and **Comic Relief**. **Children of which he is the patron.** One hundred lucky fans were selected to meet their idol at **MVC's London Bridge** branch. Congratulations to former Inflexions Records general manager and current MD of marketing consultancy agency **Remedy Control**, **Pat Carr**, who flew to Zambia last week to tie the knot with Kerry Hammond. They were due to return for a bash in the UK, which should be a blast, if the casualties from Pat's lion party were anything to go by.

Crib sheet

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

So who was sticking it to the record companies last week?

The environmental charity **Keep Britain Tidy** group is behind the move to persuade music companies to stop advertising their bands through flyposting. They claim it is "lazy, imaginative and criminal" costing Westminster council alone £400,000 annually to clear up and Britain "tens of millions" of the total £460m bill to rid the UK's streets of rubbish.

But the bill stickers aren't hurting anyone are they?

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

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



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

each day it remains littering the streets.

But why does Keep Britain Tidy blame record companies?

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

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

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

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

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



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

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

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

KEY RELEASES

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Bevernest Jaxx Kish Kash (XL); The Strakes Room On Fire (Rough Trade); Texas Careful For What You Wish For (Warner)

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

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

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

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

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

SINGLES

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

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

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

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

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

NOVEMBER 24
Michael Jackson One More Chance (Epic); Shamey Richie Children In Need Single (Arista); Rachel Stevens Funky Dory (V2); P!nk Young Love Right Now (S)

The Market

Dido pips Crow at the post

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

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



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

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

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

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

FAST CHART

SINGLES

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

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

ARTIST ALBUMS

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

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

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

COMPILATIONS

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

SCOTTISH ALBUMS

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

RADIO AIRPLAY

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

MARKET INDICATORS

SINGLES

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

ALBUMS

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

COMPILATIONS

Sales versus last week: -2.7%
Year to date versus last year: +0.8%
Company shares
Universal TV 20.4%
EMI Virgin 19.9%
Polydor 10.6%
East West 10.2%
Sony 10.2%

THE BIG NUMBER: 758

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

RADIO AIRPLAY

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

UK SHARE

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

happy life
Breath for Me
www.happy-life.co.uk www.rhastor.co.uk

25.10.93

EMI two-track single pays off

The Plot

Gravity-defying single adds to Parlophone's long-term build for UK urban star.

JAMELIA SUPERSTAR (PARLOPHONE) Chart-watchers may have spotted something extraordinary at the top of the singles chart in the past few weeks.

Jamelia's track, Superstar, has grown to a 4-3 in four weeks, and last week set increase sales by a further 50%, week-on-week (although the plethora of new releases mean it could drop a couple of numbers on the chart).

The track's success can be partly explained by its popularity at UK radio - its top-five airplay peak is expected only this week - but it is also the first major success to be released in the new 4:59.2-track CD format, a further factor in its longevity.

"It is a combination of the airplay and the format," says Jamelia's product manager at Parlophone, Claire O'Brien.

The pricing of the new format appears to have been a crucial ingredient in the campaign mix. "The majority of sales have been in the 4:59 format," says EMI Commercial director sales Mike McMahon. "Our research showed



people think singles are too dear, and also this stops the confusion in pricing between week one and the life of the release."

With Jamelia now neatly repositioned in the pop market, Parlophone will soon plan the campaign for follow-up single Thank You, the title track of the artist's current album, and the song that is set to start driving mainstream album sales.

"Thank You is the single that will connect with a different market," says O'Brien. "It will be released in a quieter period, which means we will be able to give the album higher profile in stores." The single will be serviced to media before Christmas, with a release on January 19. James Roberts

CAST LIST
MANAGEMENT: Shakti Global
PRODUCT MANAGER: Claire O'Brien,
Parlophone
RADIO: Kevin McCabe, Parlophone
TV: Helena Moughog, Parlophone
PRESS: Murray Oulmes, Parlophone

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

James Hyman, TV/radio broadcaster

MISSY ELLIOTT PASS THE DUTCH (ELEKTRA)



"The debut single off her This Is Not A Test album is as strong as when Get UR Freak On debuted off Miss E... So Addictive. A sure fire-hit, aided by Missy's nursery-rhyme rap, Timbaland's trademark quirky production and heavy use of the Diva! rhythm that's already gone Sean Paul, Busta Rhymes, Wayne Wonder & Lumidee monster hits; run for cover!"

Anthony Hamer-Hodges, Incentive Music

JAMELIA SUPERSTAR (PARLOPHONE)

"It's not new, but the best song

around at the moment is still Jamelia's Superstar. Its popularity is clear from its longevity on the singles chart, which is rare these days."

Terry Underhill, Real Radio

WESTLIFE MANDY (SONY)



"In the Seventies Barry Manilow had a number one worldwide hit with Mandy. Westlife's

version of the song will almost certainly follow in the footsteps of the original by becoming their 12th number one. They've used the identical arrangement to the original and the combination of a classic song, performed by an over-lapping pop band will result in a guaranteed hit. Coincidentally this will mean that the two biggest boy bands in the UK (the other being Take That with Could It Be Magic) will have both had number one songs by Manilow."

Tom Campion, Faith & Hope

MAFU WHAT HAPPENED TO YOU (UNDISIGNED)

"This is the catchiest track I've heard in ages. It boasts a belting

vocal, great backing vocals, naive drumming plus a cheeky trumpet. It sounds fabulous. With influences including Grandaddy, The Pixies and The Strakes, the band should have some material released early next year and they are also planning to go out on tour around the north of England soon."

Ben Perreau, Virgin Radio

RAZORLIGHT RIP IT UP (UNIVERSAL)



"This is a real favourite, largely because of the way the song hooks and pounces its way through every second of its two-and-a-half frenetic minutes, and in part because it sounds just a little bit New York, and a bigger bit London, mixed up together. Recorded at the now famous Toerag Studios in the East End of London, it employs the same vintage feel that suckered us into The White Stripes' Elephant album earlier this year. DJ Steve Harris, who is a Toerag Studios fan, has committed his enthusiasm for them by booking them in for a session on October 25 for The Edge programme."

RADIO 15

RADIO 1

A LIST
50 Cent **PMMP** Angel City Love Me Right
Rihanna **Sexy Boy** Black Eyed Peas Where Is The Love
Dido **White Flips** Fatman Scoop Be Faithful
Jamelia **Superstar** Kevina Sledge Turn Me On
Eminem **My Name Is** Liberty X Jumpin'
Mark Ronson **On Wax** Missy Elliott **Pass That Dutch** Chase T
Marsling **Out** Nickelback **Someday** Pink **Tricky** Rachel Stevens **Sweet Dreams... Supababes Hit In The Head** The Darkness **I Believe... The Strakes 1253** Travis **R-Outdoors**

B LIST

Agua **Brighter** Adonis **Rain On Me** Basement Jaxx **Lucky Star** Boyz II Men **Where Is The Love** Blue **Only** Craig David **World of Fire** Will Love **David** **Bedtime** Friday **David Guetta** **Just A Little More Love** **Elbow** **Futuristic** **Hotel** **Holly Valance** **Stole My Mind** **Ear Van Dahl** **I Can't Let You Go** **Keeps On Loan** **Wasted Time** **Koehn** **Wasting My Time** **Lane** **Loves Stand Back** **Last Prophets** **Sum Gums** **Ohle** **Trick** **Got Some Teeth** **R Kelly** **Two Things** **John Cole** **Things** **Mardi** **Follow A Lot Of Love** **Robbie Williams** **Speed Up** **Suphe** **Ellie-Bester** **Mind Up World** **Stereographics** **One**

C LIST

Atlantic **Kitten** **If You Come To Me** **Brinyx** **Spaced** **Out** **Madonna** **Me Against The Music** **Destiny** **Crashed The Wedding** **Chingy** **Right**

RADIO 2

A LIST
Annie Lennox **Wonderful** Blue **Clay** **Oris** **David** **World** **Fight With Love** **Damian Rice** **Caribbean** **Oldie** **Life For Rent** **Alban** **Send Love** **Deborah** **Sheryl Crow** **The First Cut Is The Deepest** **Sophie Ellis-Bexter** **Mixed Up World** **Supababes** **Hit In The Head**

B LIST

Agua **Brighter** **Than Sunshine** **Atlantic** **Kitten** **If You Come To Me** **Engle** **Eve** **Cherry** **Shut** **Take Me** **Mark** **Gene** **Tom** **Conroy** **White** **Way** **Melanie C** **Mind** **REM** **But** **Robbie Williams** **Speed Up** **Ren** **Keating** **Love For Words** **Tease** **Conrad** **Got**

