

Inside: Lostprophets Amy Winehouse Linus Loves Kelis Primal Scream

MUSICWEEK



Charts body agrees changes to chart rules and agrees to explore launch of download chart

Singles rules offer hope

Singles

by Martin Talbot

The singles fight-back has received official approval for the first time, in the form of a series of chart rules changes designed to make the single more attractive to consumers.

The Official UK Charts Company's chart supervisory committee agreed a series of initiatives last Tuesday aimed at reviving the format, which has experienced a sales decline of almost 40% this year.

The meeting agreed:

■ new rules for a two-track single,

including a reduced minimum dealer price of around £1.20;

■ a relaxing of content rules to allow other CD singles to include additional content; and

■ the creation of a download chart committee to examine the prospects for the launch of a download chart in the next six months.

The measures are the first fruits of the OCC's Future Of The Charts project, which has run since the spring, drawing on discussions with more than 100 executives from across the business.

OCC chairman Richard Woot-

ton - of Leicester indie retailer Ainleys - welcomed the recommendations. "We have come up with a strong set of proposals which I believe will drive the singles market and pave the way for the development of legal download chart information," he says.

CSC member and Sony Music chairman and CEO Rob Stringer adds, "These changes are part of an ongoing programme to change and evolve the singles chart to reflect the changes in the market."

The rule changes will allow for labels to offer two contrasting

propositions to consumers; a cheaper two-track single and a more expensive "maxi" CD with extra content.

The CSC recommended the effective creation of the two-tracker as a new CD single format, through a series of rules: limited to two audio tracks only, amounting to no more than 10 minutes in total, the format can have no free gifts or extras and must be packaged in a standard singles jewel case.

"Other changes, taking effect on January 1, will allow singles to carry web links for the first time

and increase the current limit of one video to two videos.

Singles with a maximum of three tracks will now be allowed to include remixes of those tracks as long as they remain within the 30-minute limit. And releases which feature only a lead track plus multiple remixes of the same track will be able to run for up to 40 minutes.

"An official download chart is unlikely to be launched this year, however, after the meeting reviewed OCC test chart data on UK downloads.

martin@musicweek.com

Muse win stripes with hit album

A week after Warner Music became the takeover target of EMI, the UK company's hot streak continued yesterday (Sunday), as Muse's third album, *Absolution*, debuted at number one.

Muse had sold 50,000 copies by the end of last Thursday to be easily outselling new releases from the likes of Gareth Gates, Limp Bizkit and Sting.

The Muse number one follows other recent successes for Warner UK, including Top Five albums by The Darkness, Sean Paul, George Benson and James Taylor.

Salza Jaffery, director of Muse's label Taste Media, says, "We are delighted that Muse are finally receiving the recognition they deserve.

"Their success is further proof that, to generate a real fanbase, and to break as a international rock band of this stature, there is only one route. What Muse and Taste have achieved together over the past five years highlights the culture and importance of artist development and the consistency of delivering great albums and becoming a great live touring act."

However, the release of *Absolution* marks the end of the band's current licensing deal to Warner Music, which acquired the band via the takeover of Mushroom Records earlier this year. Taste Media is understood to currently be negotiating a new worldwide licensing deal for Muse, who are also out of a deal in the US after previously being signed to Maverick.

■ Merger analysis, p4-5



New player buys Sanity stores

Primester emerges as new player in entertainment retail after the mystery operation acquires Sanity stores p3

Dido and Robbie vie for chart No 1

UK's biggest male and female solo artists go head-to-head with new albums this week, with total ship topping 1.1m p3

Robbie and Boss lead DVD line-up

Strength in depth characterises the Xmas schedules for music DVD, as MW rounds up the big releases p8

This week's Number 1 Albums: Muse
Singles: Black Eyed Peas
Airplay: Dido



04.10.03/£4.00

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Digest

• 'The benefits of a combined EMI and Warner would be felt by the business in general.' Editorial, p26

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People

Tributes follow Palmer death



Palmer: fatal heart attack

► Tributes flooded in last Friday morning to **Robert Palmer**, who died aged 54 in Paris after suffering a heart attack. Elkie Brooks, co-vocalist, with him in the band Vinegar Joe, remembers him as both one of the most stylish and greatest male white vocalists she has ever known. "The had real star quality," she says. "He was amazing looking and a fantastic singer." Palmer reached a commercial peak in 1986 when Addicted To Love topped the *Billboard* Hot 100 chart.

► **Rondor UK** managing director Richard Thomas and three other staff are in talks with Universal about their futures following a decision by the major to close Rondor's London office. Universal bought Rondor for around \$400m in August 2002, but until now continued to operate separate A&R/Wiret-revision teams with Warner.

► **Paul Jones** has confirmed details of a new studio album, which is due for release on November 3 through Mercury. This Left Feels Right features reworked versions of some of the band's greatest hits along with two new songs. Quickfire, p17.

► **Music Zone** has poached HMV's loss prevention controller, Marcus Howard, to become the indie store's loss prevention officer. The chain's founder and managing director Russ Granger says his appointment marks "a natural progression" in Music Zone's development.

Bottom line

Universal loss marris results

► **Universal Music** has blamed the continuing declining music market, restructuring costs and the absence of asset sales in 2002 not repeated this year for a €42m loss in the first half of the year. Revenue fell 24.5% to €2.1 billion for the six months to June 30 as parent company Vivendi Universal also announced loss Wednesday it lost €632m during the same period.
► **Absolute Radio**, whose key players

include one-time Capital executive Clive Dickens, has secured its first radio station after stranding a £31m deal with Former Broadcasting last Friday to buy Liverpool's Juice 107.6FM. Juice was a commercial radio station of the year winner at this year's NTL Commercial Radio Awards.
► **Capital, Enip and GWR** have offered a mixed picture of the state of the radio advertising market. In trading statements issued last week Capital predicted a 4% drop in revenues this year, while Enip forecasts a 9% rise in radio revenues for the half-year to September 30 and GWR expects like-for-like revenues for its UK analogue stations to improve by 4% over the same period.

► **Universal Music International** is this week expected to "target a complete" restructuring of its London headquarters with a suggested 10% of the workforce expected to lose their jobs. A Universal spokesman says, "The exact number of people affected has not been finalized, but is in line with our earlier expectations of around 25 staff".

► **PPL's** Fran Nevilka has re-iterated his determination to track down unpaid UK royalties from overseas, p6

► **BPI** anti-piracy investigators are halting one of their most successful investigations yet after hundreds of thousands of pounds worth of counterfeit CDs were seized in a series of raids across Tyne-side. Eight arrests were made in Operation Hammer as Northumbria Police, backed by trading standards, the BPI and, mixed, a car boot sale in Whitley Bay and six houses.

► **HMV** is launching three stores in the UK in the space of a week featuring PAs by Fame Academy finalists. A Greenwich store launches on October 8, followed by an opening at Epsom's Achary Centre two days later and one on October 14 in Stirling's Thistle Centre. HMV

Your guide to the latest news from the music industry

tomorrow (Tuesday) opens the doors of a restored store at the Victoria Centre in Nottingham.

► **MusicTank** will this Wednesday examine the potentially lucrative revenue stream of using music in digital audio visual media. Topics covered at the event at Bertorelli's in London's Soho will include digital radio and TV, publishing and audio visual media and the games industry with speakers so far including music licensing company Focus's head of music licensing John Eades and independent audio broadcaster and consultant John Broadhall. Entry is £20. Call 020 8357 7349 for more information.



Athlete up for Q Awards' best new act

Exposure

Coldplay lead Q Awards list

► **Coldplay** lead the nominations at Thursday's **Q Awards** taking place at London's Park Lane Hotel. The band are competing for best single, video, live act and best act in the world. Fellow Parlophone act Athlete, who performed at the nominations launch at the Virgin Megastore in London's Oxford Street last Wednesday, are contenders for best new act alongside The Darkness, BMG's Kings Of Leon, Mercury's The Rapture and Virgin's The Thrills.

► **The Music Publishers Association** has unveiled their shortlist for its first Music In Advertising Awards, recognising music that has featured in ads aired on UK TV or at the cinema between June 1 2002 and July 31 this year. The pop category includes The Verve Underground's 'In Sticks' With You (used by Hyundai), Tom 5's Make You (Lynn Pulse) and Letfield's Release The Pressure (D3). A voting

website (www.pdline.org.uk) is now live with the closing date October 13. The winners will be announced at the October 29 to November 1 MusicWeek conference in Glasgow.

► **Capital FM** is extending the amount of daytime music it plays per hour as part of a revamp of its output, p6

► **The BPI** is hosting a British showcase at New York's CMI seminar on Saturday, October 25. The event, to be held at the city's Don Hill's venue at 511 Greenwich Street, will feature The Kooks, Clearlake and Kinetic. The showcase is also supported by PPL, British Underground, Trade Partners UK. The BPI has also compiled a British talent CD titled Suck On This for distribution at CMI.

► **MTV Networks Europe** today (Monday) presses the button on a new website for the MTV Europe Music Awards ahead of the event's nominations announcement this evening at London's Royal Festival Hall. The website is available in eight languages via eight different sites, and includes a streamlined voting section for the various awards categories.

Sign here

Warner ties up Orange deal

► **Warner Music UK** has signed a deal with Orange to make repertoire from artists including Blazin' Squad, The Darkness and The Streets available for use as ringtones. The tie-up will allow customers access to official ringtones and pictures direct to their handsets via Orange's WAP portal, as well as receiving news about Warner artists. Users will also be able to buy CDs and DVDs using the platform and benefit from special offers.

► **Real Networks**, which is behind the deal to make The Rolling Stones' Virgin Records catalogue available in legitimate digital form for the first time, has been secured as sponsor for next month's Music Industry Trusts dinner in honour of Rob Dickins. For ticket enquiries for the October 21 event at London's Grosvenor House Hotel, ring the BPI's Holly Cosall on 020 7803 1300.

