

change SONY/WEA ? or BST

# MUSICWEEK



Changing chart day is among proposals examined by chart body in bid to tackle sales crisis

## Singles: time for radical measures

### Singles

by Martin Talbot

A series of radical steps – which could even include changing the publication date of the singles chart – is being considered as part of a strategy to help re-energise the single format.

An Official Charts Company-led project to examine solutions to the current singles crisis – sales in the first half of 2003 are down more than one-third on last year – is raising the possibility of a fundamental overhaul of the singles market.

The singles project, facilitated by project consultant Steve Redmond together with OCC charts director Omar Maskatiya, has focused on a series of nine focus groups over the past three months.

The groups have spanned various sectors, including record labels, retailers and media, as well as 'industry commentators', in a bid to poll the broadest possible range of views.

Preliminary proposals flowing out of the project include reducing the window between radio date and release date, and moving towards a two-track CD single.

Another key option raised for discussion is the concept of moving the publication date of the chart. It is understood that some of the contributors to the project have advocated a move to Friday publication; such a move could potentially tie in with a live TV or radio announcement of the chart on Friday evening, with new releases moving from their current traditional date of Monday, to Friday or Saturday, two of the busiest retail days in the weekly music industry diary.

BPI executive chairman Peter Jamieson says that a radical solution is needed to help boost the singles format. Commenting a month after his retail counterpart at Bard, Simon Wright, also urged radical efforts to help boost the singles market, Jamieson says that, while it was not a proposal of the singles project, he personally



Muse: successful download single

advocates a dramatic reduction of the radio window.

"One of my own hobby horses is when singles become available," he says. "Things are moving so fast that if people are able to steal it, they should be able to buy it."

The key development which the music industry must address is the move towards becoming a one-track business, adds Jamieson, who highlights the launch of the UK's first download chart in the

fourth quarter as a landmark development. Jamieson says a sponsorship partner is being aggressively pursued, as part of efforts to "build a legitimate download business".

"We will have a download chart," he says. "But we need something physical too. The singles chart of tomorrow will be about a single track, as a download or whatever other format there is."

It is understood that OCC also hopes to incorporate download data into the traditional singles chart early in 2004. The significance of such a move was highlighted last week by the success of the download of Muse's *Stockholm Syndrome* track, which sold 5,000 units priced at 99p, a volume which would have been enough to propel the track into the lower reaches of the Official Singles Chart.

The preliminary findings of the OCC singles project are to be the subject of detailed discussions with members of both the BPI Council and the Bard board over

the coming weeks. Any decisions on future plans for the singles market can only be made by the OCC board and the Chart Supervisory Committee.

But Jamieson believes all actions should be considered with the utmost urgency. He highlights the fourth quarter launch of the UK's first download chart as a key part of the timescale, suggesting that any proposals would need to be implemented within a similar period.

The outcome of the BPI-led workshops comes as concern is building over the continuing plight of the single as a format. Act's Becky Oram told delegates at the supermarket's conference last week that action needed to be taken on the single before the end of the year (see p3).

It is also understood that several of the majors are looking at innovative solutions to the single format, with one preparing to launch a strategic plan to issue all of its key releases as DVD singles.

### Airplay swells for Starsailor

The promotional campaign for Starsailor's second album *Silence Is Easy* kicked off last week, with the delivery to radio of the lead single *Silence Is Easy*. The track was serviced to Radio One's Steve Lamacq, one of the band's earliest supporters, last Monday (July 14) and was followed through the week by plays from Jo Whalley and Mark & Lard.

The track is one of two on the album which have been produced by Phil Spector, who was coaxed out of a 20-year retirement after the band met his daughter at their LA gig and introduced them. The other track on the album is *White Dove*, while John Leckie produced the album track *Shark Food*.

EMI is backing the project with a £250,000 marketing campaign, with *Silence Is Easy* being scheduled for commercial release on September 1, and the album following two weeks later on September 15.

A number of high-profile live dates will form the backbone of the initial push. The band will be playing two Twickenham dates with The Rolling Stones and are to launch an 11-date UK tour once the album is released.



### Powerplay snaps up Andys stores

New force in independent retail emerges as Eastbourne-based chain buys up four former Andys outlets p4

### PR push targets new music mags

Despite the demise of dance titles such as *Muzik*, new launches are now offering fresh options for promotion p9

This week's Number 1s  
Albums: Beyoncé  
Singles: Beyoncé  
Airplay: Beyoncé





## Music chief suggests in-store downloads, shorter lead times and two-track format to lift sales

# Asda urges action to revive singles

### Retail

by Joanna Jones

Asda has revealed that it is investigating the potential for in-store downloads in a bid to boost prospects for the single format.

Asda's general manager for entertainment Becky Oram challenged the industry to take urgent action to stabilise the singles market – or face even worse declines in 2004 – at a presentation to suppliers at Chelsea Football Club last Tuesday.

Oram said that the industry must act faster, proposing a series of measures to revitalise singles sales. She called for a reduction in radio and TV release windows to two to three weeks and a simplification of the single format. Including the introduction of a lower-priced two-track single, an enhanced version which is different from the album and moves to revitalise interest in the charts.

"We must have urgent action for quarter four and we will at best stabilise volumes where they are now – if we allow the market to decline at the current rate through

quarter four there will be very small volumes for next year," says Oram.

"We need to encourage the consumer who is interested in this market and we need to share more openly the mid-week chart."

Oram says the supermarket is in discussions with its partner VMS and record companies to introduce a trial on downloads in-store in the fourth quarter. "When you look at the volumes on number one singles, the rate of sale and sell-through is not high," she adds. "While we may not stop kids downloading tracks in week one, we will at least be able to get them to think this is a new when they come into the store."

While the supermarket declined to unveil detailed market shares, it says it is currently achieving around 15% of the albums market, including strong regional performances with Beyoncé's *Dangerously In Love*. On singles, it has achieved shares of 15% to 20%, with highlights including the success of Ronan Keating's *Long Goodbye*, on which it claimed 25% national share.

Video and DVD market shares



Asda: supermarket rolling out £75m revamp of entertainment departments

were put at around 15% as games enjoyed significant growth in the past year – boosted by space expansion from new kit in-store – leading to a prediction that games could be the number one sector in value within the next two years.

Sales of albums, says Oram, are holding up well despite tough competition from DVD, although she

urged suppliers to move towards a more steady stream of new quality product throughout the year, highlighting evidence albums falling outside the "golden quarter" were enjoying a longer chart life.

Asda predicts supermarkets will be second only to specialists in 2004 and that, by 2005, they will be number one in entertainment.

"Supermarkets are becoming more generalists and the specialists less specialised, and the squeeze on the middle market will continue," says Oram. "We are not just about chart retail – we are about range and investment in new artists and new markets." She adds that supermarkets were neck and neck on market share with specialists for titles such as the album by Evanescence. Meanwhile, Oram also promised support for stores in taking a tougher stance on buying, copying and returning product.

Suppliers heard how a £7.5m revamp of the supermarket's entertainment departments, which took four months to roll out, has boosted its entertainment offer.

Trading director for general merchandise Rob Swoyer says the live roll-out of source tagging on CDs in 2004 of its stores from next month will have significant "uplift benefits".

Meanwhile, trading director Andy Boyd says the supermarket's challenge going forward is to convert more of the 12m plus weekly customers in Asda stores into entertainment buyers.

joanna@musicweek.com

## BBC insider is favourite as race starts for Radio Two job

The battle to control the UK's most popular radio station officially kicked off last week, as Radio Two advertised the post for the first time.

The job of Radio Two controller was advertised in the *Guardian*, *Daily Telegraph* and *Sunday Times*, triggering a process which should see an appointment by the end of the year. The ad offered no details of salary.

Likely successors to current incumbent Jim Moir have been the subject of much speculation in recent months, with Classic FM's

Roger Lewis and Enap Performance's Mark Story both named among the potential external candidates for the job.

But Story this week ruled himself out of the race, saying he would stay with Enap, while Lewis earlier publicly pledged his commitment to stay at Classic FM.

"I am not going for it, I think I could fill Jim's suits but not his shoes," says Story. "I am very happy with Enap, they showed some concern that I might go but they are keen for me to stay and I will – this is the right place for me

at the moment." Story adds that he would love to do the job at some stage in the future.

The Enap Radio managing director of programming went on to voice his support for Lesley Douglas, Radio Two's director of programmes, who is emerging as clear favourite for the post.

Douglas is a key player in the team which has engineered Radio Two's success and tipped by many industry insiders as the obvious replacement for Moir.

"If it ain't broke, don't fix it – Lesley Douglas is the most logical

person for the job," says Kevin McCabe, Parlophone's head of radio. "She is very knowledgeable, a great character and the perfect person to fill Jim's shoes. She has been an integral part of the team that has been hands-on in turning Radio Two into the station it is today."

Applications for the position must be in by the end of July, with interviews taking place in September and October.

A Radio Two spokesperson says the station is not resorting to headhunters to fill the position,

despite speculation to the contrary, and that Moir has not stated any preference for a successor. "Jim would never do that," says the spokesperson.

Since taking over the controller role in January 1996, Jim Moir has been widely credited with reinventing Radio Two, turning it into the most popular station in Britain.

In the most recent Rajar survey, the station claimed a national audience of 13.2m, compared to around 9m for the period before his appointment.

### THE MUSIC WEEK PLAYLIST



**FYA CREW**  
**Too Hot** (white label)  
These dancehall teen queens from reggae hotspot Slough look like having a bit on their hands if current interest is anything to go by (single, 10c)



**LUTHER VANDROSS**  
**Ready 2 Go** (J Records)  
Luther's voice sounds good as ever on this Bill Withers update, which now features a beef-up remix (single, September 8)



**MCKAY**  
**Take Me Over** (Go Beat)  
Vocalist from the Bronx producer from Bristol, rasters from Tottenham – this reggae-fueled single deserves a wider audience (single, August 11)



**P DIDDY**  
**Let's Get It** (Bad Boy/Universal)  
Finally getting plays on radio after months of club spins, this is one big step for hip hop (single, August 19)



**STEPHANIE KIRKHAM**  
**Inappropriate**  
This dreamy debut from the Preston singer-songwriter is A-listed on Virgin and C-listed on Radio Two (from album, That Girl, October)



**SPEEDWAY**  
**Genie In A Bottle** (Innocent)  
The soulful community may be cringing, but the public will lap up this clever reworking of The Strokes and Christina Aguilera (single, August 25)



**CHIKINKI**  
**Hate TV** (Island)  
Electronica meets rockabilly in this debut (Island single from the Bristol-based former independent label signings, currently in the studio with Steve Osbourne (single, August 18)



**CHEMICAL BROTHERS**  
**Singles 93-03** (Virgin)  
From amyl-sodden basements to stadium trances via psychedelic vocals from Gallagher, Sumner and Ashcroft (album, September 22)



**LEMAR**  
**Dance (With U)** (Sony)  
Getting ads on the board, this looks set to be the surprise success of Fame Academy series one (single, August 18)



**FANNY PACK**  
**So Stylish** (Fanny Pack)  
Body-slaking Miami bass from a trio of Brooklyn loydez, resulting in the bandstand child of 2 Live Crew and Dupliss & Celeste (album, September 22)

**ANDYS STORES**  
Bought by  
Powerplay  
Bedford, Hill,  
Lowestoft and  
Loughborough  
Future uncertain:  
Barnow, Beverley,  
Bury St Edmunds

Cambridge,  
Chilnorton, Hatfield,  
Hemel Hempstead,  
Leicester, Lincoln,  
Stafford, Worcester

## Indie retailer in talks to buy part of bankrupt chain Powerplay grows out of Andys' ashes

### Retail

by Tracy Snel

A new force in the independent retail sector looks set to emerge following the sale of a significant portion of the Andys Records chain.

Eastbourne-based Powerplay Direct is in the process of buying four of the remaining 21 stores operated by Andys Records, which went in to administration last month after more than 30 years of business.

Powerplay chief executive Colin Bassett says, "For the time being, the stores will carry on as they are. Longer term we would like to bring them under the Powerplay name."

Powerplay, which sells music, video, DVD and games, has existing stores in Eastbourne and Newbury. Bassett says the addition of the Andys stores – located in Bedford, Hill, Lowestoft and Loughborough – will complement its existing business, since they are of similar floor size and sales volume.

The deal, which has yet to be finalised, backs current trends in independent retail copyright hit by intense competition from supermarkets and crippling CD price-cutting. Two weeks ago it emerged that Sanity Entertainment is to consolidate its UK and Australian



Gray: built 40-store chain from scratch

operations with parent company Brazin placing more than 100 stores under review.

Bassett hopes the purchase will turn the spotlight back on the indie sector. "There's more to music than Pop Idol," he says. "We're bringing independence back into fashion. We're trying to get to a size that's not too big, but that will make a difference."

Meanwhile, RSM Robson Rhodes partner Adrian Howlett, who is the joint administrator of Andys with colleague Matthew Dunham, says no buyer has yet emerged for the remaining stores.

"Seven of the stores will close this week, with the remaining 10 closing in September unless we can find a buyer," says Howlett. He confirms that a handful of third parties remain locked in discussion over a possible sale. Fopp and Music Zone are among those who industry sources suggest could be

interested in the business.

Some 36 staff have lost their jobs as a result of the latest store closures, with a further seven going from warehouse and office functions. Some 22 staff will transfer to Powerplay.

Alongside third-party interest in the business, the administrators had been assessing a detailed directors' restructuring plan.

"The restructuring involved trying to get landlords to surrender unprofitable stores. But they weren't sympathetic to our position," says Howlett.

Speaking to *Music Week* last week, Andys' founder Andy Gray said he has plans for the future but declined to expand on them.

Starting from a pitch on Felixstowe pier in 1969, Andys became one of the leading players in the retail market over the past three decades. Gray progressed from the market stall to opening his first high street store in Cambridge in 1975, ultimately running a total of 40 stores by 1999.

Despite its niche market in supplying back catalogue editions, its longevity and winning industry awards – including the *Music Week* indie retailer of the year award for six years running in the late Nineties – Andys ended up struggling to compete against larger retailers and the sale of music via the internet.

## Aussie label eyes UK talent

One of the world's most successful rock labels is looking to tap into the buoyant UK rock scene with the launch of a fully-fledged independent label that aims to break UK acts.

Australian company Albert Productions, which was formed in the States, developed and owns the worldwide copyright on acts including AC/DC, The Easybeats and Rose Tattoo.

Albert Productions' chief executive Fifi Riccoboni says the UK label will aim to repeat the formula which helped establish the company in its home territory.

"The music industry, and particularly the rock genre, needs independent companies who can develop and profile bands," she says.

The company launched a UK publishing division in 1998, from which the new record company is a natural extension, she says.



Happyfit: debut single due on new label

In fact, the first two acts to be released through the label, which will be distributed by Vital, will be Happyfit and Breed 77, both of which are also signed to the publishing company.

Head of A&R James Cassidy says the label will fill the huge void of development at many major labels.

"Bands are having to prove themselves for their music and that they have a sales base before anyone looks at them," he says. "But

the success of bands such as The Darkness shows that it is really all about independent companies that believe in rock and roll making it work."

Cassidy cites Simply Red's independent business model as further inspiration for introducing the label to the UK at this time.

"We have hired an independent team of pluggers and promotions experts who can develop and profile the bands," he says. "We know we have quality artists who can deliver and that's what matters."

"The new label, which will be run in the UK by Cassidy, already has releases planned to cover the next 18 months.

"We have already sold 10,000 copies of Breed 77's album as a publisher, which has been the catalyst for the decision to finally put out releases through our own UK label," he says.

## Euro decision reverses VAT victory for music

The European Commission has delivered a blow to the recording industry by voting against including music among other products which could benefit from a reduced rate of VAT.

The shock move comes just one week after the European Parliament recommended that music should benefit from lower VAT. The move has earned damaging indictments from the coalition of industry organisations who have campaigned to have music included under Annex H of the 6th VAT Directive.

Only three of the 20 EC commissioners supported the proposal to bundle music with other cultural goods such as newspapers and books which are allowed lower levels of tax.

Michel Lambert, president of Impala, which has been campaigning for the reduced rate, says, "In the eyes of the EU, Mozart is not culture, but steak and chips is. It is of primary importance that the musical dimension in their political lobbying. We need to mobilise the entire music community to help

politicians and consumers appreciate the sector in all its diversity."

The decision is all the more disappointing to a music industry which has been persecuted by the rhetoric from the EU and national governments that they are supporting music along with other cultural industries.

Impala secretary general Philippe Kern says that, when it comes to VAT, music is either not cultural enough or the EC did not see fit to apply the same rigour to other cultural products.

Kern adds that the decision is a "disappointing" blow, but vows the fight is not yet over. He says some EU finance ministers are unhappy with the EC commissioners' findings.

Kern says the EC decision should make the industry rethink its communication strategy, because he believes Brussels still sees the music industry as full of fat cats. He adds, "I don't think the EC understands the music industry is in crisis and we should be concerned we are not getting that message across about the problems of piracy."

### FINLEY QUAYE

### SNAP SHOT

Finley Quaye returns next month with the delivery to radio of the first single from his third studio album.

The set echoes the sound of his triple-platinum 1997 debut album *Maverick A Strike*, which produced hit singles including *Sunday Shining and Even After All*. Quaye scooped a Brit award in 1998 for best male artist.

The new album *Much More Than Much Love* – which also follows 2000's critically-acclaimed *Vanguard* – was completed over 18 months across studios in London, Sheffield and Leeds, and marks the start of a new chapter in Quaye's career.

"What we approached making this record, it had to be something that expressed the positive side of Finley," says Sony Music VP A&R Nick Rabinovitch, who has worked with the artist for the past two years. "When Finley is positive it is contagious, which is exactly what we hit our target on this record. I am proud of the record he has made."

The first single to be lifted from *Much More Than Much Love* is *Media*, which will be serviced to radio in the first week in August. A commercial release is scheduled for September 15. Quaye is now managed by former Sony Music A&R manager Nick Mander, who approached making this



CASTLEMAN Manager Nick Mander, Product Manager Ted Cocker, Sony A&R Nick Rabinovitch, Sony TV, Detroit Moran, Sony Radio, Steve Bennett, Entertainment, Bob Henman, Sony (regional), Press, Kim Mistry, Sony (industrial), Maureen McCann, Sony (producer)

**THE BPI AWARDS**  
ALBUMS  
George Benson -  
The Very Best Of  
The Greatest Hits Of  
All (9918)  
Mondelena - Paris  
Of The Process  
(9913)

Various - Returns Of  
Super Seventies  
(9916)

### File-sharing users

File-sharing applications	Users who June 29	Users who July 6	% decline
KaZA	4,57m	5,57m	-45
Morpheus	272,000	231,000	-15
iMesh	255,000	234,000	-16

SOURCE: NIELSEN/NETRATINGS

by Robert Ashton

The need for more reliable means of monitoring illegal file-sharing users has been highlighted, following last week's publication of new data which appears to suggest that the RIAA's recent threat to prosecute uploaders has caused a dip in users.

Nielson/NetRatings found that traffic to file-sharing groups fell by up to 16% over the two weeks following the RIAA announcement on June 24. Traffic to KaZA dipped by nearly 1m users from 6.32m to 5.57m - a 15% fall. The biggest loser was iMesh, which suffered a 16% decline in the number of surfers logging on, although its user base was the smallest of the three file-sharing applications with just 214,000 users.

Because overall internet use during the same period fell by just 1.1%, the figures at first glance paint an encouraging picture for the record industry. However, some file-sharing users are using discreet applications to avoid the spyware technology employed by monitoring groups. Some sources suggest the threat of a lawsuit could have sent long-term users to

these more secure applications causing the numbers of file-sharers to plummet.

Fergal Gara, regional vp anti-piracy at EMI Recorded Music, says any PR that seems to support the RIAA's initiative is good, but it is too early to tell if it is a "real dip or a blip".

He adds, "I suspect we need to have a regular and reliable monitoring process." He suggests one possible technique would be to create a representative file-sharing application, including brand new hits and catalogue, and then plotting the demand on a regular basis. Gara stresses this does not mean the application should actually respond to the requests from file-sharing users.

Greg Bloom, a senior internet analyst at Nielson/NetRatings, says his company's figures do sug-

gest the threat of fines is making surfers "back off". However he believes the applications will not disappear overnight because there are still around 6m loyal users.

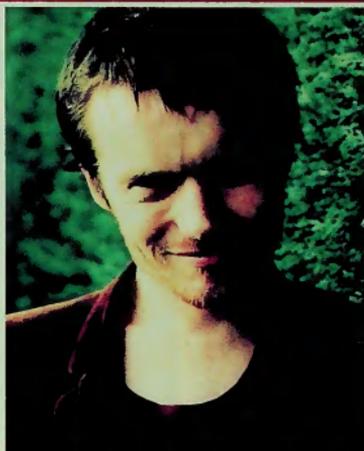
A spokesman for Nielson/NetRatings also believes the declines are not attributable to normal weekly variances because internet use by students - heavy users of file-sharing groups - was only down 0.6% for the week ending July 6.

He adds that, for further comparison, Nielson/NetRatings studied other types of sites to test against the huge deviation on file-sharing sites. It found that use of finance and general music news sites was up by as much as 20% and that e-commerce site traffic rose by 6% in the same period. He adds that the decline in P2P users cannot be explained away by the holiday period, although it is not clear if any of the fall-off is due to an increase in P2P users installing anti-spyware technology.