C LIST

Any **Whitehouse** **Frank** **Adam** **Wonderful** **Good** **Boy** **Blair** **Don** **Clark** **Wentworth** **Heavy** **Send** **Elbow** **Futuristic** **Hotel** **Emma** **Baykan** **John** **Cole** **Things** **Mardi** **Follow** **A Lot Of Love** **R Kelly** **Step** **Shalyn** **Lennox** **Identity** **Circles** **Atlantic** **Stereographics** **Since** **The Beautiful** **South** **Just A Few** **The Eagles** **Hide In The Woods** **The Mavericks** **I Want To Know** **The Sleazy** **Jack** **Good** **Doctors** **Then** **Glenn**

CAPITAL

A LIST
Boyzone **Baby Boy** **Black Eyed Peas** **Where Is The Love** **Blue** **Cantrell** **Breathless** **Christina** **Aguilera** **Can't Hold Us** **Down** **Oris** **David** **World** **Fight With Love** **Dido** **White** **Flips** **Emma** **Baykan** **My** **Evanesence** **Gene** **Jamelia** **Superstar** **Justin** **Timberlake** **Sexy Boy** **Kelly** **Clarkson** **Wings** **Unleashed** **Liberty** **X** **Jurassic** **Nickelback** **Someday** **Rachel** **Stevens** **Sweet Dreams** **Robbie** **Williams** **Somewhere** **Bonnie** **Do** **Supababes** **Hit In The Head**

B LIST

Blue **Clay** **Clayton** **Charlotte** **Honey** **Scott** **Kyle** **Minogue** **Some** **Kym** **Marshall** **Matt** **Good** **Is** **Carving** **With** **Way** **Pink** **Tricky** **David** **World** **Robbie** **Williams** **Speed Up**

C LIST

Angel City **Love** **Me** **Right** **Atlantic** **Kitten** **If You Come To Me** **Brinyx** **Spaced** **Out** **Madonna** **Me Against The Music** **Destiny** **Crashed The Wedding** **Chingy** **Right** **Blue** **Clay** **Clayton** **Charlotte** **Honey** **Scott** **Kyle** **Minogue** **Some** **Kym** **Marshall** **Matt** **Good** **Is** **Carving** **With** **Way** **Pink** **Tricky** **David** **World** **Robbie** **Williams** **Speed Up**

*Add

TOP TEN RADIO GROWERS

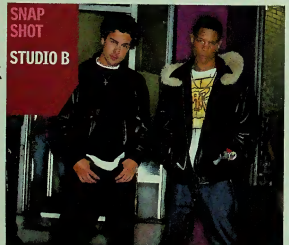
THE ARTIST/TITLE	PEAK	WEEKS IN
1 BEYONCÉ FEAT. SEAN PAUL BABY BOY	1352	391
2 WESTLIFE MANDY	406	379
3 SUGARBAES HOLE IN THE HEAD	241	259
4 ROBBIE WILLIAMS SEXED UP	754	259
5 KYLIE MINOGUE SLID	995	259
6 BLUE CLAY	1436	245
7 ANGEL CITY FEAT. LARA MACLENN LOVE ME RIGHT	709	236
8 STACHE ORRICO (THERE'S GOTTA BE) MORE TO LIFE	568	234
9 JAVIER SURRENDER (YOUR LOVE)	270	226
10 SHERYL CROW THE FIRST CUT IS THE DEEPEST	565	205

Adds

BIG CITY
Rihanna **Squad** **Flip** **Reverse** **Busted** **Conrad** **The** **Westing** **Janine** **Somerset**
GALAXY
Britney **Sewers** **Feat** **Madonna** **Me** **Against** **The** **Music** **Just** **A** **Few** **The** **Eagles** **Hide** **In** **The** **Woods** **The** **Mavericks** **I** **Want** **To** **Know** **The** **Sleazy** **Jack** **Good** **Doctors** **Then** **Glenn**

KISS FM

YKIN **Miami** **Mojo** **Slow** **Wendy** **2** **Lips** **Park** **From** **The** **Inside** **Out** **Rashelle** **22** **Feat** **Simple** **Loud** **Drop** **The** **All** **American** **Reacts** **The** **Winking** **Janine** **Somerset** **Yvonne** **Love** **Will** **Young** **Love** **Kyle** **Love** **Virgin** **King** **Of** **Leans** **Wanted** **Time** **The** **Corral** **DJ** **McGee** **XFM** **Automata** **Javo**



The new Lynx advertisement campaign is shaping up to deliver another chart hit following the huge success of its last campaign, which featured Room 5's Mike Love. The new ad features a track called I See Girls (Orzly), by So Solid Crew rapper Romeo and Harry Brooker, which is also being released on October 10. The multi-million pound Lynx campaign, which was developed by agency BBDO, is running throughout October and November on prime-time TV and in cinemas.

CASH LIST: Management, David Samuel; ASM, Radio: Borm Hall; Airplay Planning, TV: Jenni Page; Site News, Product manager: Mark Dowling; Multiple, Press: Velocity Comm.

TV Airplay Chart

Rank	Artist	Track	Label	Wk
1	BLACK EYED PEAS	WHERE IS THE LOVE?	GOODIE	385
2	KYLIE MINOQUE	SLOW	PARLOPHONE	350
3	DIDO	WHITE FLAG	DEF JAM/REPUBLIC	334
4	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	331
5	THE DARKNESS	I BELIEVE IN A THING CALLED...	LAST FESTIVAL/ATLANTIC	261
6	BEYONCE FEAT. SEAN PAUL	BABY BOY	COLUMBIA	280
7	JAMIELLA	SUPERSTAR	PUBLIC ENEMY	248
8	BLUE	GUILTY	INNOCENT	242
9	PINK	TROUBLE	ARISTA	239
10	ROBBIE WILLIAMS	SEXED UP	CHRYSLER	238
11	50 CENT	PIMP	INTERSCOPE/GOOD	237
12	RACHEL STEVENS	SWEET DREAMS MY LA EX	IMPACT	236
13	ATOMIC KITTEN	IF YOU COME TO ME	INNOCENT	229
14	BLAZIN' SQUAD	FLIP REVERSE	LAST FEST	213
15	FATMAN SCOOP	BE FAITHFUL	DEF JAM/UNIVERSAL	202
16	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	ARISTA	197
17	BUSTED	CRASHED THE WEDDING	BLAND	188
18	LIBERTY X	JUMPIN'	VEE	182
19	MUSE	TIME IS RUNNING OUT	WASTE MEDIA/ATLANTIC	165
20	S CLUB 8	SUNDOWN	IMPACT	163
21	PHIXX	HOLD ON ME	CONCEPT	162
22	OBIE TRICE	GOT SOME TEETH	INTERSCOPE/GOOD	157
23	HOLLY VALANCE	STATE OF MIND	SONO	155
24	NICKELBACK	SOMEDAY	ROADSHOW	154
25	STACIE ORRICO	(THERE'S GOTTA BE) MORE TO LIFE	PROFESSIONAL	148
26	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	REDFONE	146
27	BIG BROVAX	BABY BOY	EPIC	139
28	EVANESCENCE	GOING UNDER	WIND UP/EPIC	134
29	DAVID SNEEDON	BABY GET HIGHER	LEGACY	129
30	JANE'S ADDICTION	TRUE NATURE	PARLOPHONE	127
31	DELTA GOODREM	INNOCENT EYES	COLUMBIA	112
32	BEYONCE CRAZY IN LOVE		COLUMBIA	98
32	TRAVIS	RE-OFFENDER	INDEPENDENT	98
34	BEYONCE/MISSY ELLIOTT/MC LYFE	FREE FIGHTING...	COLUMBIA	98
35	CHRISTINA AGUILERA FEAT. LIL' KIM	CANT HOLD US DOWN	ARCA	95
36	JAVINE	SURRENDER (YOUR LOVE)	INNOCENT	95
36	ASHANTI	RAIN ON ME	WARRIOR/IMPACT	95
38	LOSTPROPHETS	BURN BURN	SONY	91
39	GORDON HASKELL	HOW WONDERFUL YOU ARE	FLYING SAHNS	89
40	CRAGG DAVID	WORLD FILLED WITH LOVE	WILDCAT	87



2. Kylie Minogue
While its 25-18 improvement on the radio airplay chart is sedate, Kylie Minogue's *Slow* is anything but on its first week on TV. The video rockets to a No 2 debut on the TV airplay chart, carrying a hefty 360 airings last week, a total beaten only by the Black Eyed Peas' tally of 385 for *Where Is the Love?*. Supporters include Q TV 77 plays, *Smash Hits* (73), *MTV Dance* (63) and *The Box* (52).



21. Phixx
Phixx are to Oka what One True Voice are to Girls Aloud - which is another way of saying that the former girls formed Oka. The latter group's download 11 recently reached No 21 on the chart as the first price single. *Hold On Me* is only now beginning to get exposure: 65 plays from *Smash Hits* TV plus 49 from *Flamant* and 48 from *The Box*. 2744 plays on the TV airplay chart.