► **EMIs** takeover talks with Time Warner are set to conclude within weeks, p4-5

► **EMI boss** Tony Wardworth and director Hanshi Hamilton join the DVD Europe conference line-up, p6



Island's Amy Winehouse was among a string of acts which turned out for a night of music – all completely free of charge and supported by *MusicWeek* – at London's Bond-Hill venue last Tuesday. The hit-and-acclaimed Winehouse, making one of her first appearances in London, was the biggest draw of the singer-singer-writer night, which also saw

performances from BMG Grammy's Adam Maiterson, Sony Music's Karen Stoll, BMG Germany's Jamie David and unsigned former Bent and Faithless vocalist Zoe Johnston. The event formed part of the City Showcase festival of free gigs in London, which was supported by the London Development Authority and the Mayor's office.

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

Primemist, the new owner of former Our Price chain, is yet to reveal its business strategy Sanity quits UK with speedy deal

Retail

by Paul Williams

Britain's newest entertainment retailer is keeping the industry guessing over its plans after taking over Sanity's 111 UK stores for around £5m.

London-based investment company Primemist becomes the fourth controller in five years of the one-time Our Price chain, which initially switched ownership from a Virgin/WH Smith consortium to Virgin alone in a £45m deal and was then sold in two chunks to Australia's Sanity for £3.

Sanity owner Brazin's executive director Tony Ho says Primemist moved "very quickly" to purchase the chain, which was also known for having attracted the interest of a group including former Our Price managing director Mike McGinley.

However, by the end of last week the chain's new owner, which has a registered office in the City of

London and was only set up on September 8, had yet to reveal its hand to suppliers or even declare who is behind the venture.

Although Primemist has yet to go public on its plans, the company is expected to remain in the entertainment or music retail sector.

As part of the deal, Primemist will continue to use the Sanity name on an initial basis, while the new owner has also agreed to retain most of the existing staff. Sanity UK managing director Shane Falschoer will shortly exit his post, however, and return to work with Brazin back in Australia.

One record company source suggests Primemist will face a true challenge because of the size of the stores and their position in mostly off-price locations. "It's interesting anyone would want to buy these stores. My concern is they're going to fill these stores with grey stock because the only way it's going to work is with low prices," he adds.



Sanity chain snapped up by Primemist for £5m

The exit of Brazin is the third this year by a music chain from the UK High Street and follows US player Tower Records' move to sell up its remaining British stores to Virgin and Andys Records falling into administration.

Despite his business pulling out of the UK just two years after entering the market, Ho believes the experience it provided for Brazin was "invaluable." The fact is, we were able to transport our business model from Australia to

the UK and make it work so in hindsight we've done a damn good job in turning the business around," he says.

However, Ho adds that the chain could only have really worked by doubling its existing market share of around 2%. "Our experience is running small stores are to be a success you need a critical mass; you need to have a reasonable market share to be able to negotiate with a little bit more respect with the suppliers," he adds. "We had to ask ourselves if we wanted to try to double our market share in a declining market."

The original agreement Brazin struck with Virgin when it bought the stores in late 2001 and spring 2002 included a deal allowing the Australian retailer to open stores under the Virgin brand in its domestic market. Despite now selling on the former Our Price stores, Ho confirms the agreement with Virgin will continue as before. paulw@musicweek.com

Majors battle it out with flagship album head-to-head

A combined ship of more than 1.1m on new albums from the UK's biggest male and female solo artists looks set to turn this week into this year's busiest yet for music sales.

Retailers are preparing for Robbie Williams' Live At Knebworth and Dido's second studio album Life For Rent to deliver the first "Super Monday" of the fourth quarter with pre-sale UK shipment figures of 550,000 and 566,000 respectively.

The Robbie album is backed nationwide with 48-sheet and 96-sheet posters with TV advertising including key slots on Channel 4 and Channel 5. Meanwhile, the thrust of the Dido album launch is



Dido: BMG has shipped 566,000 units

a dual event in London and New York today (Monday), in which 360 competition winners and international media will see the artist perform a morning gig at Virgin Megastore's Oxford Street



Williams: EMI has shipped 550,000 units

branch, before being flown to New York to see a second performance at the chain's Union Square store the same day. BMG's sales director Richard Story says the media interest in

the two releases going head-to-head is good news for everybody. "I think week one will be very even, with both albums selling around the same amount," he says. "But I think the Dido album will continue to sell consistently well into the new year," he adds. BMG's target for Life For Rent is 1.5m UK sales before Christmas, which will be aided by the release of the album's title track as a single on December 1.

EMI Recorded Music commercial director, sales, Mike McMahon also agrees that retailers are welcoming the competing titles. "When you get these so-called Super Mondays, it's a real call to action to the consumer to go into record shops

and buy music. Hopefully they'll buy these two albums and buy some other albums too," he says.

Although live albums tend not to sell as well as studio albums, EMI managing director Terry Felgate reckons the normal rules do not apply to the Robbie album because of the phenomenal scale of the two Knebworth shows. "Knebworth probably surprised most people just in terms of how much it seemed to capture the imagination of everyone: it was more than just a show."

Woolworth's is so unsure which album will come out on top, it has uniquely decided to make both albums number one in its in-store chart.

THE MUSIC WEEK PLAYLIST



KEANE
This Is The Last Time (Fierce Panda)
Scoring their first Radio One playlist last week, word is quickly spreading on one of our bands of the year. (Single, Oct 13)



KELIS
Milkshake (Virgin)
Generating polarized reactions, this is the sound of the Negatives firing all their creative cylinders. (Single, Oct 27)



LOSTPROPHETS
Burn Burn (Visible Noise)
Finally a UK rock act deliver a sound that beats the Americans at their own game – and they score. (Single, Nov 3)



HEADWAY
Vital Signs (V2)
This Nottingham five-piece first appeared here unsigned last year. Now they're ready to take on the world with these promising songs (EP, Nov 17)



BLUE
Guilty (Interscope)
With more than a hint of Take That's Back For Good, this is the prime set-up single for album number three. (Single, Oct 22)



THE GLITTERATI
Do You Love Yourself (Polygram)
This one-off single is helping to turn up the heat in the label race for these sleazy rockers. (Single, Nov 17)



BUTTERFLY BOUCHER
Boucher (A&M)
Current single I Can't Make Me is just the tip of this beautifully-crafted iceberg album. (Oct 13)



THE BOXER REBELLION
Watermelon (Poptones)
This raucous single is the perfect way for Alan McGee to rebrand his newly independent label. (Single, Oct 6)



SOUTH WITH THE TIDES (Double Dragon)
Already picking up rave reviews. Statewide, this is sure to build strong word-of-mouth when it gets a UK release. (Album, Tbc)



BASEMENT JAXX
Cish Cash (XL)
The Jaxx lead electro on this rocking soul/sprink collision featuring the Bashkies. (Single, Stoussie Sirex/Atlantic back, Oct 20)

January 2000: EMI and Warner unveil a \$200 merger plan, just weeks after Time Warner's then record-breaking tie-up with AOL

June 2000: EMI and Warner are just over October 20 deadline to persuade the EC their proposed merger would not dominate the European market

October 2000: The pair withdraw their merger application before it can be rejected by Brussels

October 2000: The EC gives the merger of Vivendi and Sauramp the green light

November 2000: Bertelsmann's Thomas Middelhoff reveals the group is examining a merger with EMI

April 2001: EMI and Bertelsmann pull the plug on merger plans after five months of negotiations

October 2001: Ken Berry is replaced as EMI Records Music chief by Brian Levy who brings long-time colleague David Murms with him

June 2002: GIVE Calder announces he is selling his controlling stake in Zomba's publishing and record companies to BMG for \$2.8bn

Warner's "non-exclusive discussions" likened to a poker game by analysts EMI stakes in merger game

by Robert Ashton

Last week the music business was less about tunes and more about chat as all the majors owned up to - or were charged by the media about - negotiations about mergers, takeovers and offers.

While EMI's takeover bid was the most concrete attempt to turn talk into action, Vivendi Universal outlined a timetable for its plans to shed its entertainment group, while Warner and BMG quietly quit their exclusive discussions.

"Non-exclusive discussions" is now the operative phrase, according to one City broker. "Everyone is talking to everyone else," he says. "Anyone else."

Indeed, in the past few months, debt-ridden Vivendi Universal has been linked with numerous suitors in a bid to flog off parts of its business, including Universal Music if the price ever felt right. It never did, but finally, at the beginning of September, VU signed a deal with NBC, the broadcasting arm of General Electric, to merge Vivendi Universal Entertainment and create a new \$1bn turnover media group. Last week, as it announced a loss of €632m in the first six months of this year, VU said it hopes to seal the merger within the next few weeks.

Two weeks later - Time Warner says it was on September 15 - the "exclusive" talks between AOL Time Warner and BMG, which had already been extended once, ended. That was the signal for the media to fill with stories about merger talks.

Now EMI is talking to Time Warner about buying its music group. That's official. But, according to sources close to Time Warner and BMG, they are not finished with each other yet.

Both spokespeople for both groups are refusing to confirm that negotiations are still continuing, one source says. "BMG is still open to talks. Although the exclusivity period ended, they are still talking."

Then, last week, the US press suggested Sony was getting itself involved in the melee by talking to BMG. That's more speculative and, according to insiders, less likely to fly. Again BMG and Sony won't comment on the record, but a source suggests that story "could be premature". He adds, "These guys, they talk all the while, but it doesn't mean they are merging."

Analysts are putting the short-

est odds on the EMI-Warner tie-up. Kingsley Wilson, analyst at Investec, says, "I think it has a better chance this time around."

Another added that EMI is the most persistent having already tried to merge twice before. "AOL and BMG really just want to reduce costs," says the media analyst. "Cash is the incentive for Bertelsmann. Out of all the companies it appears that EMI wants a deal more than most."

However, the City brokers also believe a deal involving EMI in any permutation would be more complex. Not only has the group's financial chief Roger Faxon got to get around the problem of mounting an offer with nearly £1bn in debt showing on the balance sheet, but EMI's size will probably mean a lot more horse trading with competition authorities.