The spokesman says the group will continue to monitor P2P use in the coming weeks to test whether the decline is a temporary blip or a sign of permanent shrinkage.

X

# File-sharing figures plunge after RIAA lawsuit threat



Darren Rice's debut album *O* is being given a push in the US and Europe from August 8 in advance of concerted UK promotion in the fourth quarter. The album - hotly tipped to pick up a nomination in tomorrow's Mercury Music Prize shortly announced - was given a soft release earlier this

year after being signed to Christian Tattersfield's 14th Floor Records. A new mix of the track *Canonball* is currently being sent to radio. In the US, where Rice is signed to Vector Records, the song's re-release is set to appear on the Conan O'Brien TV show on Tuesday (July 22).

## MPA awards reward use of music in ads

The importance of music to the advertising business is to be recognised this autumn through a new industry awards initiative launched by the Music Publishers' Association.

The annual MPA Music in Advertising Awards will honour the most innovative and imaginative use of music in advertising. The awards aim to highlight and celebrate how music adds value to product advertising.

Three awards will be presented, one for the best use of a piece of pop music, another for best use of a classical piece and the third for a specially-commissioned piece.

The MPA is seeking nominations from its members, whose selections of ads must have aired on British TV or featured in a British cinema between 1 June 2002 and 31 May 2003. The top three nominees in each of the event's three categories will be listed on the MPA's website at [www.mpaonline.org.uk](http://www.mpaonline.org.uk)

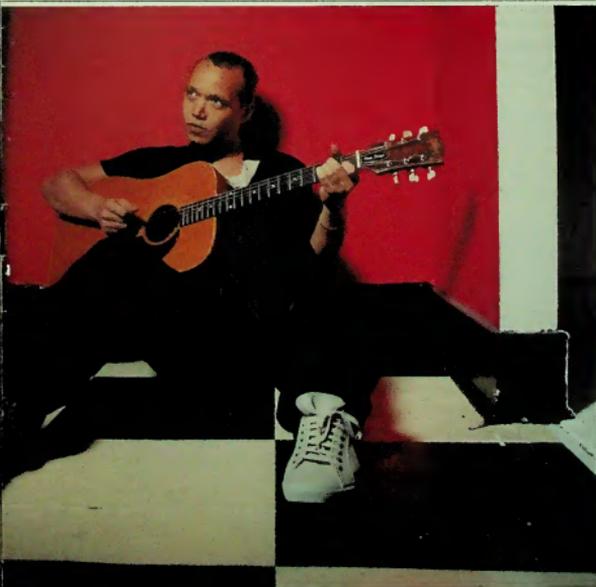
The judging will be opened up to individuals outside the MPA and the winners - a publisher and

composer in each category - will be announced at the MusicWorks conference which takes place in Glasgow from October 29 to November 1.

MPA chief executive Sarah Faulder, says, "Music brings incredible value to the advertisers' products and, by organising these awards on behalf of both our members and the wider music and advertising communities, we aim to applaud the particular creativity that goes into the process of finding the right music for the right ad."

The MPA's move has been welcomed by leading publishers. Ian Neil, director of film, TV and advertising at Warner/Chappell Music, says, "Very rarely does music feature in any advertising industry awards. I've always felt that this is daft."

Neil adds that the use of music in advertising not only boosts record sales, it also has a positive impact on advertisers' brands. "Ads wouldn't have the same impact if they didn't feature the music," he says. "And music can sometimes make up to 50% of the ad."



# Parlophone act top *Music Week's* industry poll of acts most likely to join this year's shortlist

## Coldplay lead Mercury contenders

### Talent

by James Roberts

Coldplay's second album and The Thrills' debut are lead favourites to score the 2003 Mercury Music Prize, according to *Music Week's* poll of music industry executives.

A fine crop of albums by British talent are in the running when the 12-strong shortlist is announced at London's Royal Commonwealth Club tomorrow (Tuesday). While Coldplay's *A Rush Of Blood To The Head* would be the "big name" choice - having sold 2m copies in the US and 2m in Europe - *The Thrills' So Much For The City* is the outside bet. The Irish band's debut album, released at the end of June, has already clocked up sales of 76,000 units since release. Organisers of the Mercury Music Prize relaxed competition rules in 2002 to allow entries from Irish artists. Virgin's Gemma Hayes was the first act to be chosen from the change.

Two albums released today (Monday) are also making last-minute bids for the shortlist. Longview's debut *Mercury* (14th Floor Recordings) and Super Furry Animals' *Phantom Power* (Epic) are both released on the



Mercury rival: Coldplay featured highly among our industry panel's tips, while The Thrills and Four Tet also scored strongly

final date eligible for consideration by the panel of judges. Last year the Coral's eponymous debut made the shortlist after being released on the final day of eligibility for judging. Their follow-up, *Magie & Medicine*, can only be considered for the 2004 prize as its release next Monday falls outside of the release period.

While the shortlist is likely to include a handful of big names

alongside Coldplay and The Thrills - both Blur and Radiohead's latest albums are also tipped for inclusion - perhaps the true worth of the Mercury Music Prize is allowing the public spotlight to fall on less well-known albums that deserve thorough investigation by a wider audience.

Among such contenders this year are Dizzee Rascal's *Boy In Da Corner* (XL), Martina Topley

### THE MUSIC WEEK

**TEAMS PICKS**  
Coldplay's *A Rush Of Blood To The Head* (Parlophone)  
Blur's *Think Tank* (Parlophone)  
Coldplay's *Black Cherry* (Mute)

Dizzee Rascal's *Boy In Da Corner* (XL)  
Martina Topley's *Quarantine* (Indiependente)  
Attila's *Vehicles and Animals* (Parlophone)  
Corys Matthews' *Changeling's* *Wid* (Travel Fast/Turntable)

Cockroach (WEA)  
Dave Gahan's *Finger On The Pulse* (Mute)  
Lemon Jelly's *Lost Horizons* (XL)  
Four Tet's *Sounds* (Domino)  
U-Ga's *The Uncalculated Some*

(MWEA)  
Changeling's *Wid* (Travel Fast/Turntable)

### The industry's tips

**Audio Bullys** *Eye War* (Virgin)  
**Daniel Bedingfield** *Gotta Get Through This* (Polygram)  
**British Sea Power** *The Decline of British Sea Power* (Slosh Trade)  
**Coldplay** *A Rush Of Blood To The Head* (Parlophone)  
**The Darkness** *Permission To Land* (Must Destroy)  
**Four Tet** *Rounds* (Domino)  
**Beth Gibbons & Rustin Man** *Out Of Season* (Go Beat)  
**The Kills** *Keep On Your Mean Side* (Gemma)  
**Radiohead** *Hail To The Thief* (Parlophone)  
**Damien Rice** *So Much For The City* (Virgin)  
**Travis** *Brakes* (Epic)

gin Megastores, Pop and Borders are all dedicating in-store displays from this week for two months leading up to the announcement show on September 9.

"It's great to have such fantastic support from the retailers," says Mercury Music Prize director Kevin Cadogan. "There have been a lot of really exciting albums released over the past 12 months and it should be fascinating to see what makes it on the shortlist. Having the campaign in every high street in the country should really boost the awareness of the albums that do make it on to the list."

### Executives from across the industry select their favourites among the Mercury contenders

MIKE SMITH/GUY MOOT, EMI MUSIC PUBLISHING

**Audio Bullys** - *Eye War*  
**Dizzee Rascal** - *Boy In Da Corner*

**Four Tet** - *Rounds*  
**Lemon Jelly** - *Lost Horizons*  
**Panjabi MC** - *The Album*  
**Spring Heel Jack** - *Amassed*  
**Beth Gibbons & Rustin Man** - *Out Of Season*

**British Sea Power** - *The Decline Of...*  
**Corys Matthews** - *Changeling*  
**The Kills** - *Keep On Your Mean Side*

CHRISTIAN TATTERSFIELD, 14TH FLOOR

"Coldplay's *A Rush Of Blood To The Head* is my choice. Why? It's both an artistic and commercial success."

CHERYL ROSSON, 2M RECORDINGS  
"There have been a number of excellent albums by the likes of Coldplay, Dizzee Rascal, The Darkness and Attila but my favourite is *Out Of Season* by Beth Gibbons and Rustin Man - it's an absolutely beautiful record."

ROD SMALLWOOD, SNAWLEY GROUP

**Coldplay** - *A Rush Of Blood To The Head*  
**Goldplay** - *Black Cherry*  
**Damien Rice** - *So Much For The City*

"I'd like to see Richard Hawley win, but he won't. So this year I have no problem with being partisan - it had to be Damien Rice's *So Much For The City*, a record made from love and it shows. It's the only one of the lot that will make people rediscover what they loved about music in the first place."

SIMON VIRGIN, VIRGIN ENTERTAINMENT GROUP

**Audio Bullys** - *Eye War*  
**Jim Mory** - *Sweet England*  
**Jamie Cullum** - *Pointless Nostalgia* (of his 33s)  
**Goldplay** - *Black Cherry*  
**McAlmont & Butler** - *Bring It Back*

**Moska** - *Status*  
**Radiohead** - *Hail To The Thief*  
**Stereophonics** - *You Gotta Go There*

**The Darkness** - *Permission To Land*  
**Tom McEa** - *Just Like Blood*

CHRIS COMEY, TOP OF THE POPS  
"As a time when the whole industry seems to be on the ropes, I was given a

lot of hope, inspiration and pure pleasure by the remarkable qualities and sheer joy of the Coldplay *Grease*

**Armad**, *British Sea Power*, *Audio Bullys*, *Radiohead*, *The Thrills*, and even *The Darkness* albums. Crisis? What crisis? 'We always produce good pop too!'"

STEVE GALLANT, HMV  
**Turin Brakes** - *Ether Song*  
**Audio Bullys** - *Eye War*  
**The Thrills** - *So Much For The City*

**Four Tet** - *Rounds*  
**Super Furry Animals** - *Phantom Power*  
**Radiohead** - *Hail To The Thief*  
**Mull Historical Society** - *Us*  
**The Darkness** - *Permission To Land*

**Fleetwood Mac** - *Say You Will*  
**The Waterboys** - *Universal Hall*  
**Daniel Bedingfield** - *Gotta Get Through This*

HUGH GOLDSMITH, INNOCENT

**Busted** - *Busted*  
**Coldplay** - *A Rush Of Blood To The Head*  
**Daniel Bedingfield** - *Gotta Get Through This*  
**Sugababes** - *Angels With Dirty Faces*  
**The Darkness** - *Permission To Land*

**The Thrills** - *So Much For The City*

GEFF TRAVIS, ROUGH TRADE

**Beth Gibbons & Rustin Man** - *Out Of Season*  
**Kathryn Williams** - *On The Brink*  
**Four Tet** - *Rounds*  
**Eliza Carthy** - *Anglicana*  
**John Tams** - *Home*

Spring Heel Jack - *Amassed*  
**The Thrills** - *Keep On Your Mean Side*

MICHEL BAKKER, MTV UK & IRELAND

**MJ Cole** - *Cut To The Chase*  
**Rita Sawayney** - *Human*  
**Attila** - *Vehicles & Animals*  
**Radiohead** - *Hail To The Thief*  
**The Thrills** - *So Much For The City*

TONY WADSWORTH, EMI

**RECORDED MUSIC**  
"As I am not allowed to include albums, I have been involved with, then I shall confine my praise to *Beady Eye* and *Boy's entry*. I think the success of his *About A Boy* soundtrack album meant that some people missed this album, which came close on its heels: but it really is a fantastic piece of work - moving, melodic, emotional, funny. His songwriting continues to stand head and shoulders over most of his peers, the arrangements are classic and the album stands up as a whole, not just as individual tracks. But, then, he is far from Belton..."

LEE THOMPSON, THE BOX  
"Just one album dominates for me - *A Rush Of Blood To The Head* by Coldplay. Nothing else came anywhere close to be

dead honest, terrific songs, Chris Martin's stunning vocals throughout, sections for a generation which work even better when you see them live. There's not many albums you can say that about. Honourable mentions too for Alice Mortinson, whose time will come

eventually and we'll all realise how sad a loss he passing really was. Also the albums by Feeder, The Thrills and Magie & Medicine by The Coral all deserve to be nominated."

RICHARD MANNERS, WARNER/CHAPPELL MUSIC

**Audio Bullys** - *Eye War*  
**Four Tet** - *Rounds*  
**Beth Gibbons & Rustin Man** - *Out Of Season*  
**Longview** - *Mercury*  
**Us-nt** - *The Uncalculated Some*  
**Richard Hawley** - *Lowwoods*  
**Ted Barnes** - *Short Stories*

Damien Rice - *So Much For The City*

"I'd love to see Richard Hawley win, but he won't. So this year I have no problem with being partisan - it had to be Damien Rice's *So Much For The City*, a record made from love and it shows. It's the only one of the lot that will make people rediscover what they loved about music in the first place."

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**John Tams** - *Home*



Mercury rival: Coldplay featured highly among our industry panel's tips, while The Thrills and Four Tet also scored strongly

**Bird's Quixotic** (Indiependente), **Lemon Jelly's Lost Horizons** (XL), **Four Tet's Rounds** (Domino) and **Us-Cut's The Uncalculated Some** (M/WEA).

Such albums would benefit from what is set to be the biggest yet retail support for the Mercury Prize retail campaign. Following the success of Ms Dynamite's winning debut *A Little Deeper* in 2002, stores including HMV, Vir-

TIM BOWEN, EMI

"There are some extremely strong contenders for this year's Mercury Prize across a broad range of music. There have been a lot of really exciting albums released over the past 12 months and it should be fascinating to see what makes it on the shortlist. Having the campaign in every high street in the country should really boost the awareness of the albums that do make it on to the list."

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**FAME ACADEMY**  
**2003:**  
 ● Launch on July 26  
 ● Label deal with Polydor  
 ● Management with Safe  
 ● 25 initial

candidates  
 reduced to 13 by  
 public vote  
 ● Winner's album  
 before Christmas

New label home for stars from second run of BBC's reality TV pop series

# Polydor signs deal to enrol revamped Fame Academy

## Television

**by Tracy Snel**  
 Polydor has been named as the label home for the new series of *Fame Academy*, which kicks off later this month with major changes to the show's format.

In an autumn which will pitch the BBC's *Fame Academy 2* against ITV's *Pop Idol 2* on Saturday nights, the BBC show will return across the corporation's various channels, BBC1, BBC3, CBBC and BBC.

The second series of *Fame Academy* will see 24 hopefuls competing for the 13 student places, which this time will be decided by public vote rather than by academy judges.

Under its deal, Polydor will have first option on all 13 finalists, which has to be exercised within three months of the final taking place. The label aims to release a winner's album before the end of the year.

The deal is the same as that secured by sister label Mercury for the first series. Polydor says it was a collective decision to change labels, pointing out that Mercury remains busy working acts from series one, such as winner David

Sneddon and runner-up Sinead Quinn.

Polydor co-managing director Colin Barlow says changes have been made to the show's format in a bid to boost its public appeal and improve the quality of the raw talent. "So many reality shows are viewed as negative and this has stopped a lot of talented people from going to the auditions," he says. "We went along to venues, clubs and churches prior to the auditions to get these people." Barlow says he identified gospel singers in particular as a target; the result, overall, is an outstanding line-up of candidates, he says.

"We've learnt a lot from the first show," Barlow adds. "We'll be doing things differently with the artists this time."

Other changes to the format include a decision to scrap duets, dance choreography and live audience performances at Shepperton Studios. Bee Gee Robin Gibb will also be joining the panel of judges. "This time the performances will be more intimate, taking place in the *Fame Academy* studio," says Barlow. "It will be solo performances, starting with interpretations of well-known songs."

Polydor also wants to use the academy's in-house recording



Patrick Kielty: back to present show

facilities to bring records to market more quickly, he adds.

Another change from the first series sees Safe Management securing a deal to manage all *Fame Academy* artists. Safe Management's managing director Chris Herbert says, "It's a huge opportunity for us. *Fame Academy* is all about nurturing singer-songwriters. In the current climate, when people are positively looking cynically at reality TV shows, this is head and shoulders above the rest."

Modest Management head Richard Griffiths, who had a similar deal with artists from series one and continues to represent performers including David Sned-

don, Sinead Quinn, Lemar and Malachi, agrees that *Fame Academy* presents a fantastic opportunity for artists to secure exposure. He adds, "We suffered from the media backlash against it, although we believe talent will out."

The first series of *Fame Academy* was not a huge ratings success initially and attracted media criticism. The ratings did improve, however, with the final night show averaging 8m viewers and peaking at 8.2m to make it BBC's second-highest rated show of 2002.

In contrast, ITV's *Pop Idol* final drew an audience of 13.9m. Record sales off the back of *Fame Academy* have also been moderate in comparison to *Pop Idol*.

ITV's *Pop Idol* also launches on August 2. The first round of auditions for the show have been completed, with the number of contestants having been whittled down to a current short list of 100. Ant & Dec will again present the programme and the line-up of judges remains unchanged, with BMG's Simon Cowell, Capital's Neil Fox and 19's Nikki Chapman returning as judges. However, there are currently no plans for a further series of *Popstars*, which also involved Polydor.



Travis: Frontman Healy producing new act

## Sony/ATV's new A&R team to focus on roster

Sony/ATV managing director Charlie Pinder has finalised his new A&R team following the departure earlier this year of head of A&R Celia McCamley.

Pinder has recruited Simon Aldridge from Windswept as A&R manager. Aldridge's CV includes stints at ZTT and Perfect Songs, where he signed Gabrielle, Mark Morrison and Seal.

Internal promotions have also been implemented for A&R managers. Steve Sasse to become senior A&R manager and A&R assistant Lisa Cullington who takes on the role of junior A&R manager.

However, Pinder says he has no plans to appoint a new A&R head to replace McCamley - who left to join Sony/ATV's sister record company, but will continue to work partially within the publishing operation - with the team instead reporting directly to the managing director.

"It's a small enough place," he says. "My background is creative and I want to continue to be involved in this area."

Sony/ATV was placed fifth on the publishing market shares for quarter one of this year, with a combined score across singles and albums of 8.2%.

But Pinder says the company's focus will be signing fewer new deals and concentrating instead on its "amazingly rich catalogue" and a current artist roster which last year saw the addition of fast-growing development acts Polydora's Danae, Bevingfield and XL Recordings' Electric Six.

"The deals are a complete crap shoot and we've found it we can focus some of our energies in other areas we can get as much income in getting an ad sync or music in a film or computer game as we can by signing an act for a lot of money," says Pinder.

Three of Sony/ATV's forthcoming priorities centre on Travis, with a new album due from the Independent signing this autumn, while the band are also playing on a new Ron Sexsmith album and frontman Fran Healy is taking production duties on recordings by new signing Susie Hug.

A new album by the company's signings Belle & Sebastian, which is being produced by Trevor Horn, is also planned.

## ELVISO

Media giant Emag is backing rising West London rock act Elvivo by investing in the independent label which is run by the band's management company Fifth Member.

PP Records will be using the additional funding to issue the band's third single *Comedown*, due out on September 8.

The new single follows the Independent release of two independent singles, both of which received solid support from Radio One DJs Jo Wiley and Mary Anne Hobbs.

"Elvivo have built up strong grass-roots support from playing 150 gigs in the last 12 months," says manager Paul Potter.

Contrary to popular belief, the band's name is not a play on Elvis Presley, but named after a Canadian military tracking device (named Enhanced Low-light level Visible and Infrared Surveillance System).

The band have just completed a high-profile support slot on a nationwide UK tour with Muse, the Roots and Stone Rose.

## SNAP SHOT



CAST LIST: Radio: Mollie Murray (London), Liam Walsh, Red Alert (regional); Press: Kas Mercer, Mercury (national), Gordon Duncan, APB (regional).

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Despite the closure of the likes of *Ministry* and *Muzik*, new contenders such as *Bang*, *Word* and *Trash* are opening up fresh opportunities for PRs to win press exposure. *By Adam Webb*

# New titles add to music mag mix

The closure this month of *Muzik* magazine and news that Emap is to "scale back" websites for Q, Smash Hits and Kiss are among the many symptoms of a volatile year in UK media. The demise of the IPC dance title follows in the wake of *Ministry's* closure last year, while Emap's move is only the latest climbdown by a print publisher regretting its involvement in the online area.

Yet 2003 has also seen many positives - not least a steady proliferation of new monthly titles hitting the racks with the launch of music or music-related magazines such as *Bang*, *X-Ray*, *Word* and *Trash*. The *Observer*, meanwhile, is preparing the launch of its own monthly music supplement later this autumn.

On one hand, this is heartening evidence that music is retaining a wide constituency. It could also reflect the current vogue for rock and entertainment titles over dance - certainly *Trash*, a joint venture between Condé Nast and Ministry of Sound, and described in the *Guardian* as "a pop *Vanity Fair* and a grown-up *Smash Hits*" would suggest this. But the effect such fluctuations have had on the world of press and PR is another issue.

For Sophie Williams at Some Friendly, currently working on campaigns for The Warlocks and Fannypack, the media environment is more buoyant now than it has been for years. "I think it's a really good time for press officers at the moment," she says. "It takes us back to the days when there was *Melody Maker* and *Variety*; there just seems to be a lot more choice. Recently, magazines had become less reluctant to take gambles on new bands, so for press officers like us who found it quite hard in the last year or so, we welcome *Bang* and *X-Ray* and *Trash* and anyone else who covers music. It helps us tremendously."