© Music Control. UK Compiled from data generated from 30000 on Sun 12 Oct 2003 to 21000 on Sat 18 Oct 2003. The TV airplay chart is compiled based on plays on the following stations: MTV, MTV2, MTV Dance, MTV News, MTV Base, VHE, The Box, Soul, Max, Rage, Q and Kerrang!

Kylie Minogue puts the pressure on Black Eyed Peas after racing to two as Robbie Williams also leaps into the Top 10.

THE BOX NUMBER ONE
Blue Guilty
HIGHEST CLIMBER
Robbie Williams
Send Up
HIGHEST NEW ENTRY
Busted
Crashed The Wedding

MTV MOST PLAYED

Rank	Artist	Track	Label
1	2	BLACK EYED PEAS WHERE IS THE LOVE?	AMPT/GOOD
2	3	DIDO WHITE FLAG	DEF JAM/REPUBLIC
3	1	THE DARKNESS I BELIEVE IN A THING CALLED...	LAST FESTIVAL/ATLANTIC
4	4	SUGABABES HOLE IN THE HEAD	UNIVERSAL
4	93	KYLIE MINOQUE SLOW	PARLOPHONE
6	8	PINK TROUBLE	ARISTA
7	7	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA
8	14	MUSE TIME IS RUNNING OUT	WASTE MEDIA/ATLANTIC
8	5	LINKIN PARK NUBS	WEA
10	10	EVANESCENCE GOING UNDER	WINDUP

MTV NUMBER ONE
Black Eyed Peas
HIGHEST CLIMBER
Kylie Minogue
HIGHEST NEW ENTRY
Beyonce & Friends
Fighting Temptation

THE BOX MOST PLAYED

Rank	Artist	Track	Label
1	4	SUGABABES HOLE IN THE HEAD	UNIVERSAL
3	8	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPACT
3	16	ATOMIC KITTEN IF YOU COME TO ME	INNOCENT
5	7	JAMIELLA SUPERSTAR	PARLOPHONE
6	1	BLACK EYED PEAS WHERE IS THE LOVE?	AMPT/GOOD
7	90	ROBBIE WILLIAMS SEXED UP	CHRYSLER
8	13	DAVID SNEEDON BABY GET HIGHER	LEGACY
9	1	DIDO WHITE FLAG	DEF JAM/REPUBLIC
9	6	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA

KERRANG! NUMBER ONE
Muse
Time Is Running Out
HIGHEST CLIMBER
Robbie Williams
Send Up
HIGHEST NEW ENTRY
Charlotte
The Young And The Rubie's

SMASH HITS MOST PLAYED

Rank	Artist	Track	Label
1	1	BLACK EYED PEAS WHERE IS THE LOVE?	AMPT/GOOD
2	4	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPACT
3	2	SUGABABES HOLE IN THE HEAD	UNIVERSAL
4	5	DIDO WHITE FLAG	DEF JAM/REPUBLIC
5	10	S CLUB 8 SUNDOWN	IMPACT
6	7	ATOMIC KITTEN IF YOU COME TO ME	INNOCENT
7	65	KYLIE MINOQUE SLOW	PARLOPHONE
8	12	JAMIELLA SUPERSTAR	PARLOPHONE
9	5	PHIXX HOLD ON ME	CONCEPT
10	3	BLUE GUILTY	INNOCENT

MTV2 NUMBER ONE
Funeral For A Friend
She Drove Me To
Oblivion
HIGHEST CLIMBER
The Thrills
Smash On The Pointe
HIGHEST NEW ENTRY
Kings Of Leon
Wasted Time

MTV2 MOST PLAYED

Rank	Artist	Track	Label
1	9	FUNERAL FOR A FRIEND SHE DROVE ME TO...	INDEFINITE
2	2	YEAR YEAR YEARS SHAPS	DRUSS/IMPACT
3	2	MUSE TIME IS RUNNING OUT	WASTE MEDIA/ATLANTIC
3	6	THE MARS VOLTA INERTIA/ESP	ISLAND
5	2	BLACK REBEL MOTORCYCLE CLUB WE'RE ALL IN LOVE	VEGARD
6	1	QUEENS OF THE STONE AGE FIRST IT...	INTERSCOPE/GOOD
7	36	THE HISS BACK ON THE RADIO	IMPACT
8	5	AUDIOSILENCE SHOW ME HOW TO LIVE	INDEFINITE
8	8	THE DARKNESS I BELIEVE IN A THING...	LAST FESTIVAL/ATLANTIC
11	1	LOSTPROPHETS BURN BURN	SONY

SMASH HITS NUMBER ONE
Black Eyed Peas
HIGHEST CLIMBER
Kylie Minogue
HIGHEST NEW ENTRY
Busted
Crashed The Wedding

MTV BASE MOST PLAYED

Rank	Artist	Track	Label
1	3	FABOLOUS FEAT. TAMIA INTO YOU	BLANCK/IMPACT
2	2	ASHANTI RAIN ON ME	WARRIOR/IMPACT
3	1	FATMAN SCOOP BE FAITHFUL	DEF JAM/REPUBLIC
4	11	KEVIN LYTTLE TURN ME ON	ARISTAT
5	4	OBIE TRICE GOT SOME TEETH	INTERSCOPE/GOOD
6	20	WAYNE WONDER SOUNDS ALONG	ALANT/IMPACT
7	5	CHUNGY NIGHT THING	SONY
8	5	M. ROBINSON/NATE DOGG/HOSTAGE KILLAR COM.	LAST FEST
9	8	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA
10	1	KELECY THICIA THING	SONY

VH1 NUMBER ONE
Black Eyed Peas
HIGHEST CLIMBER
Where Is The Love
HIGHEST NEW ENTRY
Aresenius
HIGHEST NEW ENTRY
I Don't Want To Miss A Thing
Kylie Minogue

CLOSEN TO THE STARS

Name: Michelle Aguilera Star Sign: Taurus / Libra / Scorpio
 D.o.B: 5/25/80 / 30/04/85 / 25/11/85 Best Features: eyes / hair / body / lips
 Height: 5'2" / 5'2.5" / 5'1"
 Message to T.M.: I'd love to work with you!
you guys are really funny you so
much it's your support
that makes me want to come back
thank you for having us on, enjoy! We hope you will

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

The UK Radio Air

RADIO ONE

Pos	Last	ARTIST TITLE	Label	Plays	Score	Audience
1	1	FATMAN SCOOP RE FAITHFUL LET JAMIE McJURNEY	REPRODUCTION	35	36	2668
2	2	BEYONCÉ FEAT. SEAN PAUL BABY BOY	COULMERA	29	28	2053
3	7	LIBERTY X JUMPIN'	W2	25	26	2372
3	3	THE DARKNESS I BELIEVE IN A THING... MUST BE DRAGONFLY	W2	26	25	2331
5	23	THE STROKES 1251	REPRODUCTION	14	26	2299
6	3	BLACK EYED PEAS WHERE IS THE LOVE? POLYDOR	W2	26	26	2162
7	3	50 CENT P.I.M.P. INTERSCOPE/REPRODUCTION	REPRODUCTION	28	25	1841
7	1	MISSY ELLIOTT PASS THAT OUTCH (LAST WEEK)	W2	25	25	1387
9	19	PINK TROUBLE ARISTA	ARISTA	31	24	2044
9	7	RACHEL STEVENS SWEET DREAMS MY LA EX REPRODUCTION	REPRODUCTION	25	24	1819
11	3	TRAVIS RE-OFFENDER INDEPENDENT	W2	22	22	1974
11	10	MARK RONSON/NATE DOGG/GHOSTFACE KILLAH OOH... (LAST WEEK)	W2	22	22	1959
11	10	KYLIE MINOQUE SLOW JIVE	REPRODUCTION	23	22	1832
14	25	MUSE TIME IS RUNNING OUT MEGADONN/REPRODUCTION	REPRODUCTION	13	20	1536
14	10	DIDO WHITE FLAG CHEERWAVE	ARISTA	19	19	1562
15	26	KINGS OF LEON WASTED TIME (HEAD HE OOH...)	REPRODUCTION	12	19	1225
15	3	SUGABABES HOLE IN THE HEAD UNIVERSAL	UNIVERSAL	28	19	1222
16	26	KEVIN LYTTLE TURN ME ON ARISTA	ARISTA	12	18	1187
16	2	STARSAILOR SILENCE IS EASY (W2)	W2	18	18	1162
20	9	MILK & SUGAR LET THE SUNSHINE IN (W2) (REPRODUCTION)	W2	27	17	1040
20	12	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN (W2)	W2	24	17	1040
21	7	THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR AWAY)	W2	18	16	1240
23	10	OBIE TRICE GOT SOME TEETH IN (REPRODUCTION)	REPRODUCTION	20	16	1097
24	1	JAMELIA SUPERSTAR (REPRODUCTION)	REPRODUCTION	19	15	930
24	10	ANGEL CITY FEAT. LARA MCALLEN LOVE ME RIGHT (W2) (W2)	W2	6	15	1011
24	14	DIDO GUETTA JUST A LITTLE MORE LOVE (GUETANON) (FRANCE)	W2	15	15	825
27	30	IAN VAN DAMME I CAN'T LET YOU GO (W2) (W2)	W2	11	14	1219
27	6	BASEMENT JAXX FEAT. DIZZEE RASCAL LUCKY STAR (W2)	W2	6	14	1047
29	19	JUSTIN TIMBERLAKE SCORRITA (W2)	W2	18	13	920
30	2	LINUS LOVES FEAT. SAM OBENKIN STAND BACK (W2) (W2) (REPRODUCTION)	W2	4	13	604