Of the other scenarios, BMG Warner is still a runner, but Sony and BMG has not yet got out of the gate. "We're still trying to work out what a 'win-win' strategy is," says one broker.

It is early days, but insiders say that BMG had serious problems

Non-exclusive discussions is now the operative phrase. Everyone is talking to everyone else
City broker

with the impact on its senior management. "They got over the financial part," says one insider. "The problem was over management issues."

However, he believes the management differences can be sorted out with time and most sources believe BMG will need to "up its offer". Analysts are agreed that Time Warner is "playing poker" after hearing BMG's offer - it now wants to see if EMI will raise it. "It depends if they [TWT] want cash," says one source. "Even that is a pretty low bid."

Another adds, "A \$0.50-venture with BMG may not be as good an idea as selling the business to EMI and retaining a minority stake. The EMI deal gives them more cash and 25% of a good company with EMI and EMI Publishing. The other deal would give them 50% of BMG and Warner with no publishing."
ris@rtm.com

EMI confirms that talks are in progress with Time Warner

EMI eyes up Warner

Mergers

by Martin Talbot

EMI and Time Warner are expecting a speedy resolution to their discussions about a potential \$1.5bn-\$1.6bn deal.

It is understood that last Monday's offer by EMI to buy Warner's recorded music division is likely to be either agreed or dropped within a matter of weeks. The UK-headquartered major confirmed last Monday that it had made a bid to Time Warner for the recording division of Warner Music. The offer - which was tendered over the weekend - includes an offer of around \$1bn in cash and \$600,000 in the form of a 25% stake in the combined company.

In a statement issued to the London Stock Exchange last Monday, EMI said, "In view of speculation in the weekend press, EMI Group plc announces that it has now entered non-exclusive discussions with AOL Time Warner Inc, with regard to a possible transaction involving the recorded music division of the Warner Music Group.

"Discussions are at a very preliminary stage and there is no assurance that they will result in an agreement acceptable to both parties. Any potential transaction would be subject to shareholder and regulatory approval."

In a statement to staff last Monday, EMI Group chairman Eric Nicol said, "At EMI, we are already making steady progress in our objective to be a strong, independent music group but we believe that we should explore every available opportunity that might help us towards that goal." EMI moved quickly after a period of exclusive talks between Time Warner and BMG expired two weeks ago. It is understood that the company moved after making Time Warner aware of its interest in mounting a takeover and receiving encouragement in the company's response.

Although neither Time Warner nor EMI Group are talking about the latest chapter in a four-year courtship, initial pointers are that, interested as they will be no preparatory talks that which has been intensified talks between Warner and EMI and between BMG and Warner in recent years, with a resolution - either way - "in a matter of weeks". *Music Week* understands that those involved in the talks are expecting a formal announcement very soon, with if the deal goes ahead - competition authorities likely to begin deliberation before Christmas.

EMI

MARKET SHARE 2002
12.0% (global)
16.6% (Europe)
22.6% (UK)
6.9% (North America)

TOP SELLERS 2002

1. Norah Jones - Come Away With Me
 2. Rolling Stones - Forty Licks
 3. Robbie Williams - Ecopology
 4. Hikaru Utada - Deep River
 5. Coldplay - A Rush Of Blood To The Head
 6. Herbie Greenemeyer - March
 7. Kylie Minogue - Fever
 8. Blue - One Love
 9. Renaud - Bowan D'enfer
 10. Various - Now That's What I Call Music
- Source: IFPI



How the deal would be funded is yet to be finalised by EMI, a factor which has raised concerns within the City. Rating agency Standard & Poor (S&P) placed EMI's debt rating under review last Monday, voicing concern at its ability to finance the Warner buy-out given the £360m of debt already on its balance sheet.

Market sources suggest that EMI is unconcerned about S&P's statements. "They said that,

Discussions are at a very preliminary stage and there is no assurance that they will result in an agreement
EMI statement

because they don't know what finance EMI is going to put in place, there is cause for concern - they haven't changed the rating," says one. "And ratings agencies are very conservative, very risk averse in their pronouncements." And, following last Friday's announcement of a £300m bond issue, S&P confirmed EMI's credit rating and even "said some nice things about the progress they have made", adds the source.

One broker source believes EMI is perfectly able to finance the deal, although it will "be a stretch". He says he believes that EMI Group CFO Roger Faxon has

"gone through the books and probably done a good balancing act".

Kingsley Wilson, a broker with Investec, says, "I think EMI can afford the deal because of the cash flows that they will get from Warner. But, how good the deal is all depends on how much they negotiate in terms of price."

"I can understand why EMI have got involved and we are happy to see Nicol having a go. I suppose he didn't want to seem to be letting things happen around him. He needed to show he is being proactive."

As to how the deal will be funded, initial indicators suggest that EMI will use a funding partner (EMI has been widely speculated to be in talks with investment operation Blackstone for several months).

The two main options open to EMI - aside from divestment, which has privately been ruled out by EMI - are a rights issue or sourcing funds from an investment partner, in other words, the equity market or the debt market. The debt market is preferred by EMI, it is understood, because such a move would not further dilute its existing shareholders' equity, which has already declined three-fold in the past three years.

One broker says he believes EMI will go for a straight loan if a deal progresses. The alternative option, of private equity from a firm such as Blackstone, has some problems. One is that private equity

November 2002: Bertelsmann concludes its \$2.7bn acquisition of the 75% of Zomba group that it does not own

March 2003: A *Wired* journal story sparks widespread press speculation about a merger between EMI and Warner

June 2003: Warner and BMG agree a 60-day period of exclusivity for merger talks

September 2003: EMI confirms it has initiated a bid to buy Warner's music interests

over \$1.5bn buyout of Warner Music

Warner prize

WARNER

MARKET SHARE 2002
13.9% (global)
11.3% (Europe)
11.6% (UK)
14.9% (North America)

TOP SELLERS 2002

1. Red Hot Chili Peppers - By Your Side
2. Josh Groban - Josh Groban
3. Faith Hill - City
4. Linkin Park - Hybrid Theory
5. Alanis Morissette - Under Rug Swept
6. Tim McGraw - The Dancehall Doctors
7. Linkin Park - Reanimation
8. Phil Collins - Testify
9. P.O.D. - Satellite
10. Various - Totally Hits 2002

Source: IFPI

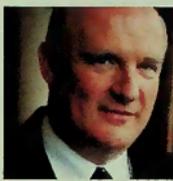
Market favours majors at EC but Impala ready to fight Time right for EC but indies voice doubts

by Robert Ashton

Whatever other obstacles may stand in his way, EMI executive chairman Eric Nicoli could hardly be blessed with more suitable market conditions to justify a major merger.

Although the latest EMI offer comes three-and-a-half years after it kicked off an era of "merger mania" with its plans to link with AOL Time Warner, the music business world - and more importantly attitudes held about it - has moved on dramatically. The majors are struggling to deliver profits, commercial piracy has grown from a standing start to become industry enemy number one and record companies have struggled to entice music buyers to buy through their own digital delivery models.

In addition to the changing environment, last week's EMI offer is also fundamentally different to the deal proposed in 2000. Then



Nicoli facing favourable market

for the [European Commission] because the recorded music share is less than Universal. The sheer amount of publishing rights held is not so great this time," he says.

Impala has also been quick to make its position clear, however. Helen Smith, deputy secretary general of the European indie body, says its position remains the same regardless of partners' identities and that a merger is not a remedy for the crisis in the music industry. "Any merger between the majors will have a seriously detrimental impact on the music market. We will oppose the merger and are confident it will be blocked by the commission," she says. She adds that a June meeting with Lowe and media union chief Herbert Ungier has bolstered Impala's confidence that the indie view is still a central part of the EC's thinking on the music market.

Despite the tough talk, highly-placed indie sources suggest that Impala's public stance might differ from the view of some of its leading lights, who may see a merger as inevitable and, if handled right, not necessarily a disaster.

Some believe that the argument, from Impala and others, that a merged group would be able to dictate market pricing, has certainly been undermined of late. Poor recent financial results from the majors demonstrate they are not living off the fat of the record buyer and Universal's recent decision to slash CD album prices in the US from more than \$16 to \$12.98 weeks lie case for a price collapse. A source says, "There is no evidence that scale in the market can dictate market pricing. Besides, if anyone needs any evidence that it is a battle and the majors are not screwing consumers, just look at the profits of record companies."

It is understood that EMI is hopeful Universal's decision to cut US CD prices will help its case. "The Commission's main focus is on the impact on price of consolidation of power," says one source.

"Universal's pricing initiative has to be taken into account."

If the deal is formalised, there is also a view that the 600-odd staff at the EC's competition directorate general headed by Philip Lowe may soften its opposition. They will have noted the drastic effect piracy has had on the music industry. Significantly, insiders, lobbyists and dealmakers believe the EC will be more receptive if EMI tailors its approach differently from 2000. Tim Price of lobbyist G Plus believes that in 2000 EMI and Warner "didn't really respect the regulator, it is a common mistake - in effect they ended up bullying." That attitude went down badly in Brussels. Price adds, "I think there will be a re-evaluation and they will put more store on a conciliatory approach." He also says that Warner "didn't really respect the regulator, it is a common mistake - in effect they ended up bullying." That attitude went down badly in Brussels. Price adds, "I think there will be a re-evaluation and they will put more store on a conciliatory approach." He also says that Warner "didn't really respect the regulator, it is a common mistake - in effect they ended up bullying."

One observer comments that EMI and Warner have another ace up their sleeve. Because they were allowed enough to withdraw their notification of the 2000 deal to the EC when they saw it would not fly, they will not return this year with a black mark against them.

Dealmaker Osman Erasp - who helped broker Muté's sale to EMI a

Any merger between the majors will have a seriously detrimental impact on the market
Helen Smith, Impala

year ago - also believes lessons have been learnt about presentation. He says that EMI's Alain Levy and Warner's Roger Ames will work to bring the independent sector with them. "Whoever delivers a merger needs to sit down with the independents who are realistically looking for viable structures," he says. "They need to make it a win-win situation for both parties."