Julian Carrera at Hall O' Nothing (which represents Super Furry Animals, Hall O' For Heroes and Stereophonics) agrees with this analysis. "I think the past six months have been a profoundly good period in the music press," he says. "Regardless of what you think of the directions of individual magazines, the addition of *Bang* and *X-Ray* can only be a good thing - and then you've also got things like *Trash* which have come along. More magazines make it a very positive state of play and there's no sense at all of diluting the message of what we do. Whether or not you are reaching new readers or new fans by having pieces in magazines is fairly unquantifiable, but what it will do is reinforce the message that you're trying to get over."

For Carrera, the major change in the current market is the shift of emphasis away from weekly titles. "I suppose we're going towards (a) a kind of

## Busted: moving from pop press into broadsheets

With a sold-out tour, number one single and double-platinum-selling album, Busted! have begun manoeuvring that precarious route beyond teen mag success and are, in the words of the *Guardian*, "poised to enjoy or endure their own mini-version of Beatlemania". For Heather Redmond, senior press officer at Island, the decision to distance the band from their non-songwriting peers and present them as a band has paid off.

"The band was firmly established in the pop press early on," she says. "We wanted to continue that in the last quarter, but also to move it out a bit. One of the main things that I did was to maintain the band identity instead of splitting them up - so I only let people do covers if it was of the whole band."

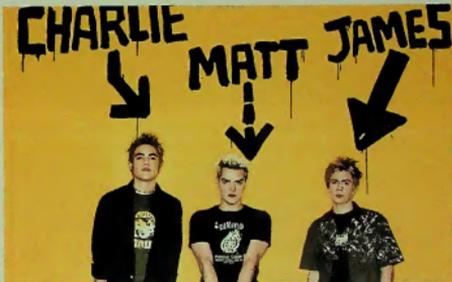
A sell-out UK tour helped push the band towards an older audience. Subsequent features on the band followed in magazines such as *Q*, *Weekend*, *Now*, *Boyz*, *Gay UK* and *Gay Times*.

more leisureed read in the monthlies; and (b) the more instant hit of the internet," he adds.

Yes, according to some, this shift not been without cost. For David Cooper of In-House Press (Badly Drawn Boy, Gorby's Zygotie Myncs), editorial decisions being taken weeks, if not months, in advance, means there is less emphasis on breaking new acts and probably too much pressure on the last remaining weekly paper. "Personally, I think it's a shame that the *NME* is the only real weekly paper," he says. "It's not their fault, but the *NME* is obviously a more guitar-oriented magazine and it has always been very specific about the bands it champions and the ones it likes. But that can often leave hundreds not championed."

"I think PRs and labels thrive on new talent more than anything...but most of the places where our new talent gets checked out first would be more like the style press or magazines such as *Slizenation* or *The Face*. Those kinds of areas often seem most receptive to new bands."

Likewise, while the *NME* has used all its influence to push a succession of new bands, some PRs



"For You Said No, we got five or six covers in the pop press and with the tour we kicked off with a *TV Hits* cover and also took along the *Guardian*, which did a really glowing piece on the band in the Friday review," says Redmond. "They compared them in a favourable light to The Beatles and

The Monkees. We were really trying to get across that they do write and perform and people saw that when they came to see them live - that really came through in the reviews, which were across the board in the *Mail* and the *Telegraph* and the *Evening Standard*."

Busted! second album scheduled for 2003 and UK arena tour next March

Anecdotally, people seem to say the same thing - that there isn't one magazine out there that meets all their needs

Casper Llewellyn Smith, Observer Music Monthly

suggest that it has so far failed to mould wider tastes much. "Kings of Leon, White Stripes, The Strokes and Yeah Yeah Yeahs might be in the zeitgeist, but Led Zeppelin will always continue to go to number one," says Peter Noble of Noble PR.

"The fact that we put Led Zeppelin on the cover of *Mojo* and *Classic Rock* is testament to that. Serious enthusiasts of bands grow with the band and, if you can understand this, then you will begin to appreciate that not all music has to be performed by 17- to 21-year-olds."

For James Hopkins at 9PR (Output Recordings, The Rapture, Doves), this is all a case of adapting to changing circumstances. While the *NME* may lack weekly competition, the monthly glossies and broadsheets have become far more competitive in featuring new and upcoming bands - in effect it is a swings-and-roundabouts scenario. "It doesn't matter to me who is on the cover of a magazine, so long as people are buying that magazine and are reading about good music," he says. "And I don't think that the market is going to be saturated to the point where there is going to

## Kings of Leon: beards back in style

Virtually unknown in January, Kings of Leon's debut album *Youth and Young Manhood* scored a number five debut last week after almost unanimous critical acclaim. The *NME* raved "they are to 2003 what Oasis were to 1994 and The Strokes were to 2001", while their festival-stealing set at Glastonbury brought the stars flocking from backstage.

Jakub Blackman's campaign at Coalition PR was itinerant to highlight the band's itinerant background after being sent a CD and a brief EPK documentary by Richard Connell, BMG's head of alternative marketing.

"I took the EPK round to magazines and editors to play to them individually," says Blackman. "The first part of call was, obviously the *NME*, but then we went to a number of other magazines – the style press like *The Face* and *ID* and *Dazed & Confused*."

Among a standout appearance



on *Later* and the myriad features already written, Blackman thinks there were three cornerstones to the current campaign. These laid the basis for initial credibility to critical acclaim to mainstream exposure. "The *NME* was crucial in kicking things off with a two-page feature in their *Hot Bands Of 2003* issue," he says. "That was their first piece of press. After that, the next crucial thing was a *Saturday Times* magazine feature. The other important piece of press, in terms of cornerstones, was a three-page

*Mojo* feature. I would say those were the three most important pieces, excluding the *NME* cover."

For Blackman, this combination of musical and sartorial appeal has been crucial in making the Kings stand out. "The thing about Kings of Leon is that they appeal to such a wide audience – they have this cool credibility that appeals to the kids and fashionistas, but they also appeal to your older fans who were probably into Creedence Clearwater or the Allman Brothers."

Kings Of Leon: blend of musical and sartorial appeal

be three covers on the same band in the same week – unless it is a band like Radiohead, who warrant that level of attention. If they are on the cover of three different magazines then there is probably a reason for it and it is probably because they have made an amazing record – and if that stirs people to buy more records then that's great.

This is also an area where the internet is playing an increasingly important role. For Roland Hyams, whose client base at Work Hard PR is predominantly heavy rock (including Motorhead, Chris Robinson and Chumbawamba), the web offers an opportunity to reach niche areas beyond the newsgate's racks. "For instance," he says, "there is one website called Classic Rock Society which also sells about 3,000 copies of its magazine a month. It's very dedicated audience, they put on their own gigs in Barnsley and places like that and it's fantastic to have all these little things to plug into."

But music is also breaking out beyond specialist music websites. Hull Or Nothing is brokering deals with ISPs, such as AOL and Tiscali, to create exposure for their acts. "Those people who use the web as a multi-dimensional lifestyle tool – to shop or to browse the sports results – their first port of call is always going to be the front page of the website, so you've got to get your hand on that," says Julian Carrera. "It's absolutely brilliant profile."

Yet undoubtedly, the most powerful and far-reaching platform to have opened up is in the national newspapers. Music is treated with a respect and kudos equal to any of the arts and can reach a far wider audience than in any specialist magazine. This is a far cry from even a decade ago, according to Caspar Lewellyn Smith, editor of the

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forthcoming *Observer Music Monthly*. "I was at the *Telegraph* for nine years and when I joined, the paper, and every other broadsheet, hardly covered music at all," he says. "It was very much a token effort, whereas now it's accepted. Everybody gives far more room to it and critically they approach it in exactly the same way they would approach books, for example."

The launch of the music monthly could well be the most significant music media event of the next six months – not least because the *Observer* has a circulation in the region of 455,000 – which means a potential readership twice that of Q. The format will be similar to that of the existing food and sport monthlies and, according to Smith, will cover the whole spectrum of music. "There might well be some very poppy thing and equally there might be a feature on world music or jazz," he says. "Towards the back of the magazine there will be a comprehensive reviews section covering albums, downloads, DVDs, books and gigs."

And for Smith there is little doubt that the title has a natural place in an already crowded market. "I think the problem for a lot of people, and something that will be solved, I hope, by this *Observer* magazine, is that for a general readership a lot of it is so niche now that it's very hard to find your way in that world. I have read the music press all my life as a fan and I find, certainly anecdotally, that people seem to say the same thing – that there isn't one magazine out there that meets all their needs. I'm interested in the 10,000-word piece about Nick Drake in *Mago* but I'm equally interested, if not more so, in the colour of Beyoncé's pants. I want something that's going to tell me about both those things in one hit."

## Timberlake tops Q2 airplay league

With a number four airplay single behind him in the shape of Like I Love You and a number two with Cry Me A River, radio clearly didn't take long to warm to Justin Timberlake. Starting its haul towards the summit in late March, Rock Your Body entered the chart at 135 as Cry Me A River was just about to end its own tenure in the Top 10. By April 13, Rock Your Body was the highest Top 50 climber at number

20 with 1,444 plays and an audience of 35.5m, but it still only had a B-listing at Radio One and was deriving most of its support from IRL. It climbed to the A-list the following week and hit the Top 10 at the same time, with 1,732 plays and 50.1m listeners. From there, it was a three-week climb to number one, finally overtaking five-week chart-topper Make Love by Room 5 on May 11. Rock Your Body climbed 102.5m listeners and 2,820 plays in its first week at number one and could do little wrong for the next few weeks, racking up 116.5m plays the following week and scoring the highest audience in airplay chart history – 36.65m

### Top 25 airplay hits of Q2 2003

ARTIST	Title (Company)	Plays Ad ('000)	National/Regional Promoter
1	JUSTIN TIMBERLAKЕ Rock Your Body (Jive)	32,166	1,044,124 Flamingo/Cosmely Leader/ Flamingo/Cosmely Leader
2	ROOM 5 FEAT. OLIVER CHEATHAM Make Love (Capitol)	31,036	989,972 EMI/EMI
3	JUNIOR SENIOR Move Your Feet (Mercury)	26,421	796,579 Mercury/Mercury
4	MIS-TELIG Scandalous (Elder)	23,260	720,819 Single Minded/Intermedia Regional
5	COLEPLAY Checks (Parlophone)	23,194	801,987 Parlophone/Parlophone
6	R KELLY Ignition (A&E)	22,034	782,560 Zomba/Zomba
7	AVRIL LAVIGNE I'm With You (Arista)	20,506	641,133 BMG/BMG
8	CRAIG DAVID FEAT. STING Rise & Fall (Widstar)	20,217	648,004 The Partnership/Intermedia Regional
9	RICHARD X VS LIBERTY X Being Nobody (Virgin)	18,135	541,302 Virgin/Virgin
10	ROBBIE WILLIAMS Come Unlove (Capitol)	18,099	601,739 EMI/EMI
11	KELLY ROWLAND Can't Nobody (Zomba)	16,752	493,046 Sony/Sony
12	CHRISTINA AGUILERA Scandalous (Jive)	16,174	493,746 BMG/BMG
13	CHRISTINA AGUILERA Fighter (Jive)	15,149	461,288 BMG/BMG
14	BIG BROUZEL Kryptonite Things (Epic)	14,442	379,326 Sony/Sony
15	BIGDIE CRIB He Move (East West)	13,256	330,077 East West/Noel
16	GIRLS ALONG No Good Advice (Polydor)	13,030	289,027 Polydor/Polydor
17	KTM MARSH Cry (Cherry)	12,379	253,388 Loud/Island
18	SHAMEL BEYONCIE I Can't Read You (Polydor)	10,826	338,599 Polydor/Polydor
19	DANNI MINOUCHE I Begon To Wander (Jive)	10,524	247,183 The Partnership/ The Partnership
20	LISA SCOTT LEE Lately (Mercury)	10,487	192,578 Mercury/Mercury
21	MADONNA One Last Thing (A&E)	10,281	333,000 The Partnership/ The Partnership
22	CANDICE CAROLINE And Boys (Epic)	9,808	398,370 Sony/Sony
23	JENNIFER LOPEZ FEAT. LIL' LOOL All I Home (Epic)	9,538	246,460 Sony/Sony
24	SMILEY RED Sunrise (Simple Plan)	9,168	268,647 Loud/Island Promotions
25	TOMCRATF Leadenness (Ministry of Sound)	9,060	473,444 Single Minded/Intermedia Regional

SOURCE: AIRPLAY GUILD

more than R Kelly's Ignition in second place. The gap would narrow and then widen again over

the next six weeks before Timberlake was finally dethroned by Kelly Rowland on June 22.



Timberlake: strong support from both IRL and Radio One

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INCANTO  
CROCANTILLA  
THE KOREANS  
FAST FOOD ROCKERS  
KEALER  
LUCY CARR  
INTENSO PROJECT  
THE NEWS  
FIN  
MEDICINE B  
JUST JACK  
MOHAI  
TRICKBAG  
PAUL HARGOASTLE  
CHUMBAWAMBA  
STRENS  
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TOM TOM CLUB  
ATRABANZA LABEL  
NATALIE COLE  
GENE  
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JOHN DOE  
MOLONO - THINGS TO MAKE AND DO  
FEEDER - EQUO PARK  
HONEYROOT  
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Merchandising profits can mean the difference between Jack Daniels and tap water for many an unsigned band. *Adam Woods* reports on the sector's rags-to-riches potential

# Seen the band, got the T-shirt

Anyone looking for tomorrow's buzz band knows that success on the live circuit is among the best early-warning signals the market can give for a band in the early stages of their career. Where there is a live following, there is usually a demand for branded products, which is why merchandising companies are often months ahead of the curve.

"Things can get to fever pitch before a record has come out and even before the band has a record deal," says Nic Wastell, director of Pyramid Posters. "Once a band is getting a following in concert, they will come to the attention of merchandisers almost straight away.

"Everyone is talking about The Darkness as being this big new thing, but I have thought of them as a big band for about a year now. In our world, they already seem to be happening. People are asking for them in shops and independent retailers are talking about them."

For unsigned touring bands, or those with a handful of releases to their credit, but no royalty stream as yet, merchandising is an opportunity to turn a genuine profit and can potentially be the difference between penury and a comfortable existence on the road.

"Merchandising is an important part of any band's income from touring," says Barry Drinkwater, worldwide CEO of Sanctuary-owned Bravado International Group, which handles breakthrough bands such as Funeral For A Friend, Evanesence and Kings of Leon. "Depending on the act and whether or not there is a retail element, that whole side of things can produce great income for them."

In an industry which has traditionally placed such emphasis on record and publishing advances, merchandising revenue has traditionally been an easy one to overlook, particularly for inexperienced bands. But that is changing. Music and media lawyer Terry Marsh of Steeles says, "New bands will have no money. The increasing incidence of pay-to-play or play-for-free gigs means bands need to supplement income and cover their costs."

Creating a demand is clearly the hard part, but for bands which are able to sell CDs or merchandise of any kind, Marsh stresses the importance of ensuring the sale is worth more than just the money which changes hands. "What you should do is make sure every purchase is recorded and an e-mail or contact number taken," he says. This gives you easy access to your fans. The Kelly Family were real pioneers of this. They would give out pre-autographed photos of the



Funeral For A Friend: enthusiastic vendors and consumers of band merchandising

**Merchandising is an important part of any band's income from touring.**

Barry Drinkwater, Bravado International Group

band in return for e-mail addresses. They had vendors walking the venues like the old cinema ice-cream sellers."

Even for those bands which are able to generate sales, there are numerous pitfalls which young bands can easily fall into in pursuit of supplementary sales revenue (see breakout, right). It is certainly true that embryonic British bands have traditionally had less opportunity to build a touring business around themselves than their rivals in the US, where many small-to-medium-sized bands survive - albeit barely, in some cases - on gigging and merchandising alone.

"There is a whole indie scene of big touring bands without major record deals because they are good enough to cut it live and they have the fanbase," says Drinkwater.

The US live market may suffer its ups and downs, but Andy Allen, managing director of Backstreet International, suggests that American bands emerge tougher and more business-minded from the experience.

"The US bands are more self-sufficient, often because they have had to survive on their own for so long before they are recognised," says Allen, who has worked with up-and-coming American bands such as Dillinger Escape Plan, AFI and Sick Of It All. "They end up selling a lot

## A beginner's guide

Terry Marsh of Steeles identifies the main pitfalls for young bands chasing the merchandising pound.

- At gigs, get the venue owner's permission to sell. Be warned, they may want a percentage.
- Young bands often get their friends to create their logo or take the photos - make sure they have given you the right to exploit those images if they are reproduced on your merchandise.
- In relation to recordings, the producer or studio may claim to own the master until they have been paid. Be sure you know your position.
- Some manufacturers may not press CDs without an MCPS licence. But, for small runs, you should be OK. If the material is your own and you are selling in small quantities, there should be no comeback from MCPS.
- Quality is probably the most important practical issue. Put out a demo CD or sell sub-standard T-shirts at your own risk; they are your fans and consumers. This may come back to bite you in the ass.

## Bands sign up for ethical approach

Principles can be expensive things, but for the band who wish to wear their beliefs on their sleeves – or who want their fans to wear them on theirs – there are ecologically-friendly options.

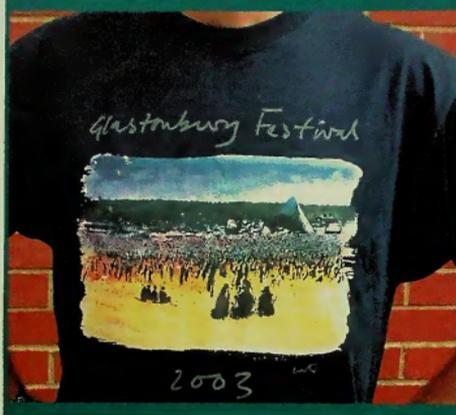
Bath-based T-Shirt & Sons is the printer for the Glastonbury festival, Womad, Real World, Oxman's Fair Trade and most pertinently of all, Radiohead's merchandiser Waste Products. It uses only ethically-sourced T-shirts and specialises in water-

based printing, disdaining the PVC-based plastisol inks which are used for most merchandise.

"There aren't many people in Europe who do it," says T-Shirt & Sons sales manager Adam Golder.

"When you print, the ink is virtually invisible, so you can't see whether there are any mistakes. It is only when we expose the wet ink to heat that the ink is cured and that is when you can see what you have printed. Obviously, if you find you have got it wrong, it is an

T-shirt made by T-Shirt & Sons ethically-correct process fits well with customers



of their merchandise themselves on the road and they are in there with the administration at the end, setting up when the tour has finished. With most British bands, you wouldn't see them getting their hands dirty with the business side of things, but those guys in the US can probably walk out with somewhere from \$500 to \$1,000 profit a night. That's a healthy amount of money to keep everybody buoyant."

The merchandising industry embraces various types of licensing deal, most of which last for the duration of a given tour/album cycle. Non-touring bands are likely to sign away just their

retail rights, while bands which sell few items at retail might only need to negotiate a touring deal. Many US bands simply need a UK supplier to manufacture US designs. A small band might need a quantity of T-shirts for members of their own entourage to sell at gigs, but a slightly bigger band may need their merchandiser to supply a concession to handle trade.

"Sometimes you will give a band their first 100 T-shirts and then, when they grow a bit, they come back to you," says Barry Drinkwater. "When Sam 41 did their UK first tour, we manufactured all their stuff for them and they sold it themselves. The second time they came, we gave them the people to handle the sales, because it was a lot bigger by then."

Advances for small bands' merchandising rights are rarely grand, but they represent cash-in-hand at a time when funds may be otherwise in short supply. Pyramid frequently does deals which enable the bands themselves to buy back part of a print run to sell for themselves on the road. "It can be a fantastic margin for them – 300%, 400%," says Wastell. "To produce 1,000 posters would cost them a fortune, but we will print in significantly larger numbers, sell some back to the band and keep 3,000–4,000 to put into retail."

As one would expect, the bigger merchandisers stress the importance to growing bands of bringing in the professionals rather than necessarily remaining loyal to friends or hometown companies. For one thing, it does not take much success to overwhelm the band's attempts at cre-

ating their own cottage industry.

"They can produce their own T-shirts to start with, but the minute they start selling in significant numbers, they just can't handle it," says Nic Wastell.

Furthermore, the larger merchandisers suggest, goods sourced with a small, local supplier or non-music specialist may not be as well-made or as economically manufactured, fans may get a bad deal and the band could squander its commercial potential.

"For a lot of acts, the problem they have is if they don't know how well they could be doing, how do they value-judge what is good or what is bad?" says Drinkwater. "They go, 'We took a grand tonight', but we could probably have taken four grand. There is a lot of loyalty over here, and it is good. In America it is a different animal, where it all comes down to the lawyers and the managers."

But it is not all about units shifted. The power of merchandise is such that a band like The White Stripes, who could easily sell their merchandising far more widely than their touring schedule allows, nonetheless decline to license their official products for internet retail. "What they have tried to do is create a situation where they have got a demand at the show," says Andy Allen at Backstreet, which holds the bands' merchandising licence for the UK and Europe. "Kids know they can only get merchandise from the gig."

For less choosy bands, the online market has grown to become an enormously effective supply channel, with many opting to sell through their own websites or third-parties such as nme.com in preference to granting a retail licence. By common consent, the retail market for music merchandise has been in decline since its Brit-pop peak and, although the bigger US rock bands have led a fightback in recent years, retail distribution is both hard to secure and not particularly profitable.