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GET MUSIC WEEK ONLINE

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HUSSEY

Q "The next big thing"

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



www.hussey.uk.com

RADIO TWO

Pos	Last	ARTIST TITLE	Label	Plays	Score	Audience
1	8	SHERYL CROW THE FIRST CUT IS THE DEEPEST	ADMARCO/VEVO	18	27	1819
2	1	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	POLYDOR	18	27	1819
3	1	BLUE GUILTY	W2	18	27	1819
3	4	CRAIG DAVID WORLD FILLED WITH LOVE	WILDSTAR	18	27	1819
5	2	ARNIE LINDOK WONDERFUL	W2	18	27	1819
5	7	SUGABABES HOLE IN THE HEAD	UNIVERSAL	18	27	1819
5	2	DAMIAN RICE CANNONBALL	BRIT/INDEPENDENT	18	27	1819
9	1	TEXAS CARNIVAL GIRL	MEDICINE	18	27	1819
9	10	DIDO WHITE FLAG	CHEERWAVE	18	27	1819
9	25	BLONDIE GOOD BOYS	SONY	18	27	1819

EMAP BIG CITY

Pos	Last	ARTIST TITLE	Label	Plays	Score	Audience
1	5	RACHEL STEVENS SWEET DREAMS MY LA EX	REPRODUCTION	18	27	1819
2	1	BLACK EYED PEAS WHERE IS THE LOVE?	ADMARCO/VEVO	18	27	1819
3	1	DIDO WHITE FLAG	CHEERWAVE	18	27	1819
3	4	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	18	27	1819
5	2	ULTRABEAT PRETTY GREEN EYES	ALL AROUND THE WORLD	18	27	1819
7	13	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	POLYDOR	18	27	1819
7	13	JAMELIA SUPERSTAR	PARLOPHONE	18	27	1819
8	4	SUGABABES HOLE IN THE HEAD	UNIVERSAL	18	27	1819
9	12	STEREOPHONICS MAYBE TOMORROW	W2	18	27	1819
10	7	UD PROJECT VS. SUNGLUB SUMMER JAM	DELUXE	18	27	1819

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BEAT 106

Pos	Last	ARTIST TITLE	Label	Plays	Score	Audience
1	2	BLACK EYED PEAS WHERE IS THE LOVE?	ADMARCO/VEVO	18	27	1819
2	11	SUGABABES HOLE IN THE HEAD	UNIVERSAL	18	27	1819
2	1	THE DARKNESS I BELIEVE IN A THING... MUST BE DRAGONFLY	W2	18	27	1819
2	8	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN	W2	18	27	1819
5	1	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	18	27	1819
6	14	FATMAN SCOOP RE FAITHFUL	DEF JAM/REPRODUCTION	18	27	1819
6	1	JAMELIA SUPERSTAR	PARLOPHONE	18	27	1819
9	12	50 CENT P.I.M.P.	INTERSCOPE/REPRODUCTION	18	27	1819
10	12	PINK TROUBLE	ARISTA	18	27	1819

XFM

Pos	Last	ARTIST TITLE	Label	Plays	Score	Audience
1	7	KINGS OF LEON WASTED TIME	HEAD HE OOH...	18	27	1819
2	7	THE STROKES 1251	REPRODUCTION	18	27	1819
3	1	THE DARKNESS I BELIEVE IN A THING... MUST BE DRAGONFLY	W2	18	27	1819
3	2	MUSE TIME IS RUNNING OUT	MEGADONN/REPRODUCTION	18	27	1819
5	26	OUTKAST HEY YEA!	ARISTA	18	27	1819
6	3	M RONSON/NATE DOGG/GHOSTFACE KILLAH OOH... (LAST WEEK)	W2	18	27	1819
7	13	JET ARE YOU GONNA BE MY GIRL	ELECTRA	18	27	1819
8	13	SCISSOR SISTERS LAURA	VEVO	18	27	1819
9	3	THE CORAL PASS IT ON	BELLAPHONE	18	27	1819
9	12	THE SLEEPY JACKSON GOOD DANCERS	VEVO	18	27	1819

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NUMBER ONES

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

VIBE 103

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

SUNSET

WAVE 120 FM
GARY NAYLES
SUNSHINE
COOL FM
RACHEL STEVENS
Sweet Dreams My La Ex
KICKIN' FM
RACHEL STEVENS
Sweet Dreams My La Ex

HIGHEST NEW ENTRIES

103 8 PM
ROBBIE WILLIAMS
Sheep
KISS 100 FM
KYLIE MINOQUE Slow
THE PINKIE
JAMELIA
Superstar

VIBE 103

JA RULE
Muzik
KISS 100 FM
KYLIE MINOQUE Slow
ELECTRA
RAM FM
WEST LIFE

MUSIC BOX FM

LIBERTY X
Lucky
EMMA
Lily
JAY-Z
STEREOPHONICS
STACIE OBRIC
None To Love

SINGLE OF THE WEEK

Kylie Minogue
Slow

Parlophone COMINDJ006
Slow is a state-of-the-art slice of electro-pop with an audaciously minimal production: at crucial moments there is merely Kylie's sultry delivery and sparse beats, produced by Sunnyrights (Dan Carey and Emiliana Torrini). Slow is miles away from Spinning Around. But it is still highly infectious, sparking pop – and a powerful statement that Kylie can stand comparison to Madonna as a musical groundbreaker as well as a pop icon.



ALSO OUT
THIS WEEK
SINGLES
Jon Duerbin – Fire
(Def./A&M/Mercury)
Disert Sessions –
Crawl Home
(Island, Jet)
Roller DJ East

West/Linn Loves –
Swallow (Data)
ALBUMS
Hairy Duff –
Metamorphosis
(WEA)
Lamb –
Between Darkness
& Wonder
(Mercury) Various

Records released 03.11.03

ALBUM OF THE WEEK
Blue
Guilty

Innocent CDSIN13
Album number three sees Blue make a significant leap forward. While a handful of tracks tread the expected R&B pop path, the band's vocals stand out on downtempo tracks such as Breathe Easy, Guilty and How's A Man Supposed To Change. The forthcoming single Signed, Sealed, Delivered – with Stevie Wonder and Angie Stone – is destined to be a huge autumn hit, which should mean this album should easily match the 1.5m UK sales of both its predecessors.



Singles

Blazer Squad

Flip Reverse (East West SQUAD05CD1)

With a book mimicking Nelly's Hot In Herre, this is more bling than the Squad's previous singles. B-listed at Radio One, it is much stronger than much of their early material, but is unlikely to appeal much outside of the South East.

Tim Burgess

Only A Boy (PIAS PFIASB19CD)

Burgess and his falsetto returned on this second single from his debut solo effort I Believe. A confident and competent piece of sunny drivetime pop. Only A Boy's swagger and Mayfield-ishs belie the Midland boy's musical past.

Johnny Cash

Hurt (Lost Highway 07799-2)

One could question the decision to re-release what may prove to be Cash's last great musical moment in the wake of his death, but then one could question the taste of a video which didn't send it any higher than 42 in April. The best case for bunging it out again is the fact that the single includes Cash's jaw-dropping video, plus Personal Jesus and Cash's version of Wichita Lineman.

Clareville

Heavy Soul (Wildstar CDW1050)

Michael Clarke's debut album The Half Chapter won a handful of rave reviews on its release in the summer, but didn't really catch on in a big way. Delivered with an effortless swagger, Heavy Soul should be a chapter that, combining the radio-friendly melodies of Travis or Doves with a cool West Coast pop sensibility.

The Electric Soft Parade

Love Ya Frown (BMG 82876569482)

The Brighton act have developed musically since their last hit Empty At The End. Love Ya Frown is a great track, full of subtle twists, that has won the attention of Xfm. The band start a 15-date UK tour this Saturday (25).