That said, there is little doubt there will be a plethora of objections to this merger bid. Universal, which added its legal weight to the anti-merger lobby in 2000, is likely to also step forward again to protect its market-leading position. According to sources, three years ago Universal was interested in creating "fire sale" conditions by getting the competition authorities to order EMI and Warner to sell certain interests. It is unlikely to be looking for such fall-outs this time around.

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ty groups usually like the kind of "super normal returns" which the music industry is currently unlikely to achieve.

Private equity groups often ask for a put option as a means to escape any deal, the latter says, something which is usually viewed on a balance sheet as debt, which would be particularly unattractive to EMI - without even factoring in the negative implications of such deals following BMG's recent

I think EMI can afford the deal because of the cash flows that they will get from Warner

Kingsley Wilson, investor

experience with Clive Calder and Zomba.

A limited share issue will be necessary to issue Time Warner with its 25% stake, and the company has also issued two bonds in recent weeks, but both of those - for around \$550m - have been to restructure its existing debt.

Sources close to EMI insist that, even if the deal doesn't come off, they will not be exposed. "They want to do a deal. But if a deal isn't available on sensible terms in sensible risk, they say they are perfectly happy to continue as they are."

But there are clear benefits, even if a merger might appear to run counter to pronouncements over the past couple of years, advov-

ing the benefits of EMI's status as an independent company. Only last week, in his In The City keynote, EMI Recorded Music chairman and CEO Tony Wadsworth declared, "Music is our only business."

But, privately, EMI executives insist that nothing would change; EMI would still be the biggest independent music company, still be music-focused.

EMI's takeover strategy is driven by a string of benefits which it believes would be created: combining Warner's traditional strength in the US with EMI's strength in Europe and elsewhere in the world would create a more balanced operation. A bigger company would also free up more cash flow to spend on remodelling the business towards the internet.

Also, annual cost savings estimated at \$300m in the non-creative, backroom areas, would be created. As one City analyst says, "The deal is a simple one, to cut out a layer of costs and to increase the earnings potential of EMI."

One source suggests this is important, not for the good of EMI and Warner, but for the industry in general.

"There are significant cost savings to be gained by eliminating the duplication that we have throughout the business," he says. "It is not something which anyone can gloss over. The industry needs it."

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Because they have taken publishing out of this deal, it might work for the EC

Stephen Hornsby, Simplans Partnership

vertical integration, delivery systems dominated by the US group AOL, and the dominance of a publishing conglomerate created by the combination of the world's two largest publishers, EMI Music and Warner/Chappell, had Brussels regulators, independent record groups and competitors such as Universal all screaming foul.

This time around, publishing is no longer a factor. It seems clear that once AOL Time Warner has sold its record business it will seek a separate buyer for publishing. In addition, the emergence of alternative delivery systems - albeit mostly illegal ones such as KaZaA and Napster - in the past three years means that yesterday's opponents to a merger are no longer as worried. "Last time, the main objections were publishing alternatives and concentration of online power," says one observer. "AOL was potentially a massively powerful influence. But AOL cannot now be considered a scary monster."

Similarly, Stephen Hornsby of legal firm The Simplans Partnership, which advised Zomba during EMI's last attempt to merge with AOL Time Warner, believes this new deal needs to be viewed separately from the previous bid. "Because they have taken publishing out of this deal, it might work

Fran Nevrlka underlines promise to recoup post assets

Unpaid royalties get personal for PPL boss

Retail

By Paul Williams

PPL chairman and chief executive Fran Nevrlka says he will take it as a personal failure if his organisation cannot fully tap into the mountain of unpaid UK royalties from overseas. It is chasing...

Nevrlka, who has made the issue one of his key priorities, promised at PPL's AGM last Wednesday that his organisation will "pursue relentlessly" its target of retrieving the "enormous sums of income" owed to the UK by virtually every overseas collecting society.

"I shall consider it my personal failure if in the coming years we do not unlock these enormous streams of income for both the performer community and the members," said Nevrlka, who

pledged PPL would not "go away" or "shut up" in its pursuit of outstanding overseas income.

The day after his speech, Nevrlka inked a deal with PPL's Italian equivalent SCR, the organisation's 13th such reciprocal arrangement since it started collecting overseas royalties in 2002. Negotiations are ongoing with nine other overseas societies, while strategy and business development director Dominic McGoan led the AGM at London's British Library that PPL is in discussions with Japan's RIAJ about a deal to retrieve UK royalties.

Another growing revenue stream is likely to be internet radio, with director of licensing Tony Clark revealing that PPL is just days away from signing its first such licence agreement in a deal with AOL, which is launching various online radio services in the UK.

With the UK economy's increasing reliance on non-manufacturing industries, such as banking, insurance and creative industries, such as music, Nevrlka concludes that the industry needs to go further in persuading the Government of its importance.

All of these depend on strong copyright protection, without which we shall suffer and eventually the country will be unable to invest in new businesses or indeed look after ageing populations and maintaining the UK's essential infrastructure. Accordingly, looking after music, culture and copyright is fundamentally important and entirely in the national interest," he said.

PPL's increasing focus on the artist community was reflected at the event, with both former Undertone and Radio Authority member Feargal Sharkey and Musicians Union general secretary John Smith appearing as guest speakers.

Sharkey warned that "tin cracks" could be appearing in concessions the music industry had won in the Communications act, forcing new regulator Ofcom to consider the impact on musical diversity when a radio station changes owner or format. He observed that a new Ofcom publication, Foundation and Framework, did not include the music industry in a long list of those that would be consulted over rules governing the local content of local radio stations.

paul@musicweek.com



Chasing UK royalties from overseas: (l-r) Smith, Nevrlka and Sharkey

EMI chief joins DVD line-up

EMI Recorded Music chairman and CEO Tony Wadsworth and acclaimed live music director Hamish Hamilton are among the latest additions to the speakers list for next week's DVD Europe conference.

Wadsworth, who has been the record industry's leading advocate of music DVD as a format of the future, will give the opening address to the event. Organised by *Music Week* in partnership with sister title *One To One*, the conference takes place on Tuesday and Wednesday next week (October 7 and 8) at London's British Library.

Hamilton, who has directed both Robbie Williams' new Live At Knebworth DVD and Peter Gabriel's new *Growing Up Live DVD* (released on November 3),

will contribute to the *Creating Content That Counts* panel.

The session will examine the issues surrounding the production of content for music DVD, with other panellists including Robbie Williams' co-manager Tim Clark (from IE Music), Muse Manager Safta Jeffery (from Taste Media) and Andy Townsend of Metropolis Studios.

Wadsworth's address will come a month after he highlighted music DVD as a key in new growth area for music, in a keynote address at The City in Manchester.

"At EMI we focused on DVD ahead of our competitors and this has paid dividends in our share - 24% year to date and, in fact, we have half of the top 10

titles," he said.

Other sessions include a case study by M Productions' Dick Caruthers, looking at the making of this year's biggest-selling DVD title to date, the Led Zeppelin two-disc set, which is set to finish off the Tuesday sessions. Mike Oldfield will also contribute to the event, with a session at the end of the second day.

Other contributors through the two days include Strongvision's Rod Buckler, Warner's Simon Heller, Macrovision's Martin Brooker, AGI's Anthony Fraser and Big Active's Gerard Sals.

For full details and registration details, contact James Smith on 020 7921 8308 or email jsmith@cmpinfomotion.com.

THE BPI AWARDS
ALBUMS
Various
Bittersweet Love
Songs (silver)
The Chemical Brothers
Singles (silver)
David Bowie
Rochet Stevens

Funky Dory (silver)
Amy Studt
False Smiles (silver)
Limp Bizkit
Brosius
Moby
Jury (silver)
Music Absolution
Mick Jagger (gold)
David Bowie
Rochet Stevens

Haley Westenra
Pure (gold)
Starsailor
Sirence
Easy (gold)
Kings of Leon
Youth And Young
Mist (gold)
Nickback
The Long Road (gold)

Dizze Rascal Boy
In Da Corner (gold)
Elton John
Greatest Hits 3 (platinum)

Capital revamp refines output and DJ line-up

Capital FM is extending the amount of music it plays per hour in daytime as part of a revamp of its output.

The London station today (Monday) switches to a new programming schedule, which will coincide with the introduction of a policy promising 30 minutes of non-stop music every weekday hour from mid-mornings to drivetime.

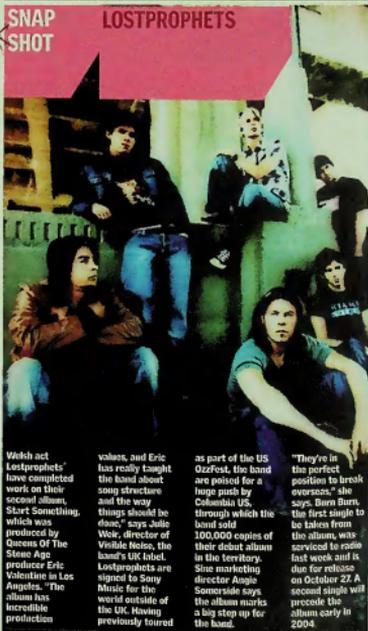
Capital FM managing director Keith Pringle says the aim of the music pledge is to "take out some of the clutter" from the station's airwaves. "Life's complicated enough without hundreds of messages being thrown at listeners all the time so we want to get away from that," he says.

At the same time James Cannon, previously hosting early breakfast and part of Chris Tarrant's breakfast team, takes over the 10am to 1pm weekday slot from Margherita Taylor who moves to 10pm Mondays to

Thursdays. Pringle says Taylor's new show will include an increasing number of acoustic sessions at Capital's Leicester Square studios and will form part of a new entertainment zone starting from drivetime in which the night's big London events will be highlighted.

Other schedule changes include a reunion for one-time Live & Kicking presenters Andi Peters and Emma Forbes, who take over weekend breakfast from Katy Hill and Phil Chrysokeos, and the launch of the Saturday night Party Capital, comprising six hours of dance music.