"Touring is still where the bulk of the sales are made, followed by online, followed by retail," says Andy Allen at Backstreet. "Some bands won't even clear their merchandise for retail distribution because the margin is so narrow. It is about market forces. Retail has driven the price down, which has squeezed all the profit margins as well, so it is a debatable point whether to venture forward with retail at all. If you are Radiohead and you are going to be doing tens of thousands of units, it might be worth it even if the margin is narrower."

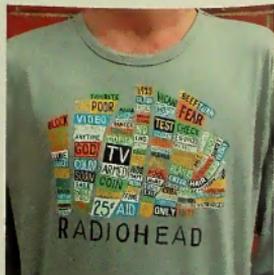
Of course, most young bands will never come close to a High Street retail presence. But, in this age of alternative revenue streams, a lack of mainstream distribution doesn't mean there isn't money to be made.

**American bands can walk out [of a gig] with somewhere from \$500 to \$1,000 profit a night.**

Andy Allen, Backstreet International



Evanesence merchandise: money spinner



Radiohead T-shirt: eco-friendly at £20 a pop



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## Robbie teases chart rules

By Adam Woods



In view of the poor health of the singles market, the Official Chart Company could be forgiven for taking an indulgent attitude towards borderline chart eligibility cases. In the instance of the DVD version of the forthcoming Robbie Williams single, *Something Beautiful*, the OCC is satisfied that the chart rules have been observed, but it is fair to say that other record companies may be interested in the precedent that has been set.

The TV and online campaign for the single has been built around the Pop Idol-spoofing promo video, in which the viewer follows three genuine hopefuls as they compete in a reality TV audition. Music channels, TV networks and websites across Europe have independently run competitions allowing viewers to vote for their favourite candidate; the winners (which vary from market to market) have been unveiled in the past few days, with the appropriate ending – featuring the successful candidate sitting at a bus stop with Rob himself – bolted onto the main



Robbie Williams' latest DVD updates the Pop Idol-spoofing promo video

promo in place of the generic cliffhanger ending which had been shown up to that point.

When the single is released next Monday (July 28), its DVD version will enable fans to watch the video from start to finish in all three versions, or to judge the competition themselves via a menu which can be made to pop up near the end of the action, giving a total of six potential viewing options.

Chart rules allow the inclusion of a single's promo as it has been serviced to TV and, because the promo genuinely was serviced in three ways, OCC ruled the disc eligible for the singles chart.

In essence, what you have got on there is the promo," says OCC

product and new media co-ordinator James Gillespie. "Because there is an interactive version of the video going around, the single is not giving anything more than has already been serviced to TV.

"The current rules for DVD singles maybe don't fulfil the marketplace's expectations of the format. But that isn't a reason to break the rules, and we wouldn't break the rules, we decided to allow this."

IE Music director Tim Clark says, "We've really got to break some of the more ludicrous rules in this industry. I have always felt that artists making videos to give away is nonsense. When you've got something exciting, people are happy to pay for it."

**The Moody Blues**  
A Night At Red Rocks (Universal 0665079). Out now.



This is a DVD transfer for the 1992 video of the Moody Blues in concert with The Colorado Symphony Orchestra in

Denver. There are 19 songs, including *Nights In White Satin*, *Question and Tuesday Afternoon*. The natural amphitheatre setting is magnificent, but whether it is conducive to good acoustics is debatable. No extras are offered and the gig clocks in at 95 minutes.

**Roy Orbison**  
Greatest Hits (Eagle Vision EREDV328). Out now.



This release includes performances of songs spanning Orbison's career, including *Go Go* (*Down The Line*), *In Dreams*, *It's Over*, *Pretty Woman* and *Crying*. The footage comes from various live appearances and a number of luminaries make an appearance, including Bruce Springsteen and Elvis

Costello. A couple of promos and some interesting special features are included: EPKs for *King Of Hearts* and *I Drove All Night*, a recently-rediscovered original 1992 acetate version of *An Empty Cup* (and *A Broken Date*) which is presented in both its original form and digitally enhanced, and a version of *Crying* which switches between mono and 5.1 throughout to allow comparison.

**Fela Kuti**  
Music Is The Weapon (Universal 0654039). Out now.



This is a 55-minute documentary on the late Nigerian king of Afrobeat and was shot in Lagos in 1982. Kuti, who had political aspirations and was a constant thorn in the side of the government, shares his thoughts on politics, religion and music. Previously unreleased versions of *ITT*, *Army Arrangement*, *Power Show* and *Authority Stealing* are offered. The film conveys the remarkable charisma and energy of the man but is a little light on the music. The disc contains both English and French versions of the film and each has exclusive scenes, apparently.

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**BB King/Variou**

Blues Summit (Universal 1108479).  
Out now.



The cover of this DVD is rather misleading, giving the impression that this is a straightforward concert film

featuring BB and the likes of Buddy Guy, Albert Collins and Albert Gray. In fact, it is a series of interviews interspersed with snippets of music. The interviews – with the great man and others – about BB's career and the blues in general are entertaining enough, but fans might have preferred more music. It was shot in the mid-1990s at the legendary bluesman's own club in Memphis.

**Variou**

Disco Inferno: The Singer & Song; Classical Chillout 2 (Classic Pictures DVD6058X; DVD6056X; DVD7050X). All out now.



Disco Inferno offers 21 TV recordings of the "hottest disco tracks ever" including the Village People's YMCA,

Chic's Le Freak and Baccara's Yes Sir, I Can Boogie. The Singer & The Song presents 22 TV performances of yesteryear from solo artists. They include Harry Nilsson's Everybody's Talking About Me, Don McLean's Vincent (Starry Starry Night) and Grace Jones's La Vie En Rose. On Classical Chillout 2, we are offered all the usual classical suspects such as Albinoni's Adagio for Organ and Strings and Mozart's Eine Kleine Nachtmusik. None of the DVDs offer any extras.

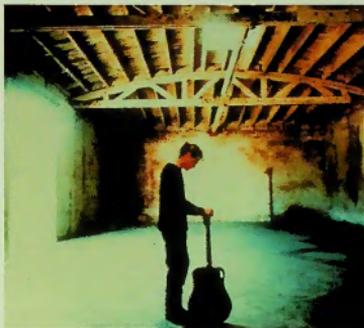
**Marillon**

From Stoke Row To Ipanema; Recital Of The Script. (EMI 4906249; 4906259). Out now.



This release represents two transfers to DVD with a considerable amount of material added. The original

Stoke Row video featured 90 minutes of footage from a gig at Leicester's De Montfort Hall in 1990, while their DVD release contains the complete concert with 46 minutes of footage added. The Recital video was released in 1983 and ran to 58 minutes; this DVD includes



Grandel and The Web, which was missing from the original release, making the concert 87 minutes long. Also featured is footage from backstage at the Marquee in 1982 and an interview with Fish. Both DVDs are must-haves for Marillion's compact, but fiercely loyal, band of supporters.

**Nick Cave And The Bad Seeds**  
Gone Is In The House (Mute DVD0SEDS1). August 11.



The bulk of the material on this, the first DVD from Cave et al, is a gig recorded at Lyon, France, in 2001 during the No More Shall We Part Tour. The disc features 14 tracks and Cave stalks the stage like a man one signature short of a sectioning, as well as the promos for As I Sat Sadly By

**DVD OF THE MONTH****Bryan Adams****Live At The Budokan**

(Universal 9807639). Out now. Filmed during the artist's 2000 tour and previously seen on Japanese TV, this includes 26 tracks in total of which four are designated "bonus" for reasons which are not immediately apparent. It looks and sounds particularly crisp and has a running time of more than two hours. Songs include Run To You, Summer of '69 and (Everything I Do) I Do It For You. However, the band is only a three-piece, with Adams on bass, Keith Scott on guitar and Mick Curry on drums, so the sound on certain numbers is slightly thinner than the full rock vibe which the casual fan might have expected.

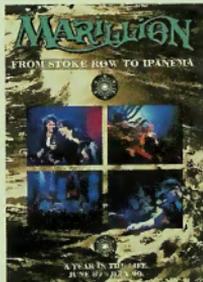
Her Side and Fifteen Feet Of Pure White Snow and the Australian-released single Love Letter, plus a documentary featuring the recording of No More Shall We Part at Abbey Road. Cave's reputation as an important artist will be further bolstered when he is the subject of an episode of The South Bank Show, which is to be broadcast on the Sunday evening before release.

Reviews by Neil Armstrong

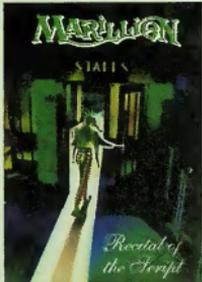
# SOUND WITH VISION



**UB40**  
'The Collection'



**Marillion**  
'From Stoke Row To Ipanema'



**Marillion**  
'Recital Of The Script'



**Jethro Tull**  
'A New Day Yesterday'

**COMING SOON: NEW TITLES FROM DURAN DURAN, HUMAN LEAGUE, SIMPLE MINDS AND MANY MORE...**



The singles issue continues to be the most enduring debate of the year – and for good reason

# What to do with singles?

EDITORIAL  
MARTIN TALBOT



The single has been the entrance point for each generation of consumer, from the Fifties through to today. Singles have been here for decades. And the rationale for the continued existence of cheap, accessible means of buying music will never disappear.

The arrival of a download chart by the end of the year, and the inclusion of download data in the official singles chart from early in 2004, is evidence of that.

But the singles business of the future may ultimately be as much about digital ringtones, as it is about downloads and physical discs.

Of course, that may offer little comfort for traditional retail, the sector which continues to account for the vast majority of all revenues generated by the music industry (although retail brands could also offer portals to access ringtones and the like). That is one of the reasons why it is still worth attempting to breathe life into the traditional, disc-based single.

The initial proposals emerging from the OCC's singles think-tank – or series of think tanks, to be accurate – are to be welcomed. They will no doubt prompt even further debate over the coming weeks.

It is encouraging that the preliminary outcome of the OCC-led discussions suggests that nothing is

being ruled out. What is crucial at crunch times is that we are ready to think the unthinkable. And continue to do so – this is not an issue that can be resolved overnight.

The move to a Friday chart is not "unthinkable", but it would be a big move for a business which has been focused on that crucial Monday morning for so many years. And there are plenty of issues which spring immediately to mind, ranging from the implications for early deliveries to the effect on Monday sales.

However, it is absolutely right and proper that such dramatic thoughts should be actively considered.

And a key, for our business, is to make all these crucial considerations as rapidly as possible.

As Asda's Becky Oram and the BPI's Peter Jamieson rightly point out, the time for action is upon us. A solution for the fourth quarter must be an aim.

If a solution is not pursued with some speed, we could see some key retailers – particularly in the non-specialist area – deciding that the volumes involved do not justify their remaining in the singles market.

That could trigger something we will all regret.

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London SE1 9UR

## Mercury success boosts respect as well as sales

VIEWPOINT  
DAVID JOSEPH



When Niomi [Ms Dynamite] received the nomination for the Mercury, we thought we knew what to expect. I remember having a conversation with her along the lines of "It's Alan Yentob stuff, it's page four of *The Times*". The odd thing about the Mercury is that it's perceived as high-brow – the Booker Prize for Music – yet they take bets on the outcome at William Hill. We were joint third favourites at 6/1, with The Doves and The Streets edging ahead.

The awards night was excellent, great performances and huge anticipation – the betting and the

### Hundreds of thousands of people were to discover Ms Dynamite

pre-publicity had done their job. Just before the winner was revealed, Simon Gavin, who signed Ms Dynamite, pointed out that another record company table had begun to pour the champagne. The thought that there will always be next year entered my head.

Then A Little Deeper was announced as the winner and everyone jumped up. Even then we could not have predicted what

the Mercury would do for Ms Dynamite.

Pre-Mercurys, A Little Deeper was doing well and the media were talking about Niomi, but the album still had to connect with a wider audience. The next day, she was pictured with her award on the news pages of broadsheets and tabloids alike, and on every news item on radio and television – hundreds of thousands of people were to discover Ms Dynamite.

The day after the awards, HMV reported that *A Little Deeper* was the fastest-selling album in the 11-year history of the Mercury prize. This was before the show had even been broadcast.

My assumptions about the award turned out to be right – it did get serious people talking about music in a serious way – but it was much more than that. It was about recognising British talent, about great records, about reaching a new audience and selling records. Moreover, it was a moment of great pride for Niomi and everyone at Polydor.

The Mercury proved it could mean a lot last year. I hope it does the same for this year's winner and the team around them.

David Joseph is joint managing director of Polydor

## Does the Mercury prize still count for anything?

### The big question

In the week the Mercury Music Prize nominations are announced, how relevant is the Mercury Music Prize today?

Gary Wilson, Liberty X's manager at Hyperactive Management

"It is still relevant, although we tend to concentrate on more pop bands, the Mercury is good for that genre of music. Also, anything that stimulates the market has got to be good."

John Pearson, Global Warming managing director

"The Mercury Music Prize is very relevant at the moment because it is a breeding ground for long-term British acts and we need something to encourage that right now. Perhaps there should be more music prizes."

Safta Jaffery, Taste Media managing director

"From a retail point of view, it still makes a big difference, as stores really support it well.

People who aren't music boys still take notice of who's on the list."

Will Ashton, Big Dada label manager

"It is as relevant as the records on the list. Everyone knows that, as far as many labels are concerned, it is a marketing exercise and it is a shame there aren't that many

smaller independent labels featured as they would benefit more, as opposed to a major label which has a huge marketing budget behind them anyway. It is easy to knock and the Mercury has suffered from the Brit Awards moving away from its previous image, but it is down to the records that are picked. In the years when the panel picks well, everyone agrees how important it is, and the years when they don't it seems like a lot of nonsense."

Miles Leonard, Parlophone managing director

"It is very relevant, as long as they keep the integrity of what was started for – to promote and highlight new and developing artists. It is relevant in that we should always be encouraging new acts, especially now at a time when media can often be safe. It is also important that they keep the nominations quite broad and don't get side-tracked by the commercial side."

Richard Russell, XL Recordings managing director

"The Mercury was very important for Badly Drawn Boy – the prize drew a lot of people's attention to his record. Likewise, it helped Neil Sicks career a lot when he won. It's very valid to have a prize which recognises original, creative talent, such as PJ Harvey."

# MUSICWEEK

# Club Charts 26.07.03

## The Upfront Club Top 40

Position	Artist	Label	Position	Artist	Label
1	<b>P DIDDY FEAT. KELIS LET'S GET IT!</b>	Bad Boy	21	<b>4 TUNE 500 DANCING IN THE DARK</b>	Real Gone
2	<b>JASON NEVINS/DUKAY FEAT. HOLLY JAM IN IN HEAVEN</b>	Mercury	22	<b>THEOROC INTO THE LIGHT</b>	Big Beach
3	<b>LACQUER BEHIND</b>	DMG	23	<b>YOMAMBA YOU'RE FREE</b>	Big Beach
4	<b>DUTCH FEAT. CRYSTAL WATERS MY TIME</b>	Elektra	24	<b>BENNY BENNETT PRESENTS THE BIZ SATISFACTION</b>	Mercury
5	<b>ASRO ANGEL JOIN ME BROTHER</b>	Elektra	25	<b>DOUBLE DEE SHINING</b>	Mercury
6	<b>MADONNA HOLLYWOOD</b>	Sire	26	<b>IN-GRID TUES FIGHT</b>	Mercury
7	<b>TIGGA HOT IN HEERE</b>	Mercury	27	<b>MASTER H CEST LA VIE</b>	Mercury
8	<b>LAVO &amp; BISHWAKADI IT'S UP TO YOU (SHINING THROUGH)</b>	Mercury	28	<b>DEEPEST BLUE DEEPEST BLUE</b>	Mercury
9	<b>ANEW UK PASSION</b>	Mercury	29	<b>LEAH DANCE (MATH U)</b>	Mercury
10	<b>CHEEKY GIRLS HOORAY HOORAY (IT'S A CHEEKY HOLIDAY)</b>	Mercury	30	<b>4 STRINGS LET IT RAIN</b>	Mercury
11	<b>SIMPLY RED FACE</b>	Mercury	31	<b>DISTANT SOUND FEAT. DAMAE JUST WANNA LUV U</b>	Mercury
12	<b>LOS ANGELOS JINUS/BLES EASE YOUR MIND</b>	Mercury	32	<b>JANEZ ENERGY OF LIFE</b>	Mercury
13	<b>MONICA SO GONE</b>	Mercury	33	<b>RICHARD X FEAT. KELIS FINEST DREAMS</b>	Mercury
14	<b>JUNIOR SENIOR RHYTHM BANDITS</b>	Mercury	34	<b>KOOK LOVE AFTER LOVE</b>	Mercury
15	<b>MICHELLE LAWSON I JUST WANNA SAY</b>	Mercury	35	<b>GLIDER RIDING HIGH</b>	Mercury
16	<b>GRAETT WHAT IS THE PROBLEM?</b>	Mercury	36	<b>ULTRA MATE BRASS IN POCKET</b>	Mercury
17	<b>GRONF AMANDA BUT I FEEL GOOD</b>	Mercury	37	<b>DUB PISTOLS DOG TOWN CLASH (EP)</b>	Mercury
18	<b>KOSHEEN ALL IN MY HEAD</b>	Mercury	38	<b>L.C. ANDERSON VS. PSYCHO RADIO RIGHT STUFF</b>	Mercury
19	<b>NEE BLATT DO ME WRONG</b>	Mercury	39	<b>SACRAMENT ROCK (W/IT YOU (GAWW/ BABY)</b>	Mercury
20	<b>LIMDDIE NEVER LEAVE YOU (OH-OOH)</b>	Mercury	40	<b>DISCOVERY MISSING</b>	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	CELEBRATE SANCTUARY	Mercury
2	MARK 7 BLUE (OVER 60'S SIGHT)	Mercury
3	LISA MARTIN IN LOVE	Mercury
4	GRY FREDDIA	Mercury

### Hed Kandi Presents Two Essential Summer Anthems

Rank	Artist	Label
1	CELEBRATE SANCTUARY	Mercury
2	MARK 7 BLUE (OVER 60'S SIGHT)	Mercury
3	LISA MARTIN IN LOVE	Mercury
4	GRY FREDDIA	Mercury



Chris David scores up a notch at Urban

Mary J Blige: Commercial Pop entry #12

## P Diddy & Kelis hit top

By Alan Jones  
P Diddy's custom-built dance track Let's Get It! rockets 11-1 on the Upfront Chart this week to give the man who can frequently be found atop the Urban Chart his first number one on the former list. Let's Get It features Kelis, who is currently unsigned in her own right, on vocals - and she has a second stop window in the form of Finest Dreams, the Richard X single which debuts this week at number 33 on the Upfront Chart while charging 25-4 on the Commercial Pop Chart. With the P Diddy single moving 18-8 on the Commercial Pop Chart, both Kells ventures are top 10 there.

After a handful of credible mixes by Bimbo Jones, labelled only Hooley, the Cheely Chris Booney W remake Hooley Hooley (US A number 10. Although that is quite a feather in their cap, it remains to be seen whether or not it helps the record at retail. The more important mixes of the Cheely Chris song are naturally getting even more support on the Commercial Pop Chart, where it rockets 27-2, kept off the top spot only by I'm In Heaven, which credits Jason Nevins & UKAY. Nevins' single is also runner-up on the Upfront Chart, where it bags 12.7% behind Let's Get It.

Meanwhile, former Take That star and Celebrity Big Brother winner Mark Owen has had his comeback single Four Minute Warning radically reworked for dancefloor purposes. In which guise it is the highest new entry on the Commercial Pop Chart, debuting at number 11, just ahead of Mary J Blige's Love @ First Sight and Definition by Tonalize.

The Urban Chart has been fairly active by its own standards recently, but this week the top 10 is frozen, with the exception of Gato David's Spanish and Blu Cantrell's Brotha, which trade places. And the only new entry to the former chart is homespun rapper Iceberg Slimm Vs Urban Lady's Remise With Me, which debuts at number 17. The lack of action means that Pharrell & Jay-Z's Frontin' is doing just that the second week in a row, while Beyoncé & Jay-Z's Crazy In Love is number two for the fifth week in a row.

### COMMERCIAL POP TOP 30

Rank	Artist	Label
1	MARK 7 BLUE (OVER 60'S SIGHT)	Mercury
2	PHARRELL & JAY-Z FRONTIN'	Mercury
3	BEYONCE & JAY-Z CRAZY IN LOVE	Mercury
4	ICEBERG SLIMM VS URBAN LADY REMISE WITH ME	Mercury
5	MARK OWEN FOUR MINUTE WARNING	Mercury

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 26.07.03

### SINGLES

1	1	BEYONCE CRAZY IN LOVE	Destiny Fave			
2	6	BENNY BENASSI PTS THE BIZ SATISFACTION	BMG/MS			
3	7	WAYNE WONDER NO LETTING GO	VP/Atlantic			
4	5	EVANESCENCE BRING ME TO LIFE	Epic			
5	6	THE CORAL PASS IT ON	DeLuxe			
6	3	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	Capitol			
7	6	D-SIDE INVISIBLE	Blackbird/EMI/WEA			
8	4	JAYVINE REAL THINGS	Imovion			
9	8	FAST FOOD ROCKERS FAST FOOD SONG	Better The Last			
10	11	XTM & DJ CHUCKY PTS ANNITA FLY ON THE...	Sony/Atlantic			
11	6	EMINEM BUSINESS	Interscope/Polydor			
12	9	R KELLY IGNITION	Jive			
13	6	SUPER FURRY ANIMALS GOLDEN RETRIEVER	Epic			
14	6	JANE'S ADDICTION JUST BECAUSE	Capitol			
15	2	MADONNA HOLLYWOOD	Maverick/Parade Box			
16	12	50 CENT FEAT. NATE DOGG 21 QUESTIONS	Interscope/Polydor			
17	14	IMIS-TEEQ CAN'T GET IT BACK	Island			
18	13	JOE BUDDEN PUMP IT UP	BMG/Atlantic			
19	16	DELTA GOODREM LOST WITHOUT YOU	Epic			
20	16	5 COLD 8 FOOT NO MORE	Polydor			
21	17	RUSTA RHYMES & MARIJAH CAREY I KNOW WHAT...				