Goldfrapp

Twist (Mute COMUTE311)

This is beautifully-crafted, languid pop from the indie/electro scene's answer to Kylie. With suggestive lyrical content and a sensual pop undertone, plus the inclusion of a live version of Deer Stop, this is another example of why Goldfrapp should be bigger than they currently are.

Hot Hot Heat

Talk To Me, Dance With Me/Oh, Goddamn! (Sub Pop W626CD)

It seems odd that two of the finest tracks from the album Make Up The Breakdown should be released together on this double A-side. It will no doubt be a winner at Xfm, but the band's unashamed nod to Deey's and Specials probably means that this won't make them superstars yet.

The Hiss

Back On The Radio (Loog/Polydor 9813415)

The hotly-tipped quartet offer another crunchey teen anthem to coincide with their 10-date tour with Jet. Back On The Radio is a spirited three-and-a-half minutes of grinding punk pop heroics that should see them break into the Top-60 for the first time.

Hundred Reasons

The Great Text (Columbia 6743765)

The Surrey rockers return with this bombastic single featuring Doran's sensational vocals over a wall of guitar. Trailblazing the follow-up to last year's Top 10 album Ideas Above Our Station, it is B-listed at Radio One.

R Kelly

Step In (Zomba Of Love Remix/312)

The rejuvenated R Kelly covers both sides with this double-headed single from his Top Five album. The smooth, soulful lead cut has been favoured by the likes ahead of his previous work. The flip is of Vibe FM; in contrast, the flip is a banging Eastern-flavoured club in favour of Xfm, which is B-listed at Radio One and is getting heavy plays on Choice FM, Kiss 100, the Galaxy network and MTV Base.

Magnet

Last Day Of Summer (Ultimate Dilemma 5046596170)

Dreamy vocals and cracked

melodies mark this single from Norway's Eivbjorn Johannsen. Backed by a mix from Tom Middleton, it should help drive buyers to his acclaimed album On Your Side.

Robbie Williams

Sexed Up (EMI CDCHS5153)

This is perhaps a slightly odd choice of single from Escapology given that the album contains much stronger potential singles, such as Monsoon. However, it should serve the purpose of raising Robbie's profile sufficiently to clock up further album sales, at the same time as his Knebworth DVD becomes one of the most in-demand music releases of the year.

Albums

Ryan Adams
Rock'n'Roll (Lost Highway 9861324)



The title suggests this might be Adams' "garage rock" album, and the bluesy growl of early tracks such as Swallow and 1974 seem to bear out that interpretation. But the core of Rock'n'Roll plays like a homage to the earnest, impassioned surge of mid-Eighties guitar music – The Cure, U2, Mink, Led Zeppelin and Psychelike Pure are all clear influences.

Terry Callier

Boasting remixes from the likes of Zero 7 and Groove Armada (31)

Reissued remixes from the likes of Zero 7 and Groove Armada (31) feature this package of reworkings of the veteran singer-songwriter's oozes of soul. The bonus video footage of Callier playing live in Germany should be a further draw for fans.

Guided By Voices

Human Amusements At Hourly Rates: The Best Of Guided By Voices (Matador OLE5652)

The GBV recorded oeuvre is a daunting thing, and the "best of" format ought to work perfectly for their critical reputation but don't know which of their 15-or-so 20-to-30-track albums to go for. This 32-track collection is a fine snapshot of what may or may not

be the best of the band's many supercharged power-pop mini-epics.

Bon Jovi

This Left Feels Right (Mercury 9681389)

The idea of re-recording a greatest hits album to give old songs a new lease of life is a clever one, but in this case the reality is less impressive. In deconstructing hits such as You Give Love A Bad Name and Keep The Faith, the band have thrown the baby out with the bathwater by removing all the original melody.

Liberty X

Being Somebody (V2 VV1023562)

Given that this album includes two cracking pop singles in Jumpin' and Being Nobody, expectations are understandably high for the follow-up to the pop act's debut Thinking It Over. But these singles are by far the highlight of a more run-of-the-mill collection, the patchiness of which is only magnified by the album being remarkably long for a teen-pop title.

Mark Owen

In Your Own Time (Island MCD60902)

Following the Top Five single Four Minute Warning, Owen's comeback is marked by an accomplished collection of lush, guitar-led songs and a sprinkling of tender ballads. Tracks such as Gravity and Crush prove there is more to the former boy-band member than meets the eye.

Robert Plant

Sixty Six To Timbuktu (Mercury 9813199)

Plant's first collection of solo material is not just a collection of songs from his eight post-Zep albums – although the first disc is precisely that. It is also a set of rarities and previously unreleased material, including tracks recorded with his pre-Zepin bands the Tenorsse Trees and Band Of Joy and more recent songs recorded with artists from Jimmy Page to Jools Holland.

Primal Screem

Dirty Hits (Columbia 5136032)

Taking in material from as far back as 1985, this collection

charts the history of the cult rock'n'roll/punk/dance band. Those who think Screemaladies were their high point are sorely mistaken: the first few singles on this "best of" are good, but nothing in comparison to the sonic assault that is Kowalski, Swastika Eyes, Miss Lucifer and Snotshot Kiss Kill Light.

Space Cowboy

Across The Sky (Southern Fried WC847CD)

France's Nick Dreau unveils his debut album for Fatboy Slim's South Beach Records. Littered some fairly obvious samples from the Seventies and Eighties, it doesn't score high on originality but its French disco-house stylings show that he shares his mentor's ear for a good tune.

UB40

Homegrown (DEP/Verve DEPDC22)

The evergreen UB40 return with a new album that sees them returning – to an extent – to their original roots reggae style. The result is a commendable set, that indicates their studio prowess and command of the genre's fundamentals is relatively undimmed after 23 years of recording.

Underworld

Anthology UB0 JB01024692)

Tracking Underworld's glory years from 1992 onwards, Anthology is a cobbling-together of the dance act's club club singles including Dirty, Rez and Beyond. Alongside their stadium smashes such as Born Sippy and Jumbo. It is a worthy compilation; however, a lack of genuine new material and the sheer length of the majority of the songs makes for a testing listen.

Various

600% Dynamite (Soul Jazz SJZCD84)

Soul Jazz picks a more eclectic selection of cuts for the sixth volume of its excellent series, ranging from rocksteady to dancehall. With artists including Tenor Sax, Sister Nancy and Yabby You, it should have wide appeal.

This week's reviewers: Digby Baird, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nicola Smeke, Nick Teson, Simon Ward and Adam Wright.

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

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

Records released 27.10.03

Profile

RETAIL INSIDER



Fopp prospers in Leamington

Dave Orme assistant manager, Fopp, Leamington Spa

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

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

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

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

In addition to moving to a better, more prominent position, Fopp is benefiting from the recent closure of Andy's Recordz and now sees MFC as its main rival in the town.

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

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

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

THE DEVOTION AZIZEN THE CLASSIC YEARS 27 (Deluxe CD) (BR 01)	PROF	Jazz	11
THE UNCLE AMERSONS (Deluxe CD) (BR 02)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 10)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 11)	PROF	Class J	11
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THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 73)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 74)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 75)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 76)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 77)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 78)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 79)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 80)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 81)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 82)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 83)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 84)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 85)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 86)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 87)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 88)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 89)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 90)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 91)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 92)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 93)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 94)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 95)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 96)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 97)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 98)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 99)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 100)	PROF	Class J	11

Singles

THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 101)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 102)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 103)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 104)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 105)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 106)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 107)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 108)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 109)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 110)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 111)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 112)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 113)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 114)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 115)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 116)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 117)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 118)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 119)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 120)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 121)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 122)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 123)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 124)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 125)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 126)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 127)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 128)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 129)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 130)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 131)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 132)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 133)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 134)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 135)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 136)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 137)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 138)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 139)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 140)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 141)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 142)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 143)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 144)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 145)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 146)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 147)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 148)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 149)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 150)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 151)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 152)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 153)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 154)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 155)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 156)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 157)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 158)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 159)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 160)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 161)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 162)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 163)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 164)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 165)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 166)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 167)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 168)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 169)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 170)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 171)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 172)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 173)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 174)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 175)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 176)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 177)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 178)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 179)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 180)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 181)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 182)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 183)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 184)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 185)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 186)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 187)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 188)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 189)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 190)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 191)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 192)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 193)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 194)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 195)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 196)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 197)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 198)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 199)	PROF	Class J	11
THE UNCLE AMERSONS THE BEST OF THE UNCLE AMERSONS (CD) (BR 200)	PROF	Class J	11

SLIP ON A BAGGA ROCKY T&A (CD) (BY 01)	ACO	Rock	11
SLIP ON A BAGGA ROCKY T&A (CD) (BY 02)	ACO	Rock	11
SLIP ON A BAGGA ROCKY T&			