The new schedule furthers Capital's efforts to refocus on its core 25-34-year-old audience as it bids to continue a turnaround in audience figures. "We've somewhat addressed the decline which came about through increased competition and this [schedule] is really helping us keep moving forward," says Pringle.



Wish act *Lost Prophets* have completed work on their second album, *Start Something*, which was produced by *Queen Of The Suenes* album producer Eric Valenz in Los Angeles. "The album has incredible production

values, and Eric has really taught the band about song structure and the way things should be done," says Julie Weir, director of *Yentle* films, the band's UK label. *Lost Prophets* are signed to Sony Music for the world outside of the UK. Haven previously toured

as part of the US *ZZtop*. The band are poised for a huge push by Columbia US, through which the band sold 100,000 copies of their debut album in the territory. Site marketing director Angie Semonside says the album marks a big step up for the band.

"They're in the perfect position to break overseas," she says. *Born Burt*, the first single to be taken from the album, was serviced to radio last week and is due for release on October 27. A second single will precede the album early in 2004.

CAST LIST: *Pushat Manay*: Julie Weir. *Yentle*: *Born Burt*, *Wendy*, *Benny*, *Marty*, *Dr. Sam*. *Wish*: *Fuze Five*, *Primo*, *Blaze Willy*, *Mecawary* (bottom), *Dan Wozni*, *Yentle*, *Melisa* (top)



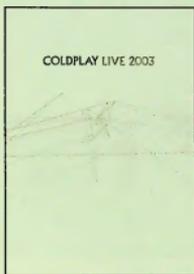
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MUSIC DVD FROM EMI

2003



JOHN LENNON
LENNON LEGEND
Parlophone
October 27



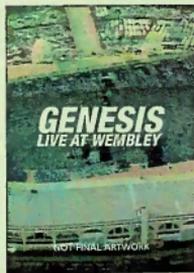
COLDPLAY
LIVE 2003
Parlophone
November 10



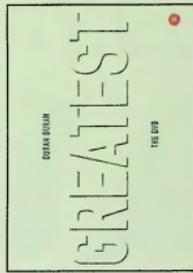
QUEEN
GREATEST VIDEO HITS 2
Parlophone
November 3



PET SHOP BOYS
POPART THE VIDEOS
Parlophone
November 24



GENESIS
LIVE AT WEMBLEY STADIUM
EMI Music Catalogue Marketing
November 17



DURAN DURAN
GREATEST
EMI Music Catalogue Marketing
October 13

OUT NOW - New titles from THE CHEMICAL BROTHERS, JETHRO TULL, DOVES, THE HUMAN LEAGUE AND LENE MARLIN
COMING SOON - Titles from BLUR, DAFT PUNK, PAUL VAN DYK, SNOOP DOGG, ATOMIC KITTEN, SIMPLE MINDS, BLUE, NOW 2004 - THE DVD and many more.

DVDs are forming a crucial part of many high-profile acts' campaigns for the festive season. *By Adam Woods*

DVDs add sparkle to Christmas

It is possibly overstating the case to suggest that any artist who has had any degree of albums chart success in 2003 is represented in the slate of Christmas DVD releases. Certainly, top line acts such as Justin Timberlake, Robbie Williams, Coldplay, Avril Lavigne, REM and the Red Hot Chili Peppers are lined up on the schedules during the next six weeks. But, at the same time, equally hot names such as Busted, Daniel Bedingfield, White Stripes and Sean Paul are conspicuous by their absence and, in the light of rising sales for the format, it is hard not to conclude that any major album campaign which does not include a DVD release is missing a trick.

All the same, the Christmas music DVD schedule has the look of a secret weapon about it. The festive market likes its artists tried and tested, and just about every self-respecting major artist of the past decade is adding to their visual legacy this Christmas. And whereas in the past, DVDs have come packed with every available promo from a given artist's career, there are signs that record companies are beginning to play the long game now. The trend for live DVDs rolled in with interim collections of promos is a notable one, as the music industry machine begins to come to grips with its new role as an exploiter of music, not just on record, but also on film.

BMG

With three of the year's five biggest albums to its name as it enters the fourth quarter – Justin Timberlake's *Justified*, Christina Aguilera's *Stripped* and Avril Lavigne's *Let Go* – BMG is perfectly placed to clean up in the music DVD market, and its schedule seeks to make appropriate mileage out of the company's star assets.

Justin Timberlake

Justified. The *Videos* (released today)
He's just four singles into his solo career, but it's never too soon to anthologise, so here are the videos for Like I Love You, Cry Me A River, Rock Your Body and Senorita, along with live performances including Justin's debut solo turn at the 2002 MTV Video Music Awards and his Kylie-bothering performance at the Brits.

Westlife

Greatest Hits Tour 2003 (October 6)
See box at right for details.

R Kelly

The R in R&B (October 20)
This companion to the newly-released greatest hits CD compilation of the same name is a thorough trawl through his promo catalogue to date. Extras remain to be confirmed.

Various

Huge Hits 2003 (October 20)
BMG's joint-venture compilation with Sony and Warner spawns its first DVD. Artists include Oasis, Elvis Presley, Westlife, Fast Food Rockers and more.

Avril Lavigne

Title to be confirmed (November 3)
From the US company comes this collection of Lavigne's promos to date, together with live footage.

TLC

Huge Crazy, Always Sexy, Forever Cool (November 10)
Few details are available, but it seems fair to expect a comprehensive TLC promo collection with extras to parallel the forthcoming best of album of the same name.

Justin Timberlake

Live In London (November 17)
The second Justin Timberlake DVD of the Christmas season draws on his Wembley Arena gigs in May.

Christina Aguilera

Title to be confirmed (December 8)
Title to be confirmed (December 8)
A live show filmed in the US is Aguilera's gift to the Christmas market.

Other Christmas releases from BMG include *The Neptunes' Dude, We're Going To Rio* (December 8).

Robbie rocks the summer



Robbie Williams – *What We Did Last Summer: Live At Knebworth* (EMI, November 24)

There is a fairly compelling argument that says DVD is a far more appropriate home for such a wistful performer as Robbie Williams than the comparatively one-dimensional compact disc. Certainly, compared to the live CD released today, which cherry-picks 14 songs from the three nights of gigs at Knebworth in

August, the DVD seems by far the better deal, offering a full concert's worth of material, plus the usual high-quality extras, documentary footage and numerous "Easter eggs". The main programme won't be lugubriously dissimilar to what everyone watched on TV/in person/on the web, of course, but that is unlikely to stop *What We Did Last Summer* selling like it's the only DVD in the shop.

Westlife bounce back



Westlife

Greatest Hits Tour 2003 (BMG, October 6)
One of the biggest DVD bands to date in terms of sales – and arguably the first pop group to make any serious mileage out of the format – Westlife bounce back for Christmas 2003 with this greatest hits concert, filmed in Manchester's MEN Arena in

June. Further content includes four music videos never previously released on DVD, including the new single, Hey Whatever, an alternative edit of their downright cheeky Price Paste when You're Looking Like That and the usual hidden footage, including a backstage tour and an interactive game with bonus clips.

EAGLE VISION

Cash, Therapy and a Lennon tribute make up Eagle's Christmas roster.

Johnny Cash

A Concert Behind Prison Walls (Released today)
A timely release for this televised concert from 1976, in which Cash entertains a captive audience at Tennessee State Prison. It isn't a Cash-only concert, however, as Linda Ronstadt and country picker Roy Clark each take several numbers.

Therapy

Scopophobia (October 27)
This features a full live show filmed in Belfast earlier this year, plus 11 promos, a tour diary and interviews with the band.

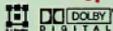
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Boss rises to live challenge



Bruce Springsteen
Live In Barcelona (Sony, October 27)
Following on from the Live In New York City set of 2001 comes this one, filmed at the end of last year on the Spanish leg of Springsteen's world tour in support of *The Rising*. The tour boosted Springsteen's commercial stock immeasurably, and, after somewhat mixed

reviews of *The Rising* itself, fans and critics appeared to agree that the new songs came to life onstage. This Barcelona mini-gig was first-timed as a promotional television special earlier this year, featuring songs from *The Rising*, plus versions of *Darkness On The Edge Of Town*, *Dancing In The Dark* and *Born To Run*. Behind-the-scenes footage completes the package.

Various

Come Together: A Tribute To John Lennon (November 3)

Shortly after 9/11, artists including Craig Morissette, Nelly Furtado, Lou Reed and Craig David were due to perform a tribute to John Lennon at Radio City Music Hall, a week before what would have been Lennon's 61st birthday. The concert went ahead with a new slant, broadcast on US TV and hosted by Kevin Spacey, who also tackles *Mind Games*.

Other Christmas releases include: *The Pretenders' Loose In LA* (out now); and Frank Zappa's *Baby Snakes* (date tbc).

EMI

EMI makes a concerted bid to consolidate its music DVD dominance with names including Lennon, Robbie, Queen and Coldplay.

John Lennon

Legend: The Very Best Of John Lennon (October 27)

All the well-worn promos are here on DVD for the first time, but the real attraction for this set will surely be the unseen performance footage from the archives, the specific nature of which is still under wraps.

Blur

Starshaped (November, date tbc)

This reissue of Blur's notorious 1993 US road movie has the band frazzled and usually drunk, nurturing the hatred of the US which was to be the direct catalyst for Britpop. It includes extra content.

Queen

Greatest Video Hits 2 (November 3)

When you've never been in fashion, you can't very well fall out of it, and the second DVD instalment of Queen's greatest will be one of the biggest releases of Christmas 2003. It features 18 promos reflecting the CD tracklisting plus extras to be confirmed.

Coldplay

Live 2003 (November 10)

Adopting the novel tactic of bundling a 12-track

live CD in with the DVD, this set is another sure-fire winner for Christmas. The 40-minute documentary is a further attraction, but the power of Coldplay live from Sydney in 5.1 is likely to be enough for most people.

Pet Shop Boys

Pop Art: The Hits (November 24)

The Pet Shop Boys cash in most of their DVD chips all at once with this single-disc featuring 39 promos from West End Girls to the present.