### ALBUMS

1	1	BEYONCE DANGEROUSLY IN LOVE	Columbia			
2	3	DELTA GOODREM INNOCENT EYES	Epic			
3	5	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Island/MCA			
4	2	THE DARKNESS PERMISSION TO LAND	Mercury			
5	8	GEORGE BENSON THE VERY BEST OF...	WSM			
6	4	THE OSMONDS ULTIMATE COLLECTION	Polygram/Universal TV			
7	11	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Virgin			
8	6	THE THRILLS SO MUCH FOR THE CITY	Virgin			
9	7	EVANESCENCE FALLEN	Epic			
10	9	MORCHEEBA PARTS OF THE PROCESS	EastWest			
11	6	MANIC STREET PREACHERS LIPSTICK TRACES...	Sony Music			
12	10	50 CENT GET RICH OR DIE TRYIN'	Interscope/Polydor			
13	20	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polydor			
14	12	CHRISTINA AGUILERA STRIPPED	RCA			
15	68	BARRY WHITE THE BARRY WHITE COLLECTION	Intersound TV			
16	17	SEAN PAUL DUTTY ROCK	Atlantic			
17	16	AVRIL LAVIGNE LET GO	Ardu			
18	40	SIMPLY RED HOME	Sony/Intercam			
19	21	BUSTED BUSTED	Universal			
20	13	ASHANTI CHAPTER II	Atlantic/Interscope			
21	15	5 CUB 7 BEST - THE GREATEST HITS OF...				

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2	12 AMY SIMONE	UK	Pop
3	6 PINK FLOYD	UK	Rock
4	7 DAVE NAVRO	USA	Pop
5	7 DAVE NAVRO	USA	Pop
6	7 DAVE NAVRO	USA	Pop
7	7 DAVE NAVRO	USA	Pop
8	7 DAVE NAVRO	USA	Pop
9	7 DAVE NAVRO	USA	Pop
10	7 DAVE NAVRO	USA	Pop

**PRE-RELEASE AIRPLAY TOP 20**

1	1	DEEPST BLUE	UK	Rock
2	1	JASON MERRICK	USA	Pop
3	1	GOAT DOGS	USA	Rock
4	1	AMERICAN COMETS	USA	Rock
5	1	KISS	USA	Rock
6	1	DUSTA	USA	Rock
7	1	LISA MATHIS	USA	Pop
8	1	THE JACOBS	USA	Rock
9	1	DAVE NAVRO	USA	Pop
10	1	THE JACOBS	USA	Rock
11	1	THE JACOBS	USA	Rock
12	1	THE JACOBS	USA	Rock
13	1	THE JACOBS	USA	Rock
14	1	THE JACOBS	USA	Rock
15	1	THE JACOBS	USA	Rock
16	1	THE JACOBS	USA	Rock
17	1	THE JACOBS	USA	Rock
18	1	THE JACOBS	USA	Rock
19	1	THE JACOBS	USA	Rock
20	1	THE JACOBS	USA	Rock

These charts are also available online at [musicweek.com](http://musicweek.com)



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**COOL CUTS CHART**

1	1	THE JACOBS	USA	Rock
2	1	THE JACOBS	USA	Rock
3	1	THE JACOBS	USA	Rock
4	1	THE JACOBS	USA	Rock
5	1	THE JACOBS	USA	Rock
6	1	THE JACOBS	USA	Rock
7	1	THE JACOBS	USA	Rock
8	1	THE JACOBS	USA	Rock
9	1	THE JACOBS	USA	Rock
10	1	THE JACOBS	USA	Rock

**URBAN TOP 50**

1	1	THE JACOBS	USA	Rock
2	1	THE JACOBS	USA	Rock
3	1	THE JACOBS	USA	Rock
4	1	THE JACOBS	USA	Rock
5	1	THE JACOBS	USA	Rock

1	1	THE JACOBS	USA	Rock
2	1	THE JACOBS	USA	Rock
3	1	THE JACOBS	USA	Rock
4	1	THE JACOBS	USA	Rock
5	1	THE JACOBS	USA	Rock
6	1	THE JACOBS	USA	Rock
7	1	THE JACOBS	USA	Rock
8	1	THE JACOBS	USA	Rock
9	1	THE JACOBS	USA	Rock
10	1	THE JACOBS	USA	Rock

1	1	THE JACOBS	USA	Rock
2	1	THE JACOBS	USA	Rock
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8	1	THE JACOBS	USA	Rock
9	1	THE JACOBS	USA	Rock
10	1	THE JACOBS	USA	Rock

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# In this week's letters: MW 50, radio groups, singles

## Letters

**Editor's note:** The *Music Week 50* that we published last week has prompted a wide range of feedback right across the spectrum, some of which we publish here.

Inevitably there is never consensus about such lists, but one thing that is clear is that in this instance we have not made clear exactly what kind of list this was – and wasn't – intended to be.

It was conceived as a reflection of the ever-changing chain of influences that works across the business on a day-to-day basis. Yet it is clear that our distinctions between power, influence and any other sorts of impact on the business were blurred.

Just as the business is always changing, so too by definition will any such list which attempts to reflect it.

## Readers respond to MW 50 list

From Neil Ashby, head of promotions, V2 Records

A few years ago, your Top 50 list would have included a few independent promotions executives (ie. Ferret & Spanner, Ollie Simmlan). None whatsoever feature now and certainly none of us "safely immersed" in a record company feature at all.

The business has changed in that area.

The importance of the results, though, has not.

Holland Park, London

From David Smith, music department manager, TSC Music Systems Ltd

Seeing Simon Fuller sitting at the top of the pile in your "most influential" list has forced me to write to you.

I am not surprised, just very disappointed that this man is considered some kind of guru in UK pop music when in reality he is ramming the final nail in its coffin. Surely anyone can see that almost without exception, the artists he is involved with are charming, out soulless, super-disposable, unlovable dross that the majority of us consider to be not worthy of even a fleeting listen.

Pop music should be timeless, fun, spontaneous and exciting. Mr Fuller, it certainly seems, recognises none of these values at all.

Crawley, West Sussex  
From Lerryn Bry, owner, Music Box

In five short years, Tesco has helped to reduce profits for many of the majors. Why have our influential record executives let supermarkets dictate prices and devalue music. In my experience, if customers want music they will pay. Companies have allowed super-markets to use music as part of their ridiculous price wars and now customers expect £9.97.

Supermarkets would love to see the demise of the single, as I am sure they are too much hassle, but I believe there is still a huge market for singles. This week I have been asked constantly for the new Elton John single. If I was an executive, I would release it right away. What is wrong with singles slowly climbing the chart? Good songs would eventually climb to number one. Sales would increase, customer confidence would improve and they would be less likely to turn to the internet. Plymouth, Devon

In the interests of encouraging diversity but, largely due to a combination of pessimism and lack of teeth (let alone imagination), we end up with about 100 or more radio stations with identical playlists, most of them literally never playing any record that isn't either a current chart hit, a former chart hit or the latest single by a chart act. Specialist programming is shoved onto late night and Sunday afternoon slots and even then, with most stations, it consists of a token dance music show and, if you're lucky, an urban one too.

**These [radio] groups are the very reason why the UK is so reliant on faddish, short-term pop gimmicky to sustain record sales.**  
Neil March, Ravensbourne Records

As for supporting British music, that is a joke. I am no fan of quotas but I find it sad that the Radio Authority was never able to come up with licenses that contained some level of commitment to supporting new and original British acts, not just the same old established acts.

My hope is that Ofcom will be more prepared to remind radio stations of their responsibility to nurture and support musical talent, especially when it is home-grown. After all, if everyone in the media played it as safe and, frankly, boring as over 90% of UK radio stations, the public would never have experienced garage, hip hop, nu metal, neo-soul or the many other genres which combine to ensure that music evolves and continues to break ground.

Levensham, London  
www.thegazette.com  
Letters reflect the writer's personal views



Sir Elton: demand is rising for single, weeks before release

## DOOLEY'S DIARY



## Barshak crashes Universal bash

**Remember where you heard it:** Latest news from lobbyists in Brussels is that the AOL Time Warner/Bertelsmann deal to merge Warners and BMG is still being run out of Washington and, until AOL's Brussels team takes over as lead negotiators, notification will be some way off.

After seeing the huge business of licensing ringtones take off over the past couple of years, MP3 chief James S. revealed at last week's MPA publishing conference that the next big thing to disturb commuters' peace and quiet will be mobile cameras. Apparently, the body is getting 'two to three' queries a week from interested companies. It was red alert down at **Universal Music International** towers last Thursday when comedy Royal gatecrasher **Aaron Barshak** turned up at St James's Square reception with a film crew, a ghetto blaster playing a song he has penned entitled *Intruders* – Windsor Blitz and demanded to be signed immediately. "He was informed of the usual procedure of making an appointment and escorted from the building," says a UMI spokesman.

Dooley's **BMG** sales director **Brian Rose** was only off to his new job at **Universal** as early as next month. **Excess Press** head honcho **Jayne Houghton** could be the next reality TV celebrity thanks to her new role in a cross between *The Osbournes* and *Changing Rooms*. Jayne has been selected from 5,000 hopefuls to be the star of a new reality TV show called *Property Trader*, from the makers of *Faking It* and *Wife Swap*. With filming already underway for broadcast early in 2004, Jayne has the task of spending £250,000 on property and gets to keep any profit she makes in the next nine months. Not content to be scoring an airplay hit with **Lemar**, Sony's **Nick Raphael** led the Sony team to victory once again in Sheridan's recent football tournament at **Finsbury Leisure Centre** in London. The Sony team included cameoes from none other than **Finley Quaye** and the mar's manager **Nick 'The Cat' Mander** in goal. The event helped raise £10,770, taking the total raised for **Nordoff Roberts** over the past 15 years to a splendid £91,850... Congrats to UK R&B duo **Fleety**, who top the nominations list with four nods in the **Soul Train Lady of Soul Awards** which are due to take place at Pasadena's Civic Auditorium in the US later this month. Not bad for a couple of Brit Soul grads... **Metallica's** sense of humour reserves might have already been stretched to their limit on their litigious nature, but there were also a few red faces on UK websites this week when a spoof story about them using little-known Canadian rock band **Unfaith** for using the chord progression E and F was flashed on a number of websites. The story, which started on **www.couch.com**, masqueraded as a m7.com homepage and was taken as gospel by more than one music website... **The BPI, PPL and Mobile Entertainment Forum** briefing about mobile music was so oversubscribed last week that it had to be moved to the DTG's conference centre. Some 130 delegates turned up to the meeting co-chaired by Zomba co-founder and chairman of the **Mobile Entertainment Forum** Americas branch, **Ralph Simon**...



**Intermedia Regional Promotions** have motored through their first 10 years in the business and celebrated the fact with a day of go-kart racing. Staff from **Gut Records**, **Intermedia Regional Promotions** and a few invited guests, burned some rubber at **The Raceway** near **King's Cross**. Hurting along at speeds approaching 45mph, the budding **Schumachers** managed to avoid any serious collisions and survived

to make the evening's pit stop dinner in Islington. The winner was **Gut's Danny Olive**, second **Paul Lawrence** (New England Green), and **Uird Sue Harris** (Republic Media). **Managing director Steve Tandy** managed sixth place: "Frankly I think they should've let the old bugger win." There were no car crashes, but **Dooley** hates one member of staff received medical assistance after celebrating a bit too hard at the après race.

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Issue date: 30 August - Booking deadline: 15 August

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Issue date: 27 September - Booking deadline: 12 September

## COURSES

Issue date: 25 October - Booking deadline: 10 October

# Datafile

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**Week 29**

TV & Radio Airplay p24 Cued Up p28 New Releases p30 Singles & Albums p32

## KEY RELEASES

### ALBUMS

**JULY 21**  
Dizree Rascal Boy In Da Corner (XL); Jane's Addiction Hypersonic (Parlophone); Kym Marsh Standing Tall (Universal); Super Furry Animals Phantom Power (Epic)

**JULY 28**  
The Coral Magic Medicine (Deltasonic); Pepe Deluxe Beatitude (Catskills); Chris Rea Bite Street (Jazzeeb) (Epic)

**AUGUST 4**  
Jeff Beck Jeff (Columbia); The Pastels The Last Great Wilderness (Geographic); Snow Patrol Final Straw (Polydor)

**AUGUST 11**  
Blu Cantrell Bittersweet (Arista); Eva Cassidy American Tune (Hot); Cheeky Girls Playtime (Mulpip)

**AUGUST 18**  
Alien Ant Farm truANT (DreamWorks/Polydor); Elbow Cast Of Thousands (V2); The Negligees & Star Trak Star Trak Presents...Clones (Arista)

### SINGLES

**JULY 21**  
Daniel Bedingfield Never Gonna Leave You Side (Polydor); Deep Blue Deepest Blue (Data/Ministry Of Sound); Stereophonics Maybe Tomorrow (V2); Triple B Give Me A Reason (Polydor)

**JULY 28**  
Biu Cantrell feat. Sean Paul Breathe (Arista); Craig David Spanish (Widstar); Junior Senior Rhythm Bandits (Mercury); Robbie Williams Something Beautiful (Chrysalis)

**AUGUST 4**  
Cheeky Girls Houray Houray (It's A Crazy Holiday) (Mulpip); Pharrell & Jay-Z Frontin' (Arista); Kelly Rowland Train On Track (Columbia); Jason Nevins presents UKNY feat. Holly James Trm In Heaven (FreeZar)

**AUGUST 11**  
Busted Sleeping With The Light On (Universal); Kings Of Leon Molly's Chamber (Hend Me Down); Richard X feat. Kala Finest Dreams (Virgin); David Nendean Best Of Order (Mercury)

**AUGUST 18**  
Melanie Blatt Do Me Wrong (London); Girls Aloud Life Got Cold (Polydor); Good Charlotte Anthem (Columbia); P Diddy Let's Get III (Bad Boy/Island)

## The Market

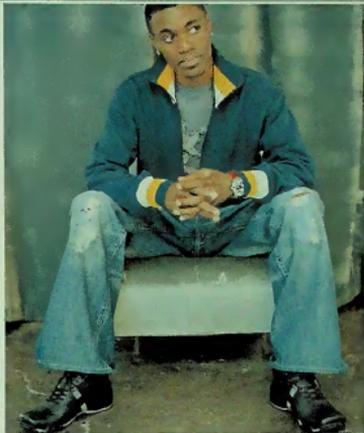
### Sales flux has winners and losers

Alan Jones

With few big new releases hitting the shops, album sales had a quiet week and the overall market was off 6%, falling below the 2.5m mark for the first time in four weeks. The arrival of Hits 56 and six other debuts in the compilations Top 20 helped this sector to register a 0% improvement week-on-week. In contrast artist albums took a 9% hit, with the highest artist debut of the week - The Manic Street Preachers' Lipstick Traces - arriving just outside the Top 10.

While sales of every album in the artist Top 10 slipped week-on-week, there were notable gains in sales elsewhere. Leading the charge was The Collection by the late Barry White (which leapt 68-15 driven by a 320% sales surge), followed by Simply Red's Home and Daniel Bedingfield's Gotta Get This (up 39%-33%). Other gainers included Athlete's Vehicles & Animals (up 62-46 on a 48% increase generated by TV advertising), Madonna's American Life (up 49-32 with a 43% gain) and a few clearance items.

One week after sales of singles dipped below the 500,000 mark for the first time in 12 weeks, the singles sector continues to suffer, posting a further 8% slide despite strong new entries from the likes of Benny Benassi, The Coral and



It's a wonderful life: Wayne bounces back

D-Side. According to OCC data, just 444,724 singles were sold last week, a total which barely beats the 1st century lows of 440,139 in the first week of 2002, and 441,240 in the second week of 2003.

One of the stranger side effects of the continuing slump in singles sales in the last few weeks has been the unusual chart performance of Wayne Wonder's reggae hit No Letting Go, which spent three weeks at number five, then dipped to number seven before bouncing to a new high of number three on the current

chart. It has done so despite the fact that its sales have fallen every week since it was released. Last week it sold 15,784 copies - the lowest for a number three single in the last 10 years.

The continuing domination of Beyonce Knowles on top of both sales run-downs helps Sony to remain top of the company market share rankings with tallies of 23.5% and 18.3% on singles and albums respectively. Universal holds the corporate albums crown (23.6%) while Sony is singles corporate champion (27.7%).

## FAST CHART

### SINGLES

NUMBER ONE

**BEYONCE CRAZY**, Columbia  
The first number one by a female solo artist to spend three weeks at number one since It Feels So Good by Sonique over three years ago.

HIGHEST NEW ENTRY

**BENNY BENASSI SATISFACTION** Data  
After import versions reached 80 and 101, the domestic release of this Italian club monster debuts at two.

### ARTIST ALBUMS

NUMBER ONE

**BEYONCE DANGEROUSLY IN LOVE** Columbia  
20 days in the shops, 320,583 copies sold, 13th biggest seller of the year one place and 4,268 sales behind Kelly Rowland's Simply Deep.

HIGHEST NEW ENTRY

**MANIC STREET PREACHERS LIPSTICK TRACES**, Sony  
Still supported in the valleys, with Webh sales 64% above par for album selling 18,000 copies.

### COMPILATIONS

NUMBER ONE

**HITS 56** BMG/Sony/Telstar/WSM  
Taking advantage of its window ahead of the release of Now 55, Hits 56 sold 36,500 to debut at one.

### RADIO AIRPLAY

NUMBER ONE

**BEYONCE CRAZY**, Columbia  
Fourth week at number one, with the highest audience (110.27m) and plays (3,356) tallies of its career.

HIGHEST NEW ENTRY

**DIDO WHITE FLAG** Cheeky  
The Top 50's top debut at 35, with audience up week-on-week by 65.3%.

### TV AIRPLAY

NUMBER ONE

**BEYONCE CRAZY**, COLUMBIA  
Beyonce hits her biggest lead yet, with 203 more airings for Crazy In Love than for runner-up Robbie Williams' Something Beautiful.

## MARKET INDICATORS

### SINGLES

Sales versus last week: -8.2%  
Year to date versus last year: -37.0%

Market shares  
Sony 23.0%  
Polydor 10.4%  
M&S 9.1%  
WEA London 7.5%  
Mercury 6.7%

### ALBUMS

Sales versus last week: -9.3%  
Year to date versus last year: -12.0%

Market shares  
Sony 18.3%  
RCA Arista 11.7%  
Polydor 9.7%  
East West 6.7%  
Universal TV 7.7%

### COMPILATIONS

Sales versus last week: +6.1%  
Year to date versus last year: +0.2%

Market shares  
EMI Virgin 20.1%  
Universal 79.3%  
Sony 18.9%  
W&M 12.1%  
M&S 7.3%

## THE BIG NUMBER: 11,089

The number of 7-inch singles sold last week. Golden Retriever by Super Furry Animals sold 1,541 alone.

### RADIO AIRPLAY

Market shares  
RCA Arista 14.8%  
Sony 12.7%  
Polydor 10.3%  
Telstar 7.1%  
Zomba 7.0%

### UK SHARE

Origin of singles sales (Top 75): UK: 52.4%  
US: 46.1% Other: 1.4%  
Origin of albums sales (Top 75): UK: 51.5%  
US: 47.4% Other: 1.0%

## MUSICIANS BENEVOLENT FUND

For people in the music business there is always help at hand from the Musicians Benevolent Fund.

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- Help and advice with financial problems
- Help that's given in strict confidence
- Help given to outstanding young musicians

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Musicians Benevolent Fund  
16 Ogile Street, London W1W 6JA  
Telephone: 020 7636 4481  
email: info@mbf.org.uk  
website: www.mbf.org.uk  
Reg. Charity No. 723839

listening to musicians - responding to their needs



## Muse score hit with download

### The Plot

UK trio set to re-ignite fanbase with download single ahead of album number three

MUSE STOCKHOLM SYNDROME (TASTE MEDIA/EAST WEST)

One of last week's most in-demand tracks is absent from this album campaign.

Retailing for 59p, the first taster from Muse's third album *Absolution*, which is due for release in September 22, served a double purpose in the first stage of the album campaign.

Not only is the initiative a credible way of engaging the group's hardcore following without the pressure of promoting a chart-eligible release, it is also leading the way for future singles releases offered in a user-friendly format that generates revenue for the copyright holder.

The technology for the online release was developed by BT's consumer website dotmusic, which has also recently developed groundbreaking paying download services for BMG's Westlife, among others.