Singles

25-1003
Top 75

The Official UK

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

HIT 40 UK

Wk	ARTIST TITLE	Label
1	14 SUGABABES HOLE IN THE HEAD	Universal
2	1 KEVIN LYTTLE TURN ME ON	Atlantic
3	1 BLACK EYED PEAS WHERE IS THE LOVE?	ADM/Reprise
4	3 JAMELIA SUPERSTAR	Parlophone
5	5 DIDDY WHITE FLAG	Cherry/Lava
6	4 RACHEL STEVENS SWEET DREAMS MY LA EX	BMG/A&R
7	10 50 CENT PIMP	Interscope/Atlantic
8	2 BEYONCÉ FEAT. SEAN PAUL BABY BOY	Columbia
9	EMMA MAYBE	PJ&M/Real Gone Music
10	36 SOPHIE ELLIS-BEXTOR MIXED UP WORLD	Parlophone
11	6 THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Mercury/Reprise
12	7 BLU CANTELL FEAT. SEAN PAUL BREATHE	Arista
13	10 REM BAD DAY	Walters Bros
14	27 CRAIG DAVID WORLD FILLED WITH LOVE	Wichita
15	1 JUSTIN TIMBERLAKE SENORITA	Mercury
16	10 CHRISTINA AGUILERA FEAT. LIL' KIM CANT HOLD US DOWN	RCA
17	17 NICKELBACK SOMEDAY	Mercury
18	12 BIG BROVAZ BABY BOY	Capitol
19	8 TEXAS CARNIVAL GIRL	Mercury
20	13 LIBERTY X J'AMPPY	KT
21	22 KELLY CLARKSON MISS INDEPENDENT	KT
22	3 STEREOPHONES MAYBE TOMORROW	KT
23	13 ELTON JOHN ARE YOU READY FOR LOVE?	Stones/Real Gone Music
24	19 ULTRABEST PRETTY GREEN EYES	All Around The World
25	34 BLUE GUILTY	Island
26	16 EVANCESCENCE KNOWS CRAZY IN LOVE	Mercury
27	10 ERASURE OH LAMOUR	Gel
28	30 ROBBIE WILLIAMS SOMETHING BEAUTIFUL	Cherry
29	15 LEMAR DANCE (OH THU)	Cherry
30	15 AMY STUDD UNDER THE THUMB	Parlophone
31	18 TRAVIS REPTILES	Island/Reprise
32	20 S CLUB 8 SUNDOWN	Parlophone
33	29 EVANCESCENCE 2 U GO UNDER	Parlophone
34	10 DAVID GUETTA FEAT. CHRIS WILLIS JUST A LITTLE MORE LOVE	Mercury
35	37 PINK TROUBLE	KT
36	21 WESTLIFE HEY WHATEVER	Mercury
37	10 CHINCY RIGHT THURR	Capitol
38	25 UD PROJECT VS SUNGLUB SUMMERJAM	KT
39	11 THE STROKES 1251	Reprise
40	35 LUMIDEV NEVER LEAVE YOU (BIN COON)	Big Bad Island

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THE YEAR SO FAR: TOP 20 SINGLES

Wk	ARTIST TITLE	Label
1	1 GARETH GATES FEAT THE HUMANS SPIRIT IN THE SKY	S
2	3 BLACK EYED PEAS WHERE IS THE LOVE?	ADM/Reprise
3	2 RIKELLY IGNITION/REMIX	Am
4	4 TROU ALL THE THINGS SHE SAID	Interscope/Capitol
5	5 ROOM 5 FT OLLIVER CHEATHAM MAKE LUV	Mercury
6	6 BLU CANTELL FEAT SEAN PAUL BREATHE	Arista
7	7 EVANCESCENCE BRING ME TO LIFE	Mercury
8	8 50 CENT IN DA CLUB	Interscope/Capitol
9	9 BEYONCÉ FEAT SEAN PAUL BABY BOY	Columbia
10	10 JUNIOR SENIOR MOVE YOUR FEET	Mercury
11	11 DIDDY WHITE FLAG	Cherry/Lava
12	12 DAVID SNEADON STOP LYING THE LIE	Mercury
13	13 CHRIS ANDRÉ SQUAD OF THE UNDERGROUND	MCA
14	14 CHRISTINA AGUILERA BEAUTIFUL	Mercury
15	15 EMINEM LOVE YOURSELF	Interscope/Capitol
16	16 ULTRABEST PRETTY GREEN EYES	A&T
17	17 RACHEL STEVENS SWEET DREAMS MY LA EX	Mercury
18	17 JENNIFER LOPEZ IT'S COME A LITTLE RIVER	Parlophone
19	19 JUSTIN TIMBERLAKE CRY ME A RIVER	Am
20	20 KELLY ROWLAND SOUL	Columbia

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SUGABABES



1. Sugababes' 11 cannot match the opening week falloff of their 2002 chart-topper Free Like Me (65,000) and Record Round (79,000) but Hole in the Head – their introductory single from the Sugababes' forthcoming album Rare – provides the trio with their third No. 1 hit with first week sales of 91,585 CD.



2. Kevin Lyttle's Atlantic release completes a notable reggae track with latest styling. Kevin Lyttle, from the tiny Caribbean island of St. Vincent, reworking of 27 with Tom Mee. U.S. Soul star Lyttle based the tune on a sample from 122z All My Love.



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

Wk	ARTIST TITLE	Label
1	1 SUGABABES HOLE IN THE HEAD	Atlantic (178,000)
2	2 KEVIN LYTTLE TURN ME ON	Atlantic (140,000)
3	1 7 BLACK EYED PEAS WHERE IS THE LOVE?	ADM/Poly (139,900)
4	3 5 JAMELIA SUPERSTAR	Parlophone (138,600)
5	5 10 50 CENT PIMP	Interscope/Poly (131,100)
6	6 10 EMMA MAYBE	PJ&M/Real Gone (119,900)
7	7 10 SOPHIE ELLIS-BEXTOR MIXED UP WORLD	Poly (118,000)
8	8 10 REM BAD DAY	Walters Bros (116,200)
9	5 4 THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Mercury/Reprise (115,900)
10	4 5 RACHEL STEVENS SWEET DREAMS MY LA EX	BMG/A&R (115,800)
11	2 2 BEYONCÉ FEAT. SEAN PAUL BABY BOY	Poly (114,100)
12	6 7 DIDDY WHITE FLAG	Cherry/Lava (110,600)
13	13 ERASURE OH LAMOUR	Gel (109,400)
14	8 3 S CLUB 8 SUNDOWN	Poly (109,100)
15	15 CRAIG DAVID WORLD FILLED WITH LOVE	Wichita (108,100)
16	11 7 BIG BROVAZ BABY BOY	Capitol (107,800)
17	17 CHINCY RIGHT THURR	Capitol (100,800)
18	13 12 BLU CANTELL FEAT. SEAN PAUL BREATHE	Arista (100,500)
19	12 12 DAVID GUETTA FEAT. CHRIS WILLIS JUST A LITTLE MORE LOVE	Mercury (100,200)
20	9 2 TEXAS FEAT. KARDINAL OFFSHAL CARNIVAL GIRL	Mercury (99,500)
21	10 2 FAST FOOD ROCKERS SAY CHEESE (SMILE PLEASE)	Mercury (99,200)
22	7 3 THE STROKES 1251	Reprise (98,000)
23	15 3 AMY STUDD UNDER THE THUMB	Poly (97,100)
24	12 2 BLONDIE GOOD BOYS	Capitol (96,900)
25	5 NICKELBACK SOMEDAY	Mercury (96,800)
26	16 8 ELTON JOHN ARE YOU READY FOR LOVE?	Stones/Real Gone (96,700)
27	24 4 DELTA GOODREM INNOCENT EYES	Capitol (96,100)
28	16 2 SCOOTER VS MARC CARDAPINE & DICK RULES MARIA	Mercury (95,800)
29	17 4 ELVIS PRESLEY RUBBERNECKIN	Capitol (95,700)
30	17 THE BEAUTIFUL SOUTH JUST A FEW THINGS THAT I WANT	RCA (95,600)
31	27 13 ULTRABEST PRETTY GREEN EYES	A&T (95,500)
32	26 4 EVANCESCENCE GOING UNDER	Parlophone (95,400)
33	21 4 UD PROJECT SUMMER JAM	KT (95,300)
34	6 3 CHRISTINA AGUILERA FEAT. LIL' KIM CANT HOLD US DOWN	RCA (95,200)
35	5 WESTLIFE HEY WHATEVER	Mercury (95,100)
36	10 DJ BOBO CHIHUAHUA	Syco (95,000)
37	10 AQUALUNG BRIGHTER THAN SUNSHINE	Mercury (94,900)
38	29 3 DMX WHERE THE HOO? AT	Def Jam (94,800)