Robbie Williams

What We Did Last Summer: Live At Knebworth (November 24)

See box on p8.

Atomic Kitten

title tbc (December)

Details have not yet been released, but an Atomic Kitten DVD is promised for Christmas.

Blue

title tbc (December 1)

Still in production, this will include a live performance featuring material from the forthcoming album, plus extra footage.

Other Christmas releases include: Human League's *The Very Best Of* (today); Duran Duran's *Greatest* (October 13); Frank Zappa's *Does Humour Belong In Music?* (October 20); Ian Dury & The Blockheads' *Hold On To Your Structure* (October 20); Simple Minds' *See The Light: A Visual History* (November) and Daft Punk's *Interstellar 5555* (December 1).

JEEPSTER

Belle & Sebastian

Fans Only (November 3)

As their first album under a new deal with Rough Trade puts its retro tracklist on and starts warming up, Jeepster unleashes its retrospective, collecting together all the promos from *Dog On Wheels* forward, plus extras.

MUTE

MUTE's DVD activity so far this year has consisted of the Nick Cave release *Go Is In The House*, but it has clearly been saving up.

Erasure

Hits! The Videos (October 20)

Hits! collects together 35 of the band's promo videos plus a second disc featuring over two-and-a-half hours of extras including TV performances, alternative videos, live performances, interviews and hidden extras.

Moby

18 (November 3)

This generous package offers the promos from 18, Moby sketches, outtakes, footage from the recent South Bank Show on Moby plus live footage including the artist's closing performance at the Glastonbury Festival 2003.

Depeche Mode

101 + Live 1988 Rose Bowl Show (October 20)

This double-disc set features the seminal DA Pennebaker film and the band's concert performance from the Pasadena show at which the documentary was recorded. New additions include interviews with band members and fans.

Other Christmas releases include *Inspiral Carpets' Live* (November 3).

SANCTUARY

Having surged into the market in recent months

with DVDs for V2 artists Paul Weller and Liberty X, along with a steady stream of releases from its own artists, Sanctuary comes to Christmas with a mixture of new projects and licensed material.

Brian Wilson

Pet Sounds (October 20)

Wilson fans can already buy the live CD of his Royal Festival Hall revival of *Pet Sounds*, and here is the 57-minute DVD version. It includes interviews, a discography and a photo gallery.

The Undertones

Teenage Kicks - The Story of the Undertones (October 27)

This collection gathers together seven original promo videos plus a John Peel-fronted documentary and previously unseen interviews with the band. There is also exclusive footage of the band's Feargal Sharkey-less reunion in 1999.

Jane's Addiction

Three Days (November 3)

An infamous, warts-and-all documentary recorded during Jane's Addiction's 1997 tour.

Other Christmas releases include Gary Moore's *Live At Monsters Of Rock* (October 6) and Rush's *Rush In Rio* (November 10).

SONY MUSIC VISION

Delta Goodrem

title to be confirmed (October 27)

All three videos released to date, plus eight live tracks, footage from her first London showcase in January of this year and behind-the-scenes footage including a photo gallery and an EPK.

Bruce Springsteen

Live In Barcelona (October 27)

See box above left.

Good Charlotte

Live (November 10)

On the back of their platinum album *The Young & The Hopeless* comes this live DVD, whose release coincides with the launch of the band's new single, the title track of the album.

Jennifer Lopez

I'm Reel (November 17)

I'm Reel gathers up every promo J-Lo has made throughout her musical career, together with interview footage. There is also a six-track CD.

Michael Jackson

Number Ones (November 17)

To coincide with a new Jackson "best of" CD comes this 15-track promo collection, which draws on *Off The Wall*, *Thriller*, *Bad* & *Invincible*. Also included is *The Making Of Thriller*.

AC/DC

title to be confirmed (November 17)

Riding on the back of the band's current tour is this live film, which captures the Aussie rockers live at Donington in 1991.

Pearl Jam

title to be confirmed (November 17)

Not content with releasing 80 official bootleg live albums since 2000, Pearl Jam do it all again on DVD. Drawing from this year's tour.

Simon & Garfunkel

Live In Central Park (November 24)

This timely DVD transfer coincides with the Essential greatest hits album to be released on the same date. The duo will tour the world next

year, provided this doesn't bring back too many bad memories.

UNIVERSAL

U2 and No Doubt lead the schedules for Universal, but other key acts are conspicuous by their absence.

U2

U2 Go Home (November 17)

When U2 closed their Elevation world tour with two gigs at Slane Castle in September 2001, the cameras were there to see it happen, and the result is this live document of the band arguably at the peak of their crowd-pleasing form.

Various

Fame Academy 2 (November 3)

A timely behind-the-scenes documentary of the TV show, clearly focusing on the winner but also featuring all the performances by the finalists.

Style Council

The Style Council On Film (November 17)

Although the tracklisting is yet to be announced, this will contain all the band's promo videos, plus live and documentary material.

Other releases include a No Doubt promo collection and Bon Jovi's Live By Request.

WARNER VISION

Warner Vision rolls out the DVD versions of the much-anticipated REM and Chili Peppers hits sets. Blazin' Squad are there as well, along with some shrewdly licensed extras.

REM

In View: The Best Of REM (provisional: late October)

The track listing for the CD version has been leaked ahead of time, but the very existence of the DVD has been kept pretty quiet. The package will offer all the promos of its audio equivalent remixed for 5.1, along with two documentary films - Rough Cut, which follows the band in 1995 while they are working on Monster, and This Way Up, where we catch up with Stipe, Buck and Mills as they record the Up album in 1998 following Bill Berry's departure.

Peter Gabriel

Growing Up: Peter Gabriel Live (November 3)

Peter Gabriel's gigs are reliably as interesting and as methodically thought-out as his albums, and last year's US summer tour was a case in point. Expect to see Gabriel variously hung upside down by wires and rolling around the stage encased in a huge, flashing rubber ball, all the while trotting out hits and highlights from Up, his most recent album by some distance.

Red Hot Chili Peppers

Live At Slane Castle (November 10)

On the back of the band's mainstream rejuvenation of recent years comes a Christmas "best of" and this DVD of the band's gig at Slane Castle in August.

George Harrison

A Concert For George (November 17)

See box above.

Stars line up for Harrison



George Harrison

A Concert For George (Warner Vision, November 17)
Only 5,000 people could possibly have been present at London's Royal Albert Hall for last November's tribute concert to Harrison, which leaves quite a few others who would presumably enjoy the sight of Paul McCartney, Ringo Starr and Eric Clapton pounding through While My Guitar Gently Weeps.

Tom Petty & The Heartbreakers lying into Taxman and I Need You, the Monty Python team and Tom Hanks applying themselves to the Pythons' own greatest hits and Joe Brown closing the show by serenading George alone on a ukulele. The DVD features the concert in full, plus the theatrical film, directed by David Leland, which showcases the gig and the reflections of the artists to moving effect.

Other Christmas releases include Blazin' Squad's Live (November 17) and Later with Jools Holland Hootenanny (November 24).



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Sketch draws on wealth of talent

by Kevin Le Gendre

Although Senegal broke an untold number of French hearts in the opening match of last year's World Cup, there was at least one Parisian who claimed a small but not insignificant victory from the defeat. For it was during the 90 minutes in which the world's best strikers lost their va-va-voom that Philippe Ghielmetti, head of A&R and producer of the superlative French independent Sketch, had the opportunity to record a few solo takes of bassist Anthony Cox. The American was due for a session with his compatriot and soprano saxophonist Steve Lacy and drummer Daniel Humair but the latter, being a keen fan of Les Bleus, decided to put down his sticks during the clash between France and its former colony.

"So Anthony played solo for about 10 minutes," says Ghielmetti. "As soon as I heard those takes, I knew that I wanted to do a whole solo record with Anthony. The following morning he played for about 50 minutes, then he just said 'I'm out, I have nothing more to say.' We had enough for two records."



Cox: solo album emerged from session recorded during last year's World Cup

That *And This*, Cox's solo tour de force, is just one of a string of outstanding releases which Ghielmetti has produced since Sketch's inception as a jazz label four years ago. 2002 was the year of the late Mal Waldron's *One More Time*, 2001 Daniel Humair's *Liberté Survellée* and 1999 Humair/Urtreger/Michelot's *Hum*. All of these releases, intriguing hybrids of swinging post-bop, free playing and effete classical sensibilities, swiped major awards from the French jazz press. In the next few months, new albums from Marc Ducret and Giovanni Mirabassi aim to further that tradition.

Sketch had already been going

as a graphic design company for some 12 years prior to that and this first incarnation is emphatically reflected in its strikingly designed sleeves. Its roster includes such artists as Marc Copland, John Taylor, Steve Lacy, Daniel Humair, Ducret, Mirabassi, Jean-Philippe Viret, Sophie Damannich and Marc Copland.

"When I look at the artists that I've produced, one thing stands out - it's always a blend of US and European music," says Ghielmetti. "I wouldn't want to produce [French reed virtuoso] Louis Schiavis, for example, even though I love what he does. He leans too much towards Europe, but by the

same token I wouldn't be able to produce, say, Joshua Redman even though he's really good."

Sketch is a label that centres a lot around pianists and bassists. "That's a personal thing, those are the instruments that particularly move me," says Ghielmetti. "But it's more about individuals. The musicians that I'm interested in are the ones who have a world of their own, it could be something that is a bit introverted but it has to be a musical world that is very personal to them."

Ghielmetti was initially inspired by European labels such as Owl, Futura and ECM. It would be tempting to draw a comparison between Manfred Eicher's highly successful German independent and Sketch in so far as both imprints have a bold visual identity, faultless recording quality. Ghielmetti, like Eicher, produces all of Sketch's albums and has the kind of strong personality that makes communication with his artists a sine qua non.