Fans simply buy a PIN code - which can be purchased via



mobile SMS, credit card or added to a BT phone bill - to access the download, which can be burnt onto CD up to three times.

Artwork is also available at an extra charge for fans to download and print.

After just one hour of being made available last Monday, more than 1,500 downloads had been purchased, rising to more than 3,000 by Wednesday. By the end of the week, the total was set to reach 5,000.

"It's a great start to the set-up for the album," says East West general manager Gareth Currie. East West will service the first commercial single from the album, *Time Is Running Out*, to media this week.

**JAMES BOWEN**  
CAMPAIGN SPECIALIST  
RADIO/TV, JON TURNER (FACE FIVE)  
PRODUCT MANAGER, SAMANTHA SPARROW, EAST WEST PRESS, HALL OR NOTHING

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### Colin Paterson, TFM

ROBBIE WILLIAMS SOMETHING BEAUTIFUL (CHRYSALIS)

"This ballad is in the same vein as his last few and it's going to be a big hit. A lot of people say that he's trying too hard to sound like Elton John, but I like it. I wouldn't go so far as to say it's a return to form, but it's a good song. The new *Koolhaas* single is good too."

#### Luis Clark, Mercia FM

DIDD WHITE FLAG (CHEEKY)

"What a great comeback. The lyrical content is just so strong. This is certainly to be a huge hit, she has such a following after her first album. Her first album came from nowhere and it was just phenomenal. If there was a best girlie album in the world, ever... that would be it. Can she follow that? I haven't heard the new album, but on the strength of this song, definitely."

### RADIO PLAYLISTS

#### RADIO 1

**50 Cent** feat. Nate Dogg 21 Questions, All American Rejects *Swing Swung*, Benny Benassi presents *The Biz Satisfaction*, Beyoncé *Crazy In Love*, Christina Aguilera *Fighter*, Coldplay *God Put A Smile Upon Your Face*, Depeche Mode *Deeply Blue*, Eminem *Just Lose It*, James Blunt *Amore*, Jason Nevins presents *300K* feat. Radio 1 *Smile Upon Your Face*, Robert Downey Jr. *How To Succeed In Business Without Really Trying*, Jay-Z *Destiny Fulfilled*, Kelly Rowland *Train On A Track*, Lemnise *Never Leave You (Uh-Oooh, Maanana)*, Hollywood *Me-Teez*, Carl Gell *I'm Back*, Pink feat. *William Orbit* *Feel Good Time*, Stereophonics *Maybe Tomorrow*, The Corrs *Stop It Now*, *Wayne Wonder* *No Letting Go*

**B LIST**  
Craig David *Spannish*, D. Gray & Epsilon feat. *Starline*, M.O. *Overcome*, Daniel Bedingfield *Never Gonna Give You Up*, Dido *White Flag*, *Elbow* *Train On A Track*, Goldfrapp *Secret Machine*, *Hot Hot Heat* *Hot Hot Heat*, James' Addition *Just Because*, Jason Rich *Things*, Junior Senior *Rhythm Banquets*, Kings Of Leon *My Chamberlain*, Madness *All In My Head*, L.D. Anderson *My Psycho*, *Rage Against The Machine* *Live In Los Angeles*, Pharrell Williams feat. *Jay-Z*, *Florida*, *R Kelly* *Rock*, *Richard J.* feat. *Ries*, *First One Out*, *Robbie Williams* *Something Beautiful*, *UltraBeat*, *Priddy* *Green Eyes*, *Vanessa* *You're Fine*

**C LIST**  
Anything Eventually, *Busted* *Sleeping With The Light On*, *Dizzee Rascal* *Fix Up*, *Lovers*

### Wilber Wilberforce, BBC 1Xtra

TARGET FEAT. DANNY WEED PICK YOURSELF UP (WHITE LABEL)

It's a hip hop track out of the Roll Deep crew where Dizzee Rascal comes from, based in East London. They've got three tracks around that are getting played on pirate radio and they've got an album coming out. Pick Yourself Up is very catchy with a hook. It's got crossover potential.

### Andrew Phillips, Xfm

BLACK REBEL MOTORCYCLE CLUB STOP (VIRGIN)

"Black Rebel Motorcycle Club's *Stop*, which is released on August 11, is stunning - they have just got back from their most successful US tour to date, it is the first single from their new album and it is going to be an absolute stonker. It is a great radio record and I think it will be their most successful yet. I have heard other tracks off the album and it is really going to set them up for the big time. Britain can really claim all the credit for breaking this band. Other tips are South's

Loosen Your Hold and The Libertines' Look Back Into The Sun and Hot Hot Heat's No, Not Now."

### Andy Roberts, Emap Performance

D.KAY & EPSILON BARCELONA (BMG)

"It comes out mid-August. It's just a decent summery song, kind of like Shy FX. We've just re-cut it and we're playing it every couple of hours on Kiss. We've been getting really positive feedback from listeners. Another one that's been going down really well is Where Is The Love by Black Eye Peas, with Justin Timberlake on the chorus. That one is out in September."

### Mike Caddick, owner, Swordfish, Birmingham

STEPHEN DUFFY & THE LILAC TIME KEEP GOING (UNIVERSAL)

"My tip is Stephen Duffy, who is still flourishing his singer/songwriter power, as he's been doing for the past 15 years. We've been playing it in-store over the past few weeks and we're expecting big things."

### Incorporating The Darkness Friday Night's CAPITAL

**A LIST**  
Aldrich *Rock With You*, *Shawn* *Baby*, *Avril Lavigne* *My Way*, *Bevonce* *Crazy In Love*, *Busta Rhymes* & *Marshall Cymel* *I Know What You Want*, *Christina Aguilera* *Fighter*, *David Gray* *Be Mine*, *Eminem* *Just Lose It*, *James Blunt* *Three*, *John Mayer* *No Such Thing As The Holy Grail*, *Kelly Rowland* *Train On A Track*, *Mi-Tez* *Can't Get It Back*, *Pink* *Feel Good Time*, *R Kelly* *Ignition*, *Robbie Williams* *Something Beautiful*, *Stereophonics* *Maybe Tomorrow*, *Wayne Wonder* *No Letting Go*

**B LIST**  
Coldplay *God Put A Smile Upon Your Face*, *Craig David* *Spannish*, *Daniel Bedingfield* *Never Gonna Give You Up*, *Depeche Mode* *Deeply Blue*, *Jason Nevins* presents *300K* feat. *Radio 1* *Smile Upon Your Face*, *James Blunt* *Amore*, *Jason Nevins* presents *300K* feat. *Radio 1* *Smile Upon Your Face*, *Robert Downey Jr.* *How To Succeed In Business Without Really Trying*, *Jay-Z* *Destiny Fulfilled*, *Kelly Rowland* *Train On A Track*, *M.O.* *Overcome*, *Richard J.* feat. *Ries*, *Robbie Williams* *Something Beautiful*, *UltraBeat*, *Priddy* *Green Eyes*, *Vanessa* *You're Fine*

**C LIST**  
Anything Eventually, *Busted* *Sleeping With The Light On*, *Dizzee Rascal* *Fix Up*, *Lovers*



### HOLLY JAMES SNAP SHOT

I'm In Heaven by Jason Nevins Presents U.K.N.Y feat. Holly James is shaping up to be one of the airplay hits of the summer. The track, which is currently playlisted by Capital Network, Radio One, Galaxy

and GWR, is a joint venture between Edel imprint Free 2 Air and Incentive Music. The two labels have struck a deal that could mark the way forward for competing labels to develop repertoire in troubled markets. "This co-operation has generated our best man of media support in the past 12 months, it's no surprise that there are similar deals already in place for future releases," says Incentive label manager Anthony Horn-Hodges. Featured vocalist Holly James is a former member of UK R&B girl group Tymour4. The single receives a commercial release on August 4 with distribution from VIVA!/THE.

### TOP TEN RADIO SHOWS

THE ARTIST/FEAT.	Prog	Week	Prog
1 DIDD WHITE FLAG	1061	247	1
2 WAYNE WUNDER NO LETTING GO	1051	162	2
3 JASON NEVINS/JUNIOR JAMES I'M IN HEAVEN	1050	389	3
4 ROBBIE WILLIAMS SOMETHING BEAUTIFUL	1050	364	4
5 NDSHEN ALL IN MY HEAD	1047	719	5
6 50 CENT FEAT. NATE DOGG 21 QUESTIONS	1047	259	6
7 XFM PRESENT ANNA FLY ON THE WINGS OF LOVE	1047	750	7
8 BENNY BENASSI PRESENTS THE BIZ SATISFACTION	1041	725	8
9 DEPECH MODE DEEPEST BLUE	1039	215	9
10 KELLY ROWLAND TRAIN ON A TRACK	1034	602	10

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# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	530
2	5	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	DISNEYLAND	317
3	2	EVANESCENCE	BRING ME TO LIFE	WIND-UP/EPIC	297
4	7	BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND	799	
5	6	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA	270
6	3	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	267
7	38	BLU CANTRELL	BREATHE	ARISTA	257
8	11	BENNY BENASSI PRESENTS THE BIZ	SATISFACTION	DATANAS	227
9	5	50 CENT FEAT. NATE DOGG	21 QUESTIONS	INTERSCOPE/ROCK	205
10	19	CHRISTINA AGUILERA	FIGHTER	RCA	194
10	27	GOOD CHARLOTTE	THE ANTHEM	EPIC	194
12	44	STEREOPHONICS	MAYBE TOMORROW	V2	188
13	4	WAYNE WONDER	NO LETTING GO	WINEYARD WEST	180
14	7	XTM PRESENT ANNA FLY ON THE WINGS OF LOVE	SERIOUSLY/SYGMA	175	
15	16	AMY STUDD	MISFIT	POLOSTAR	174
16	39	CRAIG DAVID	SPANISH	WILDSTAR	172
17	17	JAYNE	REAL THINGS	BUENA VISTA	158
18	13	COLDPLAY	GOD PUT A SMILE UPON YOUR FACE	WIND-UP/EPIC	157
18	28	THE DARKNESS	GROWING ON ME	MUST BE DESTROY	157
20	21	LINKIN PARK	FAINT	WARNER BROS	155
21	21	MIS-TEEQ	CAN'T GET IT BACK	TELSTAR	151
21	43	JANE'S ADDICTION	JUST BECAUSE	IMPREGNABLE	151
23	43	LISA MAFFIA	IN LOVE	IMPREGNABLE	150
24	14	EMINEM	BUSINESS	INTERSCOPE/ROCK	148
25	29	ELECTRIC SIX GAY BAR		XL	139
26	25	SEAN PAUL	GET BUSY	VIRGILIA	133
26	228	RICHARD X FEAT. KELIS	FINEST DREAMS	VERIGN	133
28	29	MADONNA	HOLLYWOOD	WARRNER BROS	128
29	18	GOOD CHARLOTTE	GIRLS AND BOYS	EPIC	124
30	34	THE CORAL	PASS IT ON	DELAGO/EPIC	118
31	0	LEMAR	DANCE (WITH U)	SONY	117
32	10	BUSTA RHYMES & MARIAH CAREY	I KNOW WHAT YOU WANT	J	110
33	41	THE ALL AMERICAN REJECTS	SWING, SWING	DELANCO/IMPREGNABLE	109
34	26	METALLICA	ST. ANGER	VERTIGO	108
35	15	FAST FOOD ROKERS	FAST FOOD SONG	BUENA VISTA	100
36	17	BLAZIN' SQUAD	WE JUST BE DREAMIN'	EAST WEST	97
36	11	R KELLY	IGNITION	JIVE	97
38	19	FOO FIGHTERS	LOW	RCA	96
39	45	RED HOT CHILI PEPPERS	UNIVERSALLY SPEAKING	WARRNER BROS	92
40	19	ASHANTI	ROCK WIT U (AWWWW BABY)	IMPREGNABLE	90

© Music Control UK compiled from data supplied from 200 UK Top 20 TV music videos as of 28 July 2003. The TV music chart is compiled based on views on the following stations: MTV, MTV2, MTV Base, MTV UK, MTV2 Base, VIVA, The Box, Search, Real, E4, Max, Q and UKTV.

Robbie makes a strong gain on TV airplay with his interactive reality TV take-off video, though he can't challenge Beyoncé.

**THE BOX NUMBER ONE**  
Beyoncé Crazy In Love  
**HIGHEST CLIMBER**  
Justin Timberlake  
**HIGHEST NEW ENTRY**  
Richard X feat Kelis  
Finest Dreams  
Elton John Are You Ready For Love?

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	1	BEYONCÉ CRAZY IN LOVE	COLUMBIA
2	15	GOOD CHARLOTTE THE ANTHEM	EPIC
3	2	EVANESCENCE BRING ME TO LIFE	WIND-UP/EPIC
4	24	THE ALL AMERICAN REJECTS SWING, SWING	DELANCO/IMPREGNABLE
5	12	COLDPLAY GOD PUT A SMILE UPON YOUR FACE	IMPREGNABLE
6	6	CHRISTINA AGUILERA FIGHTER	RCA
7	2	JUSTIN TIMBERLAKE ROCK YOUR BODY	JIVE
7	7	RED HOT CHILI PEPPERS UNIVERSALLY SPEAKING	WARRNER BROS
9	7	RICHARD X FEAT. KELIS FINEST DREAMS	VERIGN
10	9	LINKIN PARK FAINT	WARRNER BROS

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	5	BEYONCÉ CRAZY IN LOVE	COLUMBIA
2	7	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	DISNEYLAND
3	7	WAYNE WONDER NO LETTING GO	WINEYARD WEST
4	10	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA
5	13	BENNY BENASSI PTS THE BIZ SATISFACTION	DATANAS
6	66	RICHARD X FEAT. KELIS FINEST DREAMS	VERIGN
7	3	BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND
7	3	EVANESCENCE BRING ME TO LIFE	WIND-UP/EPIC
9	2	XTM PRESENT ANNA FLY ON THE WINGS...	SERIOUSLY/SYGMA
10	37	STEREOPHONICS MAYBE TOMORROW	V2

## SMASH HITS MOST PLAYED

Rank	Artist	Title	Label
1	1	XTM PTS ANNA FLY ON THE WINGS OF LOVE	SERIOUSLY/SYGMA
2	2	EVANESCENCE BRING ME TO LIFE	WIND-UP/EPIC
3	3	BEYONCÉ CRAZY IN LOVE	COLUMBIA
4	5	BLAZIN' SQUAD WE JUST BE DREAMIN'	UNIVERSAL ISLAND
5	3	BUSTED SLEEPING WITH THE LIGHT ON	UNIVERSAL ISLAND
6	5	GARETH GATES ANYONE OF US (STUPID MISTAKE)	J
7	0	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	COLUMBIA
8	7	FAST FOOD ROKERS FAST FOOD SONG	BUENA VISTA
9	5	WE'LL YOUNG ANYTHING IS POSSIBLE	J
10	45	BENNY BENASSI PTS THE BIZ SATISFACTION	DATANAS

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	6	JANE'S ADDICTION JUST BECAUSE	IMPREGNABLE
2	1	COLDPLAY GOD PUT A SMILE UPON YOUR FACE	IMPREGNABLE
3	3	THE CORAL PASS IT ON	DELAGO/EPIC
4	0	BLACK REBEL MOTORCYCLE CLUB STOP	VERIGN
5	3	HOT HOT HEAT NO, NOT NOW	SLIPNOT/PORTRAIT
6	1	THE DARKNESS GROWING ON ME	MUST BE DESTROY
7	10	SUPER FURRY ANIMALS GOLDEN RETRIEVER	EPIC
8	49	THE COOPER TEMPLE CLUBE PROMISES, PROMISES	EPIC
9	7	EELS SATURDAY MORNING	DELANCO/IMPREGNABLE
10	8	ELECTRIC SIX GAY BAR	XL

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	1	50 CENT FEAT. NATE DOGG 21 QUESTIONS	INTERSCOPE/ROCK
2	2	BEYONCÉ CRAZY IN LOVE	COLUMBIA
3	2	FABOLOUS FEAT. MIKE SHOREY & LIL' MO CANTÉ	EAST WEST
4	8	LIMINER NEVER LEAVE YOU LON-OODER	SHAD BROTHERS/SONY
5	0	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN'	ARISTA
6	0	BLU CANTRELL BREATHE	ARISTA
7	0	LEMAR DANCE (WITH U)	SONY
8	4	WAYNE WONDER NO LETTING GO	WINEYARD WEST
8	10	JOE BUDDEN PUMP IT UP	IMPREGNABLE
10	19	MONICA SO GO	J

**MTV NUMBER ONE**  
Beyoncé Crazy In Love  
**HIGHEST CLIMBER**  
Deep Blue Devoled Blue  
**HIGHEST NEW ENTRY**  
Richard X feat Kelis Finest Dreams

**KERRANG NUMBER ONE**  
Kid Rock feat Sheryl Crow  
**HIGHEST CLIMBER**  
Red Hot Chili Peppers  
**HIGHEST NEW ENTRY**  
Blue Man Group feat G. Brundage  
The Current

**MTV2 NUMBER ONE**  
Colby Jay Gol Put A Smile Upon Your...  
**HIGHEST CLIMBER**  
The Thrills Santa Cruz (You're Not This Fast)  
**HIGHEST NEW ENTRY**  
BRMC Slop

**KISS TV NUMBER ONE**  
Justin Timberlake  
**HIGHEST CLIMBER**  
Justin Timberlake  
**HIGHEST NEW ENTRY**  
Jameson Complete

**MTV BASE NUMBER ONE**  
50 Cent feat Nate Dogg  
**HIGHEST CLIMBER**  
De Doo The Most  
**HIGHEST NEW ENTRY**  
Lemar Dance...

**SMASH HITS NUMBER ONE**  
Evanescence Bring Me To Life  
**HIGHEST CLIMBER**  
Craig David Spanish  
**HIGHEST NEW ENTRY**  
Good Charlotte The Anthem

**VH1 NUMBER ONE**  
Justin Timberlake  
**HIGHEST CLIMBER**  
Britney Spears  
**HIGHEST NEW ENTRY**  
Lemar Dance...  
We Can

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## IN-STORE NEXT WEEK



**Singles** – Robbie Williams, Lumidee, Junior Senior, Lisa Maffia, Craig David, Blu Cantrell, Koshien, Maria Wilson. **Albums** – Yes, Bob Marley, Good Vibes, One Step Beyond, Country Love, Jazz Cafe, George Gershwin, Feelin Good

## BORDERS

**Windows** – Now 55, Yes, Country Love, Good Vibes, Sinead O'Connor, two for £22 and two for £10 on CDs, three for £22 on books and CDs. **Listening posts** – The Coral and any album in stock in digital stores nationwide



**In-store display boards** – Pope Deluxe, Rob Hood, Yann Tiersen, Bent, Dubtrise Sound System, Mosaic, The Pastels, Studefagent



**Windows** – X-Box bundle offer, Catch Me If You Can, Lumidee, Craig David, Dandy Warhols, Koshien. **In-store** – Hot Hot Heat, Future Heads, The Hiss, The Vells, 10 Speed Racer. **Press ads** – P Diddy, Lisa Maffia, The Roots, All American Reggae. **TV ads** – Blu Cantrell, Killing Joke



**Main CD promotion** – Half price clearance. **Listening posts** – Arthur Lee, Love, Nitin Sawhney, Gerys Matthews, Charlottesville. **Windows** – The Coral, Yes. **In-store** – One Step Beyond, Ibiza: History Of Hard Dance



**Select listening posts** – Nextmen, Underworld – Back To Mine, 1 Monster, Superjiggi Ritual, Ranking Miss P. Moja, James Brown, Mink Lungs, Susi Olo, Cracker,

## TASTEMAKERS

### ADAM GILLISON

Buyer, Jumbo Records, Leeds

1. FRUITBATS NIGHTVILDS
2. COLDER AGAIN
3. KANBA THAT'S IN YOUR GIVING ME YOUR UNABLE TIME
4. SUGAR MINORITY SWEET
5. JESSIE STYERS & THE SWEET HEARLEAF REPELLESS BURNING
6. THE GO-TURN JUNIOR NICKSTART
7. THE CORAL FIRST IT ON
8. DIXEY FORTKINS & THE LIGHT
9. PAPA M 1.2.3
10. KIM EAGLETON SWEETLY GRATEFUL

### MARK SADLER

Head of music programming, MTV UK & Ireland

1. LEMAR DANCE WITH YOU
2. JUNIOR JACK & SAVISA
3. JANE'S ADDICTON JUST BECAUSE
4. DIDO WHITE FLAG
5. MIA & ILY LOVE IS LIKE... WARH
6. RICHARD HART NILES SMILET DREAMS
7. THE HILLS SANTA CRUZ
8. BLU CANTRELL FEAT SEAN PAUL HEATHE
9. STACY QUZZO STYLZ
10. AHS FEAT. NERESHA LITTLE MISS PERFECT

"Lemar is genuine natural talent and this debut is very strong. Jane's Addiction should be played loud. On a dance tip, Junior Jack and Despeal Blue are this summer's anthems. You can't ignore dida and this record is a true return to form. Finally, Mia's new single will do what Snoop has done recently and spend a record number of weeks on our channels."