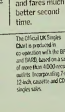
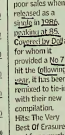
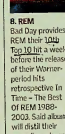
Wk	ARTIST TITLE	Label
1	1 10 50 CENT IN DA CLUB	Interscope/Capitol
2	2 10 50 CENT IN DA CLUB	Interscope/Capitol
3	3 10 50 CENT IN DA CLUB	Interscope/Capitol
4	4 10 50 CENT IN DA CLUB	Interscope/Capitol
5	5 10 50 CENT IN DA CLUB	Interscope/Capitol
6	6 10 50 CENT IN DA CLUB	Interscope/Capitol
7	7 10 50 CENT IN DA CLUB	Interscope/Capitol
8	8 10 50 CENT IN DA CLUB	Interscope/Capitol
9	9 10 50 CENT IN DA CLUB	Interscope/Capitol
10	10 10 50 CENT IN DA CLUB	Interscope/Capitol
11	11 10 50 CENT IN DA CLUB	Interscope/Capitol
12	12 10 50 CENT IN DA CLUB	Interscope/Capitol
13	13 10 50 CENT IN DA CLUB	Interscope/Capitol
14	14 10 50 CENT IN DA CLUB	Interscope/Capitol
15	15 10 50 CENT IN DA CLUB	Interscope/Capitol
16	16 10 50 CENT IN DA CLUB	Interscope/Capitol
17	17 10 50 CENT IN DA CLUB	Interscope/Capitol
18	18 10 50 CENT IN DA CLUB	Interscope/Capitol
19	19 10 50 CENT IN DA CLUB	Interscope/Capitol
20	20 10 50 CENT IN DA CLUB	Interscope/Capitol

singles chart

As used by Top Of The Pops and Radio One
 Our chart is based on sales for Sunday to Saturday across a sample of more than 400 UK towns. It is the Official UK Singles Chart, based on sales of CDs and DVDs.

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
39	THE STANDS	I NEED YOU	1
40	ELECTRIC SIX DANCE COMMANDER		2
41	JUSTIN TIMBERLAKE	SENRITA	3
42	TRAVIS	RE-OFFENDER	4
43	TOMCRRAFT	BRAINWASHED (CALL YOU)	5
44	GARETH GATES	SUNSHINE	6
45	SEAN PAUL	LIKE GLUE	7
46	PAUL VAN DYK FEAT. VEGA 4	TIME OF OUR LIVES/CONNECTED	8
47	NELLY/P DIDDY/MURPHY LEE	SHAKE YA TAILFEATHER	9
48	MILK & SUGAR/LIZZY PATTON	LET THE SUNSHINE IN	10
49	LEMAR DANCE (WITH U)		11
50	BLUR	GOOD SONG	12
51	SUEDE	AT TITUDE/GOLDEN GUN	13
52	LISA LASHES	WHAT CAN YOU DO 4 ME?	14
53	THE CREATURES	GOZZILLA	15
54	MUSIC	TIME IS RUNNING OUT	16
55	BKZ UH	HUH 2003	17
56	FUNERAL FOR A FRIEND	SHE DROVE ME TO DAYTIME TELEVISION	18
57	JOE STRUMMER & THE MESCALEROS	CAMA GIRL	19
58	FRESH BC	SIGNAL/BIG LOVE	20
59	DAVE CLARKE	WAY OF LIFE	21
60	STARSAILOR	SIGNAL IS EASY	22
61	THE CORAL	SECRET KISS	23
62	THURSDAY	SIGNALS OVER THE AIR	24
63	LOVEBUG	WHO'S THE DADDY	25
64	LUMINDE	NEVER LEAVE YOU (UH OOH UH OOH)	26
65	LOUISE PANDORA'S KISS	DON'T GIVE UP	27
66	LINKIN PARK	NUMB	28
67	SO SOLO	CREW BROKEN SILENCE	29
68	GIRLS	ALoud LIFE GOT COLD	30
69	THE EAGLES	HOLE IN THE WORLD	31
70	KELLY CLARKSON	MISS INDEPENDENT	32
71	THE SLEEPY JACKSON	GOOD DANCERS	33
72	MARY J BLIGE FEAT. METHOD MAN	LOVE @ 1ST SIGHT	34
73	LIMP BIZKIT	EAT YA ALIVE	35
74	KINGS OF TOMORROW	DREAMS/THROUGH	36
75	BUSTED	SLEEPING WITH THE LIGHT ON	37

■ Multi-Release
■ Sales increase >50%
■ Highest Chart
■ Platinum (600,000)
■ Silver (200,000)
■ Gold (100,000)



INDEPENDENT SINGLES

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	1
2	THE STRIKES	1251	2
3	THE STANES	I NEED YOU	3
4	UD PROJECT	SIX DANCE COMMANDER	4
5	ELECTRIC SIX	MARC ACADIFRANCE & DICK ROLDS MARTIA	5
6	SCOTTIE VS MARC ACADIFRANCE	ON THE OTHER SIDE	6
7	FAST FOOD ROCKERS	SHAKE YA TAILFEATHER	7
8	ELTON JOHN	ARE YOU READY FOR LOVE?	8
9	LISA LASHES	WHAT CAN YOU DO 4 ME?	9
10	DAVE CLARKE	WAY OF LIFE	10
11	JOE STRUMMER & THE MESCALEROS	CAMA GIRL	11
12	FRESH BC	SIGNAL/BIG LOVE	12
13	KINGS OF TOMORROW	DREAMS/THROUGH	13
14	BIZ MARKIE FEAT. ELEPHANT MAN	LET ME SEE U BOUNCE	14
15	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	15
16	TWENTY 4 SEVEN	PATIENTLY WAITING	16
17	TIESTO	TRAFFIC	17
18	INDIESTICKS	MY OBLIVION EP	18
19	JUNIOR JACK	JACK SAMBA	19
20	UD PROJECT	LET TERRY HALL PROBLEM IS	20

DANCE SINGLES

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

R&B SINGLES

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	NEVILLY	LITTLE TUSH ME ON	1
2	BLACK EYED PEAS	WHERE IS THE LOVE?	2
3	SO GENT	FIMP	3
4	JAMELIA	SUPERSTAR	4
5	BEYONCE FEAT. SEAN PAUL	BABY BOY	5
6	CHINIQUE	RIGHT THURON	6
7	CRAGG DAVID	WORLD FILLED WITH LOVE	7
8	BIG BLOOMZ	BARV BOY	8
9	BILLIE TRILLI FEAT. SEAN PAUL	BREATHIE	9
10	DAMK	WHERE THE HOOO AT?	10
11	CRISTINA ACQUILERA	FEAT. LIL' KIM CAN'T HOLD US DOWN	11
12	JUSTIN TIMBERLAKE	SENRITA	12
13	NELLY/P DIDDY/MURPHY LEE	SHAKE YA TAILFEATHER	13
14	LEMAR DANCE (WITH U)		14
15	SEAN PAUL	LIKE GLUE	15
16	BKZ UH	HUH 2003	16
17	MIDDELLE LAWSON	I JUST WANNA SAY	17
18	LUMINDE	NEVER LEAVE YOU (UH OOH UH OOH)	18
19	MARY J BLIGE FEAT. METHOD MAN	LOVE @ 1ST SIGHT	19
20	PHARRELL WILLIAMS FEAT. JAY-Z	FRONTY	20

■ Multi-Release
■ Sales increase >50%
■ Highest Chart
■ Platinum (600,000)
■ Silver (200,000)
■ Gold (100,000)

GET MY MUSIC WEEK ONLINE TOO
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Albums

25-10-03
Top 75

The Official UK

Dido holds off strong new entries from Sheryl Crow and Travis for a third week at number one, while a Cat Stevens retrospective sends him into the Top 10.

TOP 20 MUSIC DVD

	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL (COUNTRY)
1	1	1	CLIFF RICHARD THE WORLD TOUR	White Collection (EMI)
2	1	1	WESTLIFE LIVE 2003	BMG Video (BMG)
3	1	1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (EMI)
4	2	1	DURAN DURAN GREATEST - THE VIDEOS	DMG (EMI)
5	3	1	VARIOUS THE OLD GREY WHISTLE TEST - VOL 2	BIG (EMI)
6	3	1	DAVID BOWIE THE BEST OF BOWIE	EMI (EMI)
7	4	1	PINK FLOYD GILGAMES: THE MAKING OF THE DARK SIDE OF THE MOON	Capri Video (EMI)
8	8	1	ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI (EMI)
9	7	1	LEO ZEPPELIN LEO ZEPPELIN	Warner Music Video (EMI)
10	13	1	ELTON JOHN GREATEST HITS LIVE	Universal Video (EMI)
11	10	1	METALLICA CUNNING STUNTS	Universal Video (EMI)
12	9	1	IRON MAIDEN VISIONS OF THE BEAST	EMI (EMI)
13	20	1	DESTINY'S CHILD MUSIC MUSIC DESTINY'S CHILD	Columbia (EMI)
14	5	1	JUSTIN TIMBERLAKE JUSTIFIED - THE VIDEOS	Jan (EMI)
15	15	1	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysalis (EMI)
16	6	1	STING INSIDE THE SONGS OF SACRED LOVE	ADM/Parlophone (EMI)
17	14	1	LEO ZEPPELIN SONG REMAINS THE SAME	Warner Music Video (EMI)
18	7	1	CHER THE FAREWELL TOUR	Parlophone (EMI)
19	17	1	THE HUMAN LEAGUE THE VERY BEST OF	BMG Video (BMG)
20	12	1	THE OFFICIAL UK Charts Company 2003	Virgin (EMI)



2. Sheryl Crow Sheryl Crow first rose to heights in 1998, when The Globe Sessions finished Parovoz up to the Grammys, despite selling 375,000 copies. She's back again last year, when 28,500 sales of Open Arms was not enough to topple Dixie. Her new compilation, The Very Best... sold 61,000 copies last week but still finding second to Lifs For Still.