"Music is about people, relationships," says Ghielmetti. "All the people I record with are people that I get on with. It's about approaching people with ideas for projects and being able to react in any possible way once the projects are underway."

sketchesprint@aol.com

J-Noir, the independent promoters who have been putting on fine gigs with and coming jazz musicians in the capital for some time now will present a special gig featuring four artists at this year's London Jazz Festival. On November 19 at Lock 17, formerly Dingwells in Camden, north London, the line-up includes singer Natalie Williams, poet Zena Edwards, and singers Lam Gray and Eska Mtuwazi. The latter, known for her work with Quite Sane, Nih Sawhney, Lewis Taylor and Robert Mitchell should be of particular interest.

Pianist **Robert Mitchell** has a solo album, *Equinox*, due out on Dune Records at the end of the month... Belgian trumpeter **Dominic Ntousos** has been booked to play at the London Jazz Festival. He appears at the Spitz, El with Maxime Zampieri, Daniel Romeo and Mitchell. The exact date is yet to be confirmed... Vocalist **Cleveland Watkins** and pianist **Nikki Yeoh** take their excellent show on tour throughout October. Having performed to rapturous applause in London, the Watkins-Yeoh blend of jazz and global rhythms will now be heard in Cambridge, Basingstoke, Southampton, Manchester, Bristol from October 17 to 30. The tour kicks off at London's Queen Elizabeth Hall on October 14; there is also a late winter date at South Hill Park, Bracknell on December 13. Further details from www.serious.org.uk.

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Nicholas Payton
Sonic Trance (Warner
9362484472)



Trumpeter Payton has long been considered by many as an arch classicist – his previous

Universal release confirmed him as a dyed-in-the-wool Wyntonian disciple. Sonic Trance could make Marsalis weep though. Payton has turned into an electric heretic of the highest order: he has obviously chucked out his Armstrong 78s, bought a stack of Headhunters albums and probably moonlighted on Hot 97, New York's premier hip-hop station. The results are intriguing: Payton and a core quintet featuring such notables as saxophonist Tim Warfield and pianist Kevin Hays, craft a sound which is heavy in both dubbed-out atmospherics and sexy percussive drive. The ghost of Herbie Hancock/Headhunters looms large, but the key difference is that Payton, like Roy Hargrove on his recent RH Factor project, is swinging in to a soul bowl as opposed to bugging out to Raian spaceways. Intermittently supplemented by Kareem Riggins on sampler, Payton's players get funky in a

JAZZ PLAYLIST
Michael Brecker –
Medius Operandy
(Universal)
Great version of
the young pianist
cranks up the
orchestral funk on
his best album in
ages.

Jason Moran –
Planet Rock
(Blue Note)
Great version of
the young pianist
inspired reworking
of Al Foster's
Bambaloo's electro
classic.

Perico
Sambast/Brad
Mullins (ACT)
Impressive duet
from Spanish
saxophonist and
American pianist.
See Bachleford –
Polar Bear

(White)
Engaging work
from the
accomplished young
Scottish drummer.
See Bachleford –
Polar Bear
Milton Nascimento

– Cantolope
Island (Warner)
Brazilian legend
turns in a good
version of Hancock's
loveliest Latin
swinger.

part, precision-guided way and, as the dancehall parody Shabba Unranked shows, unveil a quite juicy sense of humour at times.

Dave Holland Quintet
Extended Play (ECM 0385052)



As impressive as the veteran British bassist and his superlative band's studio work have been, what they present on stage is on another level. A live album was, thus, a logical stage in the documentation of the band's development and this sumptuous double disc doesn't disappoint. Holland has changed his line-up a few times during the band's history but the one recorded at Birdland in New York in 2001 is arguably the strongest ever, with Brecker-in-waiting Chris Potter on saxes, feisty Robin Eubank on trombone, mad scientist Steve Nelson on vibes and fiery Billy Kilson on drums. Anchored by Holland's rock-solid time-keeping and expressive fills, the band displays a range of dynamics and interplay over marathon themes that stretch from supple modes right out to a mercurial free-funk with disarming poise.



Michael Brecker
Wide Angles (Universal 0761422)
Brecker is arguably the most technically-gifted saxophonist in contemporary jazz – a man whose rhythmic drive, complex phrasing and towering solos are guaranteed to make jaws drop. But, for all the excitement he can

cook up, his solo records have always been strangely unmemorable. Wide Angles is a welcome exception, however. This is Brecker's orchestral album with string, brass and reed section providing a rich palette for his steely tone to slice through. The whole affair swings

Records released in October
Jazz is edited by Adam Woods

ALBUM OF THE MONTH

Matthew Bourne
The Electric Dr M
(Sound Sound/CD1004)

Words such as 'maverick' are thrown around faster than red cars at an Arsenal match when Matthew Bourne's name is mentioned. The Leeds-born pianist is cast as an infant terrible to France's badly drawn boy Mederic Collignon. Yet Bourne's creative work is underpinned by the iron orders of musical discipline. He might lose the listener at times, but he has a knack of finding the right rich chords at the right time to bring him back on to his crooked path. And The Electric Dr M is about as long and winding a road as Bourne has taken to date. The suite is unsettling, sassy and insubordinate and confirms the young Brit as an imaginative and unapologetic voice.

grandly from start to finish with Brecker's lengthy, spiralling lines nestling into rich harmonies and criss-crossing contrapuntal accompaniment of great depth and density. Some tunes are bop-hyphen, others downright funky in a kind of Brecker-Brothers-meets-Gil-Evans way.

Dune Records Presents



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Ben Okri

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17 October
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18 October
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Music mergers would reduce costs – something that would benefit the whole industry

Consolidation is good for business

EDITORIAL MARTIN TALBOT



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Those who were at Midem in January 2000 are unlikely to forget the day when news came through about EMI and Warner's plans to merge their music divisions. Few would have thought, however, that three-and-a-half years later, they would be no closer to the altar.

Yet, here we are, talking once more about the coming together of two music industry giants, icons of the British and US music cultures respectively.

Whether EMI's offer to Time Warner – to acquire its record division – comes to fruition remains a moot point. It may be a long time since this long saga first got underway, but there is plenty of water to flow under the bridge before it reaches conclusion.

But what has become increasingly clear in recent months is that the industry as a whole needs to reduce excess costs overall. After a nine-month period in which prices have continued to decline – putting further pressure on margins – and sales globally have shown little sign of revival, there is little conclusion to draw other than that the music industry can afford little excess fat.

The benefits of a combined EMI and Warner – or

a merger of any of the various candidates – would be felt not only by the companies themselves, but by the business in general. It would be a leaner industry.

The independents' objections are understandable. They could find themselves marginalised in such an environment – and that is something which ought to be legislated against, if possible.

But there are potential benefits to the indies too. The bigger the corporate machines become, the less likely they are to have any interest in those middle- to lower-selling releases which are important to many independents.

If the major companies cast off more middling acts, there will be more of them for the indies to pick up. Whether the indies will thrive in such an environment is open to debate, but there will certainly be new opportunities for them.

In the meantime, we wait for a deal – any deal – to be done, for the record industry to move closer towards greater consolidation. The alternative, another year (or three) of failed attempts will do little for the music industry's image.

I don't think that that will be an issue, this time.

Changes to US law mean more red tape for visas

VIEWPOINT ANDREW OSBORNE



Planning and arranging a tour to the US can be a nightmare given the many logistical hurdles you need to get over, particularly the process of getting tour members into the country.

It's about to get worse, following recent changes to US immigration law as a result of continuing security concerns. It will take much longer to get the correct paperwork allowing each artist, band member and support crew into the country. Getting it wrong can mean a cancelled tour and loss of income.

Most US work visas require a

Think how long you'll need to get a (US) visa and then double it

two-stage process. Stage one: A petition needs to be filed in the US requesting the issue of a visa. If successful, permission is given for an individual to apply for their US visa at their local US embassy. If a premium-processing fee is paid (currently \$1,000) a decision should take around two weeks. If approved, the petition is then sent to the UK. Each member of the tour will need a copy to then make their individual visa applications at

the US Embassy in London.

Stage 2: Since August 1, 2003, nearly all applicants for non-immigrant US visas have to attend a personal interview at the embassy. Interviews are booked by phoning a dedicated phone number (which is regularly engaged). It currently takes six weeks to get an appointment and the delay looks like it will gradually get worse as the backlog of applications builds up. The interview requirement significantly increases the time it takes to complete the process and, following interview, applications will take a further two weeks to be approved.

To successfully go through, the visa process will take a minimum of 10 weeks. Getting the correct visas issued to tour is critical and it is vital that enough time is given to complete the various stages. Given the inevitable delays – finding documents to support an application, for example – if you are going to tour in the US, this issue must be considered at the earliest stage.

It is more expensive, complex and takes longer than ever – think how long you'll need to get the visa and then double it. Get the right support and be on the right side of your bank manager.

Andrew Osborne heads the Immigration team at media law firm Hammonds

Who's going to sell the most albums, Dido or Robbie?

The big question

"Super Monday" hardly gets more super than today, when the UK's biggest-selling male artist Robbie Williams and his female equivalent Dido have new albums released simultaneously. But who is going to win the battle of the genders?

Michelle Garnett, Sneak magazine acting editor

"Dido, because with Robbie there are going to be people who'll want to relive the moment of the gigs, but might wait to buy the DVD because it's going to give them more. The Dido one is very similar to the last one and people know what they're going to get. It's very radio-friendly and it's a real dinner party album that you can play in the background."

Ian De-Witvelt, Leets-based indie store Crash Records' proprietor

"Probably the Robbie album. He's got such a huge profile, so people will be more likely to go out and buy that album in week one as the fanbase is so big. With Dido, the sales will be more spread out than Robbie's. But, as a specialist shop, we're more excited about albums that aren't available everywhere."

David O'Reilly, Woolworths product manager

"I think it's going to be Dido. Initially when we looked at it, we thought

Robbie would do it, but the performance of the Dido single suggests there's a huge appetite for that kind of album in the market. Robbie loses out because it's a live greatest hits set, as opposed to a studio greatest hits album."