Jetscreamer, Frank McComb



**In-store** – Kym Marsh, Dolly Parton, Dave Pearce, Best Pan Pipes. **Press ads** – Now! 55



**In-store** – Killing Joke, Beach House, Jazz Cafe, Godskitchen, The Coral, Bob Marley, George Gershwin, Feelin' Good, Country Love, Good Vibes, One Step Beyond, Ibiza: The History Of Hard Dance. **Yes**, The Eagles



**In-store** – The Coral, Bob Marley, The Very Best of Yes, One Step Beyond, Country Love, Good Vibes Jazz Cafe. **Singles** – Robbie Williams, Lumidee, Lisa Maffia. **Promotions** – Music sale. CDs from £3.99, two CDs for £20



**Windows** – Ghost Ship, Solaris, Friends, 3 x 20 campaign, West Wing. **In-store** – Classical label of the month: Nalve, Wrass, Jazz In Paris, Catfish label



**Press ads** – two for £26, The Coral. **Windows** – The Coral, two for £26. **In-store** – Emma Holland, Erkki Sven Tur, The Coral, Mercury Music Prize



**In-store** – James Addicton, Kym Marsh. **Now!** 55



**Albums** – One Step Beyond – 40 Ska Hits, Singles – Blu Cantrell; **In-store** – One Step Beyond: 40 Ska Hits, Ibiza: History of Hard Dance, Godskitchen Worldwide, Jazz Cafe, Blu Cantrell, Daniel Bedingfield, Triple 8, Koshien, Robbie Williams, Craig David

### ANDY FLINT

CD buyer, Music Zone Direct

1. KINGS OF LEON MOLLYS DIAMERS
2. KRAFTWERK TOUR RE FRANCE '03
3. THE CARIBBEANS YOU'RE THE STRONG
4. LINDVIVER FURTHER
5. THE THRILLS ONE HORSE TOWN
6. BEARS HEY GIRL
7. NICKI CARE HAVE I'M ON FIRE
8. BLACK REBEL MOTORCYCLE CLUB STOP
9. JENNY SEA POWER SOMETHING WICKED
10. MADONNA YELLOWOOD

"Kings of Leon are a band we think a lot of here. They're very good at what they do. Obviously they are very retro in a Lynryd Skynyrd meets The Band kind of way, but I think they bring something extra. Kings of Leon and The Darkness are both doing very well for us at the moment with the customers, although The Darkness aren't to everyone's taste here."

## TV LISTINGS

### CD:UK

**Performances** – Robbie Williams – Something Beautiful. **Junior Senior** – Rhythm Benefits. **The Darkness** – Friday Night: Dorel. **Beck** – Never Come Lower. **Tom Soko** – All In My Mind. **Package artists** – Gales. **Video** – Gareth Agulian – Carl Hald. **MTV UK** – Chrislike Agulian. **Carl Hald** – Don't. **Blu Cantrell** feat. Sean Paul. **Breaker!** – Junior Jack & Savisa. **Samurai** – Lemar. **Dance** – Wizz UP.

### POP:WORLD

**Performances** – American Boyz – Swing Swing, Junior Senior – Rhythms. **Beck** – Motörhead. **Blatt** – De Mo. **Wing** – Craig David – Spanish. **Interviews** – Girls About. **Daniël Bedingfield** – Maria Wilson. **Blu Cantrell** feat. Sean Paul. **Goffin** – The Cheeky Girls.

### TV: SUNDAY

**Audio** – Butlys Way

### RADIO LISTINGS

**100.3** – Zane Lowe session. **The Newmans** – John Peel session. **Young People** (Tuesday). **TomMuzMatem 2** (Wednesday). **Seedling** (Thursday). **Judge Jules** – Live from 2003. **Prize In The Park** – Festival with Bey George.

### RADIO 2

The Gaining Jesus Story (Tuesday). **Stuart Moonen's** CRIBBAL LAD RUD (Wednesday). **Neil Young** (Saturday). **Janet Long** – James McCallum guests. **Andy Kershaw** – WCMAD Weekend 2003 (7.00-9.00). **David Short** – Train in concert (Saturday). **Single of the week** – Lemar – Dance (With U). **The Coral** – Magic And Medicine.

### RADIO 1

**Ward** – Greatest. **Dub** – Lucien Foot (Saturday). **CAPITAL** – Neon Nights. **Daniël Bedingfield** – Dance (Sunday).

### RADIO 1XTRA

**1Xtra Live** – Dazee Rascal (Saturday).

Too Long. **Lisa Maffia** In Love. **McLaine** – Back On Me. **Worries**.

**THE MIX** – Black Eye Press. **Who's In The Love?** – Jason Mewton. **Tom In Heaven?** – Lemar. **Dance** (With U).

### TOP OF THE POPS FRIDAY

**Wayne Wonder** – No Letting Go. **Murderdolls** – White Waddies. **D-Block** – Super Fly. **Animals** – Golden Retriever. **Demco** – Beach presents. **The Big Satisfaction** – The Coral. **Press 1 On Love** – Dazee Rascal. **Wizz UP** – Lemar. **Dance** (With U).

### TOP OF THE POPS SATURDAY

**Busted** – Seaside. **With The Light On** – David Seedon. **Best Of Order** – Girls About. **Good Charlotte** – Junior Senior. **Wayne Sandis** – Lemar. **Dance** (With U). **Lisa Maffia** In Love.

### BBC1

**There's Only One** – Robbie Williams (Sunday).

### RADIO 6 MUSIC

**Salt Linné** – Back gates.

### XFM

**Christian O'Connell** – record of the week. **The Libertines** – Don't Look Back Into The Sun. **Zane Ball** – Record of the week. **Dogs Die In Hot Cars** – I Love You, Gaze – I Have To.

### KISS 100

**Ward** – Greatest. **Dub** – Lucien Foot (Saturday).

### CAPITAL

**Neon Nights** – Daniël Bedingfield. **Dance** (Sunday).



## Playlist backs team's tastes

Caroline Murphy got music, GWR From humble beginnings in 1982, GWR has grown into one of Britain's most successful and influential radio groups, with 31 local stations covering a potential audience of 15m, national stations Core, Storm and Planet Rock (on DAB) and Classic FM. Its turnover is in excess of £127m and many of the stations in the group are attracting their highest-ever audiences, helping GWR's share price to massively outperform the radio sector this year, moving from a 2003 low of 12p up to its current £20.5p.

Caroline Murphy, who was appointed group head of music more than two years ago, reckons the weekly playlist meetings plays a major part in GWR's success.

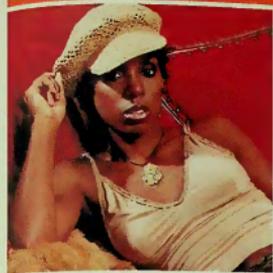
## The key to our success in programming is to find music that excites people

"Four programmers meet to decide on new additions to the playlist, but we also invite programme controllers and music managers to attend the meetings," says Murphy. "We encourage individual stations to make suggestions for the playlist. We are targeting a 25- to 34-year-old female demographic and the key to our success in programming is to find music that excites people."

Asked to name artists who could be considered as defining GWR's current sound, Murphy lists Beyoncé, Justin Timberlake, Robbie Williams, Red Hot Chili Peppers, Busta Rhymes, Ashanti, Evanescence and Busta Rhymes. Address: 1 Passage Street, Bristol BS2 0JF. Tel: 0117 900 5324. E-mail: caroline.murphy@creation.com

**ROB REYNOLDS**  
**SIGHTSEEING**  
THE ALBUM • COMING SOON  
Featuring Sweet Mother





## Singles

**Bla** **Contrell** feat. **Sean Paul**  
Beatsize (Arista 82876545722)

Featuring a guest spot from dancehall man of the moment Sean Paul, this hooky, breathy

single has all the marks of a crossover smash. Initial TV exposure looks set to build into mainstream radio plays.

## Cheeky Girls

**Horay Horay** (It's A Cheeky Holiday) (Multiple CD/DMULTY 106)  
A cheeky cover of the Boney M hit, with the odd lyric change, this is a bit of harmless fun for the summer. Released to coincide with the school holidays, the song is aimed firmly at an audience just out of nappies and, as a result, should not be taken too seriously. Radio won't bear it, but expect a strong kids TV pilot.

## Fabulous

**Cart Let You Go** (Elektra 97408CD)  
Currently to be found guesting on remixes for acts such as B2K and Lumidee, the Brooklyn rapper steps up with his first single from his second album. With the hook belted out by Mike Shorey and Lil' Mo, this is smooth rap/R&B directed straight at his female fans. Specialist support has come from the likes of Radio One's Tim Westwood, Choice FM and iXtra.

## Blow

**Filler Angels** (V2 WR5021803).  
Mancini's premium indie releases are back with a new blend. This single discharges a momentous sinister sound that has progressed from the melodic *Asleep In The Back*, which gained them acclaim last year. It is a strong curtain-raiser for the album *Cast of Thousands* (released on August 18).

## Lupo &amp; Bushwackat

**It's Up To You** (Shining Through) (DLX 1163CD).  
After January's chart hit *Love Steps*, the dance duo are back with this funky gem with female vocal, backed by remixes from Leo Cabrera and Roni Size. It will

help reposition their album *Night Works*, which is re-released in an expanded form a fortnight later.

## Marlowe

**A Day In July** (Probe Plus PP24).  
The title track from Marlowe's well-received recent album features exclusive bonus cut. Angular along with a new dub mix of album track *Anyone Can Hide Their Spark*. Marlowe have been heavily championed by Radio One's John Peel (who will shortly broadcast a new session from the band) and XFM's John Kennedy. This single is sure to aid to the growing word of mouth buzz of one of the independent albums of the summer.

## The Method

**Allieluia** (Boishi BBLUET7).  
A cross-pollination of White Stripes-esque rock'n'roll and big beat, *Allieluia* will either rock your world or annoy the hell out of you. Currently doing the rounds at an indie disco near you, this could make inroads with a Jason Nivins endorsement.

## Little Neptunes U.K.N.Y.

feat. **Holly James**  
*I'm In Heaven* (Free 2 Air/Incentive 0148665F2A).  
After a break from being a remixer to the stars, Nivins is back with another surfie hit. *I'm In Heaven* has been playlisted by Radio One, Galaxy and Capital, and looks set to be one of the airplay hits of the summer.

## Mark Owen

**Four Minute Warning** (Universal Island MCGSD 40329).  
Warning marks the return to the pop arena for the one-time most popular member of J&B. After a few years in the wilderness, Owen has retained his cute image and wooed viewers in the Big Brother house - this and a new indie-pop sound may seduce a new generation of Owen fans.

## Planet Funk

**The Switch** (Bustle Loose/Illustration CD11.017).  
Planet Funk follow *Who Said* with this equally impressive

dancefloor stomper. Echoes of disco classics abound while Dan Balo's vocals could pass for those of John Lydon's younger brother. An array of club mixes should help it make inroads.

## Quantic Soul Orchestra

**Pushin' In** (Tru Thoughts TRU7051).  
Another rumbustious offering from Will Holland's well-oiled funk outfit, *Pushin' In* features the honeyed voice of Alice Russell atop an organic, thrusting groove. Although this doesn't appear on their current long-player *Stampe*, it should nevertheless generate some worthy exposure for that rarest of things - a UK funk outfit worth its salt.

## Superglass

**Rush Hour Soul** (Parlophone CORDJ 6612).  
This is the third single from this band's well-received album *Life On Other Planets*. It maintains their charming rock'n'roll vibe as well as offering a unique glam twang and, although the thrusting new rock movement has seen them marginalised to a degree, they remain a fun prospect.

## Tiga

**Hot In Here** (Skint SKINT90CD).  
Canadian producer Tiga may not quite have Nelly's profile on MTV, but he has won plenty of acclaim for this electro cover of the rapper's hit. Boasting a camp vibe and backed by an eccentric video, it could well be this summer's offbeat dance smash.

## The Roots

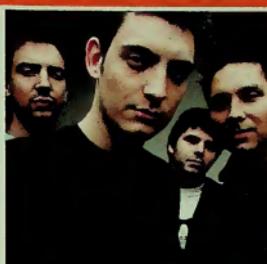
**Break You Off** (MCA/Island MCST 40330).  
Not as immediate as the Cody Chesnut collaboration *The Seed*, *Break You Off* is a slightly-too-smoother neo-soul-ish collaboration with Musiq. It makes more sense in the context of the act's fine Phenomenal album, but in the wake of their triumphant *Glastonbury* show, the band are on the verge of a richly-deserved crossover.

## Pharrell feat. Jay-Z

**Frontin'** (Star/Trak/Arista 53004-1)  
The lead single from this forthcoming Neptunes mix album Star Trak Presents: *Clones*, designed as a showcase for the

**ALSO OUT THIS WEEK**  
**SINGLES**  
Dogg Die In Hot Cars / I Love You Cause I Know You (Gothic)  
Futurehook / Prides Paranoia (J&B)  
Stacie Orrico / Back (Virgin)  
Tania / Defination Of A Bitch (Mercury)  
Woodoo & Senora / Overload (All Around The World)  
Aberkane / Jeff Beck / Jeff

(Epic) / Just Jack / The Outer Marker (RCA)



Records released 04.08.03

## ALBUM OF THE WEEK

**Snow Patrol**  
*Final Straw*

Back Lane/Parlo 92669428

Jeoprey refugees *Snow Patrol* romp back from the brink with their most robust album to date. Singer Gary Lightbody has been moonlighting as leader of the winsome Reindeer Section, but here the band have drafted in cult producer Jackin' Leg as producer, resulting in a harder-edged set. Singer Gary Lightbody has an enviable knack with melody and his yearning vocals will give this album longevity and make *Final Straw* a unique pleasure.

youngful Californian neo-metallics' third album receives a UK release prior to an August UK tour and appearance at the Reading and Leeds Festivals. It is chock-full of the earnest yet radio-friendly power rock beloved of millions of 'Nirvana' hoodie-wearing teens.

## Albums

## Broadway Project

**The Vessel** (Memphis Industries M103CD).  
Dan Berridge and Richard Palmer follow their amazing debut *Companion* with an even fuller, broader and more ambitious offering. A very English album, *The Vessel* combines aspects of electronica, progressive rock and avant garde and creates an unpretentious and touching psychedelic album.

## Mark Joseph

**Smoke** (4th Floor/Warner Music 5046675042)



This singer-songwriter was signed by Warner after tickling the charts with his self-released debut single earlier in the year. His material is straightforward 'meat and two veg' Stereophonics/Oasis fare.

## The Pastels

**The Last Great Wilderness** (Geographic GEG018CD).  
This soundtrack to the supernatural thriller set in the Scottish Highlands is a set of hypnotic, lush folk instrumentals, creating a spell which is only broken by the appearance of the poppy Jarvis Cocker-led album closer *I Picked A Flower*.

## Soledad Brothers

**Voice of Treason** (Loop/Polydor 9265378).  
Since *The Soledad Brothers* hail from Detroit, to throw them into the dirty garage/blues category along with friend Jack White is obvious enough. The truth is that their sound is overall more complete and traditional than that of their contemporaries.

## Thrice

**The Artist In The Ambulance** (Def Jam/Mercury 077292).  
Energetic, angst-ridden and heavily-tipped in the US, the

## Various

**Fabriclive 11 - Bent** (Fabric FABR022P).  
Nottingham duo Bent take time out from promoting their album *The Everlasting Blink* to mix this quirky 17-track set. Blending up-to-the-moment electro from the likes of Metro Area and Black Lodge with funk and club classics from the likes of Whodini, it radiates summer energy.

## Various

**Life:Styles 4 Hero** (Harmless HURTCDD050).



Harmless has chosen drum & bass veterans Duggo and Marc to launch this new series focusing on producers' influences. The pair's taste shines through, with jazz and soul classics from the likes of Nancy Wilson, Rotary Connection and Rick Holmes creating a satisfying listen.

## Various

**What A Girl Wants** (OST) (EastWest 6658272).  
The soundtrack to the US box office movie offers a mixture of quality pop (The Clash, Holly Valance, Craig David) with a selection of less crowd-pulling performers, (Leslie Miller, Erica Rivera, Willa Ford).

## Various

**Subliminal Sessions 5** (Subliminal SUBS005).  
Label boss Eric's Morillo mixes this double-CD romp through house hits past and present. Kicking off with Don Hartman's evergreen *Relight My Fire*, it heads back to the early Nineties for house classics from Tyeed and Lil' Louis, blending in hits from Subliminal label along the way.

This week's reviewers: Duggo (Bard), Phil Burrell, Jimmy Brown, Sarah Harris, Joanna Jones, David Knight, Owen Lawrence, James Mack, Mark Miles, Alan Sillitoe, Simon Wood and Adam Woods.





# Singles

26.07.03  
Top 75

A wide range of genres enters the top ten this week – dance (Benny Benassi) rock (The Coral) and pop (D-Side) – but urban Beyoncé holds the top for the third successive week.

# The Official UK

WEEK	ARTIST	TITLE	LAST WEEK	WEEKS ON CHART
1	Beyoncé	BEYONCÉ KNOWS CRAZY IN LOVE	1	3
2	Benny Benassi	BENNY BENASSI PRESENTS THE BIZ SATISFACTION	1	3
3	Wayne Wonder	WAYNE WONDER NO LETTING GO	1	3
4	Pink feat. William Orbit	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	1	3
5	R. Kelly	R KELLY IGNITION	1	3
6	Evanescence	EVANESCENCE BRING ME TO LIFE	1	3
7	Javine Real Things	JAVINE REAL THINGS	1	3
8	Madonna	MADONNA HOLLYWOOD	1	3
9	The Coral	THE CORAL PASS IT ON	1	3
10	Mis-Teeq	MIS-TEEQ CAN'T GET IT BACK	1	3
11	Justin Timberlake	JUSTIN TIMBERLAKE ROCK YOUR BODY	1	3
12	D-Side	D-SIDE INVISIBLE	1	3
13	Eminem	EMINEM BUSINESS	1	3
14	Busta Rhymes & Mariah Carey	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	1	3
15	XtM	XTM PRESENT ANNA FLY ON THE WINGS OF LOVE	1	3
16	50 Cent feat. Nate Dogg	50 CENT FEAT. NATE DOGG 21 QUESTIONS	1	3
17	Fast Food Rockers	FAST FOOD ROCKERS FAST FOOD SONG	1	3
18	Kym Marsh	KYM MARSH COME ON OVER	1	3
19	Christina Aguilera	CHRISTINA AGUILERA FIGHTER	1	3
20	Stereophonics	STEREOPHONICS MAYBE TOMORROW	1	3
21	Ashanti	ASHANTI ROCK WIT U (AWWWW BABY)	1	3
22	Super Furry Animals	SUPER FURRY ANIMALS GOLDEN RETRIEVER	1	3
23	Jane's Addiction	JANE'S ADDICTION JUST BECAUSE	1	3
24	Delta Goodrem	DELTA GOODREM LOST WITHOUT YOU	1	3
25	Amy Studt	AMY STUDT MISFIT	1	3
26	Robbie Williams	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	1	3
27	Joe Budden	JOE BUDDEN PUMP IT UP	1	3
28	Yomanda	YOMANDA YOU'RE FREE	1	3
29	Simply Red	SIMPLY RED FAKE	1	3
30	Room 5 of Olive	ROOM 5 OF OLIVE CHEATMAN MAKE LUV	1	3
31	Deepset Blue	DEEPEST BLUE	1	3
32	Avril Lavigne	AVRIL LAVIGNE I'M WITH YOU	1	3
33	Jason Nevins	JASON NEVINS PRESENTS DINKY FEAT. HOLLY JAMES I'M IN HEAVEN	1	3
34	Daniel Bedingfield	DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE	1	3
35	Blazin' Squad	BLAZIN' SQUAD WE JUST BE DREAMIN'	1	3
36	50 Cent	50 CENT IN DA CLUB	1	3
37	Club 8	CLUB 8 FOOL NO MORE	1	3
38	Craig David	CRAIG DAVID FEAT. STING RISE AND FALL	1	3
39	Del Sammy Sunlight	DEL SAMMY SUNLIGHT	1	3
40	Coldplay	COLDPLAY CLOCKS	1	3

WEEK	ARTIST	TITLE	LAST WEEK	WEEKS ON CHART
1	Various Artists	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 54	1	1
2	Original Soundtrack	ORIGINAL SOUNDTRACK 8 MILE	1	1
3	Various Artists	VARIOUS ARTISTS POWER BALLADS	1	1
4	Various Artists	VARIOUS ARTISTS THE VERY BEST OF KID FEEB	1	1
5	Various Artists	VARIOUS ARTISTS BACK TO THE OLD SKOOL CLUB CLASSICS	1	1
6	Various Artists	VARIOUS ARTISTS CLUBLAND XTREME	1	1
7	Various Artists	VARIOUS ARTISTS THE VERY BEST OF PURE R&B - SUMMER 2003	1	1
8	Various Artists	VARIOUS ARTISTS HITS 55	1	1
9	Various Artists	VARIOUS ARTISTS CLUBLAND III	1	1
10	Various Artists	VARIOUS ARTISTS ALL TIME CLASSIC TEARJERKERS	1	1
11	Original Soundtrack	ORIGINAL SOUNDTRACK CHICAGO	1	1
12	Various Artists	VARIOUS ARTISTS THE VERY BEST OF MTV UNPLUGGED 2	1	1
13	Various Artists	VARIOUS ARTISTS LOVE - EXTERNAL MOTIONS	1	1
14	Various Artists	VARIOUS ARTISTS LEGUE LOVE SONGS	1	1
15	Various Artists	VARIOUS ARTISTS ROBBIE LOVE	1	1
16	Various Artists	VARIOUS ARTISTS THE VERY BEST OF RELAXING CLASSICS	1	1
17	Various Artists	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 53	1	1
18	Various Artists	VARIOUS ARTISTS CLUBBERS GUIDE 2003	1	1
19	Various Artists	VARIOUS ARTISTS SUPER 70S	1	1
20	Various Artists	VARIOUS ARTISTS THE VERY BEST OF LUPHURIC HOPE BREAKDOWN	1	1