3. Travis Failing to attain their third straight No 1 album, Travis' 12 Memories still manages a No 3 debut. Its first week sales tally of 60,500 is less than a third of the 199,000 with which their last album, 2001's The Invisible Band, opened. Their 1999 album The Man Who Ate Had a peak week's sales of more than 199,000, though it initially opened modestly at No 5 with 29,000 sales.



7. Cat Stevens Sheryl Crow's new single is First Cut Is The Deepest, and Travis' new single Be Offender has Duff G. Stay on the B-side. Both were penned by Stevens, and appear in their original version on his new compilation The Very Best Of... which debuts this week at 7. It provides Stevens with his eighth Top 10 album.

TOP 10 R&B ALBUMS

	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL (COUNTRY)
1	1	1	OBIE TRICE CHEERS	Chrysalis (EMI)
2	2	1	R KELLY THE R IN R & B - GREATEST HITS VOL 1	Jan (EMI)
3	7	1	BEYONCÉ DANGEROUSLY IN LOVE	Columbia (EMI)
4	6	1	BLACK EYED PEAS ELEPHUNK	ADM/Parlophone (EMI)
5	0	1	FABULOUS SWEET DREAMS	Epic (EMI)
6	5	1	LUDAKRIS CHICKEN N BEER	Epic/Jive (EMI)
7	4	1	DMX GRAND CHAMP	Epic (EMI)
8	3	1	BIG BROVAV NU FLOW	Epic (EMI)
9	2	1	OST KILL BILL - VOL 1	MCA/Universal (EMI)
10	16	1	STACIE ORRICO STACIE ORRICO	Virgin (EMI)

THE YEAR 50 FAR: TOP 20 ALBUMS

	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL (COUNTRY)
1	1	1	JUSTIN TIMBERLAKE JUSTIFIED	Jan (EMI)
2	2	1	NORAH JONES COME AWAY WITH ME	Parlophone (EMI)
3	3	1	CHRISTINA AGUILERA STRIPPED	RCA
4	4	1	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone (EMI)
5	5	1	AVRIL LAVIGNE LET GO	Arista
6	6	1	BUSTED BUSTED	Universal
7	7	1	DIDO LIFE FOR RENT	Chrysalis (EMI)
8	7	1	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polydor
9	8	1	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros
10	2	1	DARKNESS PERMISSION TO LAND	Island Def Jam
11	10	1	50 CENT GET RICH OR DIE TRYIN'	MCA/Universal (EMI)
12	1	1	BEYONCÉ DANGEROUSLY IN LOVE	Columbia
13	13	1	EVANESCENCE FALLEN	Epic/Jive (EMI)
14	14	1	WHITE STRIPES ELEPHANT	AL
15	15	1	ROBBIE WILLIAMS ESCAPOLOGY	EMI
16	16	1	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	U2
17	17	1	SEAN PAUL DUTTY ROCK	Arista/J&P
18	18	1	LINKIN PARK METERIA	Warner Bros
19	19	1	EMINEM THE EMINEM SHOW	Interscope/Polydor
20	21	1	DELTA GOODREM INNOCENT EYES	Epic

THE MUSIC WEEK ONLINE TOO

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	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL (COUNTRY)
1	1	1	DIDO LIFE FOR RENT	Chrysalis (EMI)
2	2	1	SHERYL CROW THE VERY BEST OF	ADM/Parlophone (EMI)
3	3	1	TRAVIS 12 MEMORIES	Parlophone (EMI)
4	3	15	THE DARKNESS PERMISSION TO LAND	Island Def Jam (EMI)
5	2	3	ROBBIE WILLIAMS LIVE AT KNEBWORTH	MCA/Universal (EMI)
6	5	4	R KELLY THE R IN R & B - GREATEST HITS VOL 1	Jan (EMI)
7	NEW	1	CAT STEVENS THE VERY BEST OF	Universal (EMI)
8	6	2	MICHAEL BUBLE MICHAEL BUBLE	Capri (EMI)
9	8	5	HAVLY WESTENRA PURE	MCA
10	4	2	ELVIS PRESLEY 2ND TO NONE	RCA
11	NEW	1	DANIEL O'DONNELL AT THE END OF THE DAY	RCA
12	NEW	1	FUNERAL FOR A FRIEND CASUALLY DRESSED & DEEP IN	Interscope
13	NEW	1	S CLUB 8 SUNDOWN	Polydor
14	15	3	OBIE TRICE CHEERS	Chrysalis (EMI)
15	7	1	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Interscope/Polydor (EMI)
16	26	17	BEYONCÉ DANGEROUSLY IN LOVE	Columbia (EMI)
17	16	16	DELTA GOODREM INNOCENT EYES	Epic (EMI)
18	13	25	EVANESCENCE FALLEN	Epic (EMI)
19	20	33	50 CENT GET RICH OR DIE TRYIN'	Interscope/Polydor (EMI)
20	10	60	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone (EMI)
21	9	21	SEAN PAUL DUTTY ROCK	Arista (EMI)
22	12	4	NICKELBACK THE LONG ROAD	Roadrunner (EMI)
23	17	9	BLACK EYED PEAS ELEPHUNK	ADM/Parlophone (EMI)
24	18	8	AMY STUDD FALSE SMILES	Polydor (EMI)
25	11	4	MUSE ABSOLUTION	Virgin (EMI)
26	30	9	DAMIEN RICE O	Island Def Jam (EMI)
27	22	51	CHRISTINA AGUILERA STRIPPED	RCA
28	14	4	STING SACRED LOVE	ADM/Parlophone (EMI)
29	23	2	CLANNAD THE BEST OF - IN A LIFETIME	RCA
30	NEW	1	SAM COOKE PORTRAIT OF A LEGEND	Universal (EMI)
31	30	5	JUSTIN TIMBERLAKE JUSTIFIED	Jan (EMI)
32	14	115	DIDO NO ANGEL	Chrysalis (EMI)
33	19	3	RACHEL STEVENS FUNKY DORY	Parlophone (EMI)
34	23	7	ALED JONES HIGHER	EMI
35	17	7	NORAH JONES COME AWAY WITH ME	Parlophone (EMI)
36	NEW	1	BLONDIE THE CURSE OF BLONDIE	Interscope (EMI)
37	37	16	THE THRILLS SO MUCH FOR THE CITY	EMI
38	25	33	BIG BROVAV NU FLOW	Epic (EMI)

ARTISTS & SOUNTR	BEYONCÉ	DAMIEN RICE	ELTON JOHN	GEORGE BENSON
ALDO PARAS 14	BLACK STAR 21	ELVIS PRESLEY 15	GLENN MILLER 18	GLENN MILLER 18
AMEL 20	BLONDIE 1	GARREL COOKE 11	GRACEY 40	MARY ELLEN MARKS 14
AMY STUDD 24	BIG BROTHERS 7	DAVID BOWIE 47	HANDICAPPED 13	JOHN MILES 14
ARLETTE 42	BOB DYLAN 17	DEE DEE 17	HARRISON 11	JUSTIN TIMBERLAKE 8
BEATLES 14	BOB DYLAN 17	DELTA GOODREM 16	HEAVEN 11	KING OF THE HILL 11
BECK 13	BOB DYLAN 17	DELTA GOODREM 16	HEAVEN 11	LINKIN PARK 11
BECK 13	BOB DYLAN 17	DELTA GOODREM 16	HEAVEN 11	LINKIN PARK 11
BECK 13	BOB DYLAN 17	DELTA GOODREM 16	HEAVEN 11	LINKIN PARK 11
BECK 13	BOB DYLAN 17	DELTA GOODREM 16	HEAVEN 11	LINKIN PARK 11

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100 SPEAKERS
100 BANDS
50 DJs
20 VENUES

03

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

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