Philippe Kern, Impala general secretary

"I think Robbie Williams. He's more established and he's very active at the moment. Also, looking at my children, they like Robbie more, so I think he is going to win it. Whether that is in the UK or Europe, I don't know. I suppose everything depends on the single, doesn't it?"

Mike Zeller, Birmingham-based 100.7 Heart FM head of music

"In the first week, Robbie will fly off the shelves more than Dido, but it could be one of those that over a period of time there might not be much in it because Robbie could be a short, sharp burst and Dido could play catch-up over the long haul." Keith Barnes, Barnes, St Dids "Both my wife and myself think Dido. She appeals to a wider audience. And, although we've had a lot of interest in both, we've had lots more interest in Dido. We've got big boxes of both and we hope to sell a lot."

Bon Jovi have recorded an album of new versions of their greatest hits, but Jon Bon Jovi says he won't be joining *The Darkness* in a full-on Eighties rock revival.

Quickfire

Why are you releasing new versions of your greatest hits instead of a new studio album?

The last album was only released last year, so we couldn't release more material so soon. The idea of a live album didn't appeal and we wanted to give people more than a greatest hits. It's a development from the unplugged idea. We recorded and filmed an acoustic arena show in Japan in January, which turned out pretty good, which led us to turning these songs on their heads. We got Pat Leonard on board to produce. **Your European fanbase has been extremely loyal to you over the years. What is the secret of your longevity?**

I would hope it is the songs. There is only so long you can be a pop-up for. There is only so long a Spice Girls or 'N Sync can keep going before it comes down to the songs.

The Darkness have kick-started the glam rock revival in the UK - will your next studio album see a return to the sound of your 'Eighties rock classics'?

I've got their album, but I haven't played it yet. But one thing's for sure, I won't be getting back into that whole again. I won't be growing my hair again.

Will major labels ever recover



From the doom and gloom of illegal downloading?

The labels have screwed up a few times over the years. First by giving everything away to radio and being held to ransom for it. Then MTV came along and everything was given to them for free (in the US), while all the artists were paying for it through reproducible royalty. The downloads haven't come back to bite the labels in the ass because it is ruining the artwork or creativity. This time it hurts because it is affecting their bonuses.

Do you think Bon Jovi would be signed, and be successful, if you were setting out in 2003?

I don't know. We came at the end of

an era where you were allowed to make two or three albums before having to have a real breakthrough. It could name a thousand artists from that time that didn't really make an impact until their third albums. But to me as a kid, it wasn't about commerce. I was talking with Universal boss Doug Morris, who wanted to sign us when he worked for Atlantic back in the day, but we went with PolyGram. I admitted once that he wasn't sure that we would have been allowed to make Slippery When Wet at Atlantic, which shows what a difference it makes to be with the right label. I think it would depend on where we were as to whether we would be successful.

Each of the awards were handed over to him and his huge crew (who had their faces covered by bandanas) in quick succession, so allowing him to dash off to his Wembley Arena show, for which he was still two hours late. Big Broz were deemed to be UK act of the year. Despite the nominations list being full of female acts, the lack of acknowledgement towards women was disappointing. Lisa Maffia, who feigned surprise very well, received the award for best garage act, while Lil' Kim picked up the best and blinggiest award of the night, best fashion icon.

Outstanding achievement went to Koolhaas & The Gang, who graced the stage with a two-minute rendition of Get Down On It. Most deserving of the night was George Benson, who picked up a Lifetime achievement award.

What can we expect from next year's ceremony?

Hopefully, organisers will recognise that the faux-glamour and sophistication isn't enough to make the event exciting. With a lack of genuine punters in attendance, it was left to industry folk to whip up an atmosphere, which they can never be relied upon to do. Still, performances from Ms-Teq, Wayne Wonder, Seal and Black Eyed Peas were all entertaining. But after this year, which perhaps lacked a true, massive star, the Mobos need to secure a real draw to justify all their profile in 2004.

DOOLEY'S DIARY



All the gossip from PPL's AGM

Remember where you heard it:

Best wishes to Aim's Alison Wenhaw who, in a strange case of synchronicity, had to miss out last Wednesday's PPL AGM after damaging her knee ligaments in a collision with an enthusiastic Labrador. Later in the spring, PPL chief Fran Nevkila missed the Aim AGM after crooking himself at one of his kids' sports days... For once, it seems that MO general secretary John Smith had clearly read the script ahead of giving his speech at the AGM. With a typical PPL boss Fran Nevkila delivery making War And Peace look like a Post-It note. Smith observed before his own speech that he'd been advised to, "Talk for 45 minutes and don't look like you're taking any breaths." But Dooley is very worried about Nevkila: his own speech clocked in at less than 20 minutes. The PPL head-honcho, though, is not a man to mince his words. At one stage he talked of "teasing up" people not coughing up money they owed, promising on numerous occasions to tell him, "After your last comments, I'm glad I don't owe you any money..." Meanwhile, fellow AGM speaker Feargal Sharkey put in his own requests concerning PPL attempts to win overseas broadcast royalties for UK

acts. "If you manage to crack the North American nut, can you try to get the payments backdated to 1978?" he asked. Links fans who turned up for the **EMI Golf Day** a week ago last Friday, twiggled that something might be up regarding EMI/Warner. Maybe it was the 30-minute mobile phone call which Eric Nouri had to take halfway through. It was a great week for babies last week. Congratulations to Polydor joint managing director David Joseph and partner Ruth, who welcomed their first, a Congrats Maddy, last Tuesday... Also called to EMI Music Publishing A&R head Guy Mook, who had to step out halfway through dinner with Jamie Cullum, after his wife Kristina went into labour. She later gave birth to their fourth child (and first boy). ... Poor Guy even missed a performance from his hot new signing Amy Winehouse in front of a packed and sallyably captivated audience at London's Borderline last Tuesday at the Music Week-backed singer-songwriter evening as part of City Showcase.

New Sony Music and Windswell Pacific signing Jamie Scott, a last-minute addition to the bill, also received much praise, making his London debut. **Lost Highway** A&R boss Frank Callari made the journey all the way from Nashville for the showcase of an unsigned band from Denmark last Thursday. Who? We don't know. It's all getting a bit starchy on the streets of Newcastle. Staff of the city's much-loved indie retailer **Steel Wheels** were unsure whether to be bemused, flattered or aggrieved when the nearby Northumberland Street HMV not only co-opted the Vinyl Lane shop's 'Good Sale' style sign-on-stand to advertise its current sale, but hawkishly added the line, "Aye, better than Steel Wheels' underneath in marker pen." All right if they're the daddies, but they're not, 'gumblers' the shop's sales director Kirk Palmer...

Crib sheet

The Mobos crew strutted into town last Thursday for their eighth annual awards bash at London's Royal Albert Hall. From humble beginnings in 1996 when the awards fell in favour of UK talent (Goldie, Courtney Pine, Seal and Gabrielle all picked up significant trophies), the event now nods more obviously to the US. With the invention of "bling bling" over the past two years, there could be seen to be as much about glamour and diamonds, as it is music.

With so many awards ceremonies featuring in the musical calendar, what is the point of the Mobos?

The original point of the affair was to gain mainstream exposure for a niche market - a market, incidentally, that has grown into the largest in the Western world. Furthermore, the Mobos seek to recognise many types of music from jazz, through to reggae, dance, gospel, hip hop, garage, all of which fall under the umbrella of 'black origin'. That virtually all popular music stems from black music seems, in this case, to be a redundant point. Many of the previous winners have gone on to win Brits and Grammys and, naturally, album sales tend to increase. Offshoot marketing tie-ins such as compilation CDs and the Mobos



Big Broz: Mobo award for best UK act.

Unsung event has also helped to promote the brand.

Was it the all-blinging affair that you'd expect?

With Diana Ross in the audience, Ashanti sparking in a designer dress, no less than four costume changes for presenters Lisa Carlinell and Lil' Kim and 50 Cent's oversized diamond necklace, it should have been more bling! than Beyoncé's jewellery box. However, the stage seemed to be decorated with the remnants of the set for Phoenix Nights and the sheer number of empty seats (it was only half-full) somehow stole the glamour and excitement from the occasion. **Who were the chief winners of the evening?**

Walking away with three awards, 50 Cent was certainly king of the night.



East West Records marked the end of the summer in style last week with a boat party on the river Thames, simultaneously celebrating the label's impressive run of success over the season and new managing director Korda Marshall with the likes of Muse and The Darkness. Onboard, guests were awarded a handful of "Kordas" (tisset) to fritter away in the casino

on the main deck. Guests, who included Sara Cox, Muse and Blazin' Squad, were treated to a performance by new Elektra signing Jason Mraz. Pictured, left to right, are head of A&R Muzi Lousada, Jason Mraz's manager Bill Silver, Mraz, Marshall and general manager Gareth Currie.

Club Charts 04.10.03

The Upfront Club Top 40

Rank	Artist	Label																																																									
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																																								
NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW																																								
1	MILK & SUGAR LET THE SUNSHINE IN	Arts & Crafts	2	TOMORROW BEBORN WASHED	Arts & Crafts	3	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Arts & Crafts	4	ANGEL CITY FEAT. LARA MCGILLEN LOVE ME RIGHT	Arts & Crafts	5	ANNIE LENNON X THOMAS & BEAUTIFUL THINGS	Arts & Crafts	6	SPACE GAWBOY CRAZY TALK	Arts & Crafts	7	THE BACKLASH MANIFEST 7	Arts & Crafts	8	HARRY'S CARROT HUT COMON TAY	Arts & Crafts	9	ELECTRIC SIX DANCE COMPANION	Arts & Crafts	10	SYSTEM OF LIFE LIVE IS COOL	Arts & Crafts	11	ASHINA SUNGUS (SPECIALIST MIX)	Arts & Crafts	12	SITTING SEND YOUR LOVE	Arts & Crafts	13	MARY J. BLIGE LOVE @ FIRST SIGHT	Arts & Crafts	14	PROPHETS OF SOUND TIDE OF DREAMS	Arts & Crafts	15	KOSHEEN WASTING MY TIME	Arts & Crafts	16	CHRISTINA AGUILERA CAN