WEEK	ARTIST	TITLE	LAST WEEK	WEEKS ON CHART
1	Beyoncé	BEYONCÉ KNOWS CRAZY IN LOVE	1	3
2	Benny Benassi	BENNY BENASSI PRESENTS THE BIZ SATISFACTION	1	3
3	Wayne Wonder	WAYNE WONDER NO LETTING GO	1	3
4	Evanescence	EVANESCENCE BRING ME TO LIFE	1	3
5	The Coral	THE CORAL PASS IT ON	1	3
6	Pink feat. William Orbit	PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME	1	3
7	D-Side	D-SIDE INVISIBLE	1	3
8	Javine Real Things	JAVINE REAL THINGS	1	3
9	Fast Food Rockers	FAST FOOD ROCKERS FAST FOOD SONG	1	3
10	XtM & DJ Cuckoo	XTM & DJ CUCKOO PRESENT ANNA FLY ON THE WINGS OF LOVE	1	3
11	Eminem	EMINEM BUSINESS	1	3
12	R. Kelly	R KELLY IGNITION	1	3
13	Super Furry Animals	SUPER FURRY ANIMALS GOLDEN RETRIEVER	1	3
14	Jane's Addiction	JANE'S ADDICTION JUST BECAUSE	1	3
15	Madonna	MADONNA HOLLYWOOD	1	3
16	50 Cent feat. Nate Dogg	50 CENT FEAT. NATE DOGG 21 QUESTIONS	1	3
17	Mis-Teeq	MIS-TEEQ CAN'T GET IT BACK	1	3
18	Joe Budden	JOE BUDDEN PUMP IT UP	1	3
19	Delta Goodrem	DELTA GOODREM LOST WITHOUT YOU	1	3
20	Club 8	CLUB 8 FOOL NO MORE	1	3
21	Busta Rhymes & Mariah Carey	BUSTA RHYMES & MARIAH CAREY I KNOW WHAT YOU WANT	1	3
22	Yomanda	YOMANDA YOU'RE FREE	1	3
23	Kym Marsh	KYM MARSH COME ON OVER	1	3
24	Murderdolls	MURDERDOLLS WHITE WEDDING	1	3
25	Killing Joke	KILLING JOKE LOOSE CANNON	1	3
26	The Polyphonic Spree	THE POLYPHONIC SPREE SOLDIER GIRL	1	3
27	Amy Studt	AMY STUDT MISFIT	1	3
28	Blazin' Squad	BLAZIN' SQUAD WE JUST BE DREAMIN'	1	3
29	Simply Red	SIMPLY RED FAKE	1	3
30	Tyrese Ho	TYRESE HO YOU GONNA ACT LIKE THAT	1	3
31	50 Cent	50 CENT IN DA CLUB	1	3
32	Intenso Project feat. Laura Jave	INTENSO PROJECT FEAT. LAURA JAVE YOUR MUSIC	1	3
33	Ashanti	ASHANTI ROCK WIT U (AWWWW BABY)	1	3
34	Jennifer Ellison	JENNIFER ELLISON BABY I DON'T CARE	1	3
35	Christina Aguilera	CHRISTINA AGUILERA FIGHTER	1	3
36	Del Sammy Sunlight	DEL SAMMY SUNLIGHT	1	3
37	Kraftwerk	KRAFTWERK TOUR DE FRANCE 2003	1	3
38	Appleton	APPLETON EVERYTHING EVENTUALLY	1	3



**2. Benny Benassi**  
Dut for Beyoncé, Beyoncé would follow the seventh Italian act to have a number one, following Black Box (1987) and The Tempest (1999) (E164 65 (1999))  
Black Legend (2000) and Room 5 (2003).  
Substitution sold 28,100 copies – over 6,500 less than Beyoncé's Crazy In Love.



**5. The Coral**  
After peaking at 23, 13 and 10 with their three singles from their self-titled 2002 album, the Bristol-based group reaches a new high with Pass It On, which debuts at number five this week. It's the first single from their new album *Muric* and Medicines, which is out next Monday (23th).  
The Coral has sold 220,000 copies since its release a year ago.

**13. Super Furry Animals**  
Super Furry Animals are scheduled for their first ever Top 10 hit when Golden Retriever, the first single from their new *Plaidland* album, is out next Monday. Power album, was number 10 on Friday's sales figures. Also it was not to be, and the single debuts at number 13, leaving 1999's number 1 hit Northern Lites still with the honour of being their biggest hit.

101	21 QUESTIONS	14	CRAYZ KIDZ 14	15	CRAYZ KIDZ 14	16	CRAYZ KIDZ 14	17	CRAYZ KIDZ 14	18	CRAYZ KIDZ 14	19	CRAYZ KIDZ 14	20	CRAYZ KIDZ 14	21	CRAYZ KIDZ 14	22	CRAYZ KIDZ 14	23	CRAYZ KIDZ 14	24	CRAYZ KIDZ 14	25	CRAYZ KIDZ 14	26	CRAYZ KIDZ 14	27	CRAYZ KIDZ 14	28	CRAYZ KIDZ 14	29	CRAYZ KIDZ 14	30	CRAYZ KIDZ 14	31	CRAYZ KIDZ 14	32	CRAYZ KIDZ 14	33	CRAYZ KIDZ 14	34	CRAYZ KIDZ 14	35	CRAYZ KIDZ 14	36	CRAYZ KIDZ 14	37	CRAYZ KIDZ 14	38	CRAYZ KIDZ 14	39	CRAYZ KIDZ 14	40	CRAYZ KIDZ 14
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# Albums

26.07.03  
Top 75

The Manics make the highest debut of the week, while Beyoncé retains the top slot and last week's new entries from The Darkness and King's of Leon remain in the Top Five.

# The Official UK

## TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label/Category
1	1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (D)
2	2	LED ZEPPELIN LED ZEPPELIN	Warner Music World (D)
3	4	DESTINY'S CHILD MUSIC WORLD MUSIC PITS DESTINY'S CHILD	Columbia (D)
4	4	IRON MACHION VISIONS OF THE BEAST	WEA (D)
5	5	EMINEM I	Interscope (D)
6	19	CRICAE DAVID OFF THE HOOK - LIVE AT WEMBLEY	Mercury (D)
7	6	ABBA THE DEFINITIVE COLLECTION	Parlophone (D)
8	8	THE BEATLES THE BEATLES ANTHOLOGY - BOX SET	Parlophone (D)
9	10	UD RATTLE AND HUM	DECCA (D)
10	11	50 CENT THE NEW BEED	Interscope (D)
11	12	RON JAY THE CRUSH TOUR	Universal (D)
12	3	S CLUB BEST - THE GREATEST HITS OF	Polygram (D)
13	7	VARIOUS THE LAST WALTZ	WEA (D)
14	13	QUEEN GREATEST VIDEO HITS - 1	Parlophone (D)
15	14	MICHAEL JACKSON VIDEO GREATEST HITS - HISTORY	Capitol (D)
16	17	DAVID BOWIE BEST OF BOWIE	EMI (D)
17	22	SHANIA TWAIN THE PLATINUM COLLECTION	Universal (D)
18	9	ROGER WATERS IN THE FLESH	Capitol (D)
19	16	BRYAN ADAMS LIVE AT THE BUCKOAN	Mercury (D)
20	24	ROBBIE WILLIAMS LIVE AT THE ALBERT	Capitol (D)



**1. Beyoncé**  
**Dangerously In Love** is number one album for the fourth week, while extending her singles chart superiority with *Crazy In Love* to three weeks. She's the first artist to simultaneously top both charts for three weeks since Robbie Williams did it in December 2001/January 2002.



**11. Manic Street Preachers**  
Just eight months after *Forever Deceived* - The Greatest Hits reached number four for the Manic Street Preachers, the band rails its archives again for *Lipstick Traces A Secret History Of The Manic Street Preachers*, a double disc set containing rarities, unreleased tracks and two new recordings. The organ debuts this week at number 11 after selling 10,000 copies.



**13. Daniel Bedingfield**  
With upcoming fifth single *Never Gonna Leave Your Side* continuing to captivate radio, Daniel Bedingfield's debut album *Gotta Get Thru This* becomes sales for the fourth week in a row, and jumps to number 13 - its highest placing for 11 weeks. The album has sold 680,000 copies since its release last September.

Pos	Last	WEEKS ON CHART	ARTIST TITLE	Label/Category
1	1	4	BEYONCÉ DANGEROUSLY IN LOVE	Parlophone (D)
2	3	3	DELTA GOODREM INNOCENT EYES	Capitol (D)
3	5	2	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Mercury (D)
4	2	2	THE DARKNESS PERMISSION TO LAND	Mercury (D)
5	8	4	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	Capitol (D)
6	4	3	THE OSMONDS ULTIMATE COLLECTION	Capitol (D)
7	11	7	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Mercury (D)
8	6	3	THE THRILLS SO MUCH FOR THE CITY	Virgin (D)
9	7	2	EVANESCENCE FALLEN	Capitol (D)
10	9	3	MORCHEEBA PARTS OF THE PROCESS	Capitol (D)
11	11	1	MANIC STREET PREACHERS LIPSTICK TRACES...	Capitol (D)
12	10	2	50 CENT GET RICH OR DIE TRYIN'	Interscope (D)
13	20	3	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone (D)
14	13	3	CHRISTINA AGUILERA STRIPPED	Capitol (D)
15	65	10	BARRY WHITE THE BARRY WHITE COLLECTION	Universal (D)
16	17	12	SEAN PAUL DUTTY ROCK	Atlantic (D)
17	16	4	AVRIL LAVIGNE LET GO	Capitol (D)
18	40	17	SIMPLY RED HOME	Mercury (D)
19	21	3	BUSTED BUSTED	Universal (D)
20	13	3	ASHANTI CHAPTER II	Mercury (D)
21	7	2	S CLUB 7 BEST - THE GREATEST HITS OF	Capitol (D)
22	37	1	JUSTIN TIMBERLAKE JUSTIFIED	Interscope (D)
23	31	4	COLDOPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone (D)
24	25	6	NORAH JONES COME AWAY WITH ME	Parlophone (D)
25	4	1	JIM REEVES GENTLEMAN JIM - DEFINITIVE COLLECTION	Capitol (D)
26	22	4	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros (D)
27	30	2	SUZANNE VEGA RETROSPECTIVE - THE BEST OF	Universal (D)
28	23	6	EMINEM THE EMINEM SHOW	Interscope (D)
29	27	7	UB40 LABOUR OF LOVE - VOL. 1, II & III	WEA (D)
30	24	3	MIS-TEQ EYE CANDY	Capitol (D)
31	29	2	FLIP & FILL FLOOR FILLAS	Capitol (D)
32	49	3	MADONNA AMERICAN LIFE	Mercury (D)
33	18	3	ELECTRIC SIX FIRE	Mercury (D)
34	28	3	SHANIA TWAIN UPI	Mercury (D)
35	36	7	ENRIQUE IGLESIAS ESCAPE	Interscope (D)
36	2	2	OCEAN COLOUR SCENE NORTH ATLANTIC DRIFT	Capitol (D)
37	42	1	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	Capitol (D)
38	37	3	THE WHITE STRIPES ELEPHANT	Capitol (D)

## TOP 10 R&B ALBUMS

Pos	Last	ARTIST TITLE	Label/Category
1	1	BEYONCÉ DANGEROUSLY IN LOVE	Columbia (D)
2	3	VARIOUS PURE URBAN ESSENTIALS	Sony (D)
3	2	ASHANTI CHAPTER II	Mercury (D)
4	4	JUSTIN TIMBERLAKE JUSTIFIED	Jive (D)
5	5	EMINEM THE EMINEM SHOW	Interscope (D)
6	7	LUTHER VANDROSS DANCE WITH MY FATHER	JMG (D)
7	17	FABOLOUS SWEET DREAMS	East West (D)
8	9	MIS-TEQ EYE CANDY	Telstar (D)
9	4	CRICAE DAVID SUCKER THAN YOUR AVERAGE	Mercury (D)
10	8	EMINEM THE MARGINAL MATHERS LP	Interscope (D)

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# Albums Chart

Pos	Weeks on Chart	Artist	Album Title	Label
39	11	<b>THE DRIFTERS</b>	THE DEFINITIVE	Atlantic
40	17	<b>THE CORAL</b>	THE CORAL	Decca
41	36	<b>AMY STUDD</b>	FALSE SMILES	Nonesuch
42	NEW	<b>NEIL YOUNG</b>	ON THE BEACH	Reprise
43	7	<b>CHRISTINA AGUILERA</b>	CHRISTINA AGUILERA	RCA
44	37	<b>ANNIE LENNOX</b>	BARE	RCA
45	62	<b>ATHLETE</b>	VEHICLES & ANIMALS	Reprise
46	27	<b>GOOD CHARLOTTE</b>	THE YOUNG AND THE HOPELESS	Capitol
47	35	<b>MICHELLE BRANCH</b>	HOTEL PAPER	Mercury
48	NEW	<b>SINEAD QUINN</b>	READY TO RUN	Mercury
49	3	<b>RADIOHEAD</b>	HAIL TO THE THIEF	Parlophone
50	65	<b>QUEEN</b>	GREATEST HITS I II & III	Parlophone
51	40	<b>PINK</b>	CAN'T TAKE ME HOME	Capitol
52	NEW	<b>LISA MARIE PRESLEY</b>	TO WHOM IT MAY CONCERN	Capitol
53	48	<b>THE STREETS</b>	ORIGINAL PIRATE MATERIAL	Capitol
54	42	<b>NITIN SAWHNEY</b>	HUMAN	Capitol
55	37	<b>ROBBIE WILLIAMS</b>	ESCAPOLOGY	Capitol
56	39	<b>METALLICA</b>	ST ANGER	Capitol
57	65	<b>CRAIG DAVID</b>	SLICKER THAN YOUR AVERAGE	Capitol
58	45	<b>THE EAGLES</b>	THE VERY BEST OF	Capitol
59	17	<b>LINKIN PARK</b>	METEORA	Capitol
60	20	<b>R KELLY</b>	CHOCOLATE FACTORY	Capitol
61	50	<b>DE LA SOUL</b>	THE BEST OF	Capitol
62	49	<b>LIBERTY X</b>	THINKING IT OVER	Capitol
63	59	<b>OASIS</b>	HEATHEN CHEMISTRY	Capitol
64	52	<b>WAYNE WUNDER</b>	NO HOLDING BACK	Capitol
65	13	<b>DAVID GRAY</b>	A NEW DAY AT MIDNIGHT	Capitol
66	4	<b>JEFF BUCKLEY</b>	GRACE	Capitol
67	6	<b>THE STYLE COUNCIL</b>	GREATEST HITS	Capitol
68	14	<b>THE FLAMING LIPS</b>	YOSHIMI BATTLES THE PINK ROBOTS	Capitol
69	NEW	<b>THE SLEEPY JACKSONS</b>	LOVERS	Capitol
70	NEW	<b>MARTINA TOPELY-BIRD</b>	QUIXOTIC	Capitol
71	41	<b>MEAT LOAF</b>	COULDN'T HAVE SAID IT BETTER	Capitol
72	53	<b>BIG BROVAX</b>	NU FLOW	Capitol
73	21	<b>KELLY ROWLAND</b>	SIMPLY DEEP	Capitol
74	3	<b>LUTHER VANDROSS</b>	DANCE WITH MY FATHER	Capitol
75	6	<b>LINKIN PARK</b>	HYBRID THEORY	Capitol

Chart compiled from actual sales for Sunday to Saturday, plus a single day from the 4,000 UK clubs. The Official UK Charts Company 2002. Includes sales by CD and DVD cooperation.



**38. Simply Red** Folke was not a big success, peaking at number 21, but it is getting plenty of radio exposure and this, together with discounting to below 49, earns a big boost for Simply Red's *Home* as this week's album chart.



**42. Neil Young** Four of the six 'missing' Neil Young albums were finally reissued on CD last week, namely *On The Beach* (42), *American Stars 'N Bars* (43), *Down By Law* (44) and *Re-Ack-O-4200*. *On The Beach* also ranked at 42 when first issued in 1972. The two remaining albums yet to be brought to CD are 1972's *Jesus Through The Past* and the following year's *Time Fades Away*.



**48. Sinead Quinn** With *Flame*, Acadian's album to end some new recruits, Sinead Quinn - who came second in the inaugural series - debuts at 48 with *Ready To Run* selling just under 6,000. Quinn's album follows winner David Sneddon's CD *Seven Years 'N' Wicks*, which reached number five and sold 10,000 copies, and his second album *Black* which reached number 11 and sold 7,000 copies.

## TOP 20 COMPILATIONS

Pos	Artist	Album Title	Label
1	VARIOUS	HITS 56	EMI
2	VARIOUS	CLUBLAND III	Capitol
3	VARIOUS	BEZLA - THE HISTORY OF CHILLOUT	Warner
4	VARIOUS	POWER BALLADS	Virgin
5	VARIOUS	THE RETURN OF SUPER 70'S	Virgin
6	VARIOUS	PURE URBAN ESSENTIALS	Sony
7	VARIOUS	THE VERY BEST OF FANTASTIC 80'S	Columbia
8	VARIOUS	CLUBBERS GUIDE TO SUMMER 2003	Mercury
9	VARIOUS	EXTREME EUPHORIA - LISA LASHES	Mercury
10	VARIOUS	THE BEST SUMMER HOLIDAY EVER	Virgin
11	VARIOUS	ALWAYS & FOREVER	Sony
12	VARIOUS	60'S SOUL MIX	Mercury
13	VARIOUS	KISS HITLIST SUMMER 2003	Mercury
14	VARIOUS	BACK TO THE OLD SCHOOL - BEZLA ANTHEMS	Mercury
15	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 54	EMI
16	VARIOUS	ANGEL BEACH - THE SECOND WAVE	Capitol
17	VARIOUS	CHARLES ANGELS - FULL THROTTLE	Columbia
18	VARIOUS	THE VERY BEST OF DRIVE TIME	Mercury
19	VARIOUS	THE CREST STORM	Mercury
20	VARIOUS	ARTISTS SKATE TO HELL	Virgin

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## TOP 20 INDIE ALBUMS

Pos	Artist	Album Title	Label
1	VARIOUS	THE DARKNESS PERMISSION TO LAND	Mercury
2	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Capitol
3	VARIOUS	WHITE STRIPES ELEPHANT	Capitol
4	ELECTRIC SIX FIVE		Capitol
5	NITIN SAWHNEY	HUMAN	Capitol
6	OCEAN COLOR SCENE	NORTH ATLANTIC DRIFT	Capitol
7	BOYISPOW	MELODY MAN	Capitol
8	EVA CASSIDY	SONGBIRD	Capitol
9	CALEXICO	ALONE AGAIN OR	Capitol
10	FRANK COMFORT	IN SOUND	Capitol
11	COSMIC ROUGH RIDERS	TOO CLOSE TO SEE FAR	Capitol
12	MURK	SHAKOR PROPHECY - BEST OF THE WORKS	Capitol
13	TROPIC STATUS		Capitol
14	STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM	Capitol
15	NOOP	DOGGY DOGG DOGGY STYLE	Capitol
16	ARTHUR LEE	FOREVER CHANGES IN CONCERT	Capitol
17	PLUMP JAZZ	FARGASM	Capitol
18	THE TRANSPALNTS	THE TRANSPALNTS	Capitol
19	DR ORE	THE CHRONIC	Capitol
20	THE STROKES	IS THIS IT	Capitol

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## TOP 10 BUDGET ALBUMS

Pos	Artist	Album Title	Label
1	VARIOUS	THE REGGAE LOVE COLLECTION	Capitol
2	VARIOUS	MEAT LOAF & FRIENDS	Capitol
3	THE MAMAS AND THE PAPAS	THE BEST OF	Capitol
4	VARIOUS	MOTOWN CHARMBUSTERS - VOLUME 3	Capitol
5	VARIOUS	20 BRITISH NO 1'S OF THE SEVENTIES	Capitol
6	NEIL DIAMOND	THE BEST OF	Capitol
7	THE JAM	THE BEAT SUBSTITUTION	Capitol
8	BILLY CONNOLLY	CLASSIC CONNOLLY	Capitol
9	DUSTY SPRINGFIELD	HITS COLLECTION	Capitol
10	STYLISTICS	THE BEST OF	Capitol

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## TOP 10 MIDPRICE ALBUMS

Pos	Artist	Album Title	Label
1	IN SEARCH OF NERO		Capitol
2	GREATEST HITS	Benji Brains Springsteen	Capitol
3	THE MARSHALL MATTERS LP	Environ	Capitol
4	ESCAPE	Environ	Capitol
5	THE SLIM SHADY LP	Environ	Capitol
6	ORIGINAL PIRATE MATERIAL	The Streets	Capitol
7	STRAIGHT OUTTA COMPTON	NWA	Capitol
8	BACK TO FRONT	Environ	Capitol
9	THE DELINE OF BRITISH SEA POWER	Environ	Capitol
10	NO ANGEL THIS	Environ	Capitol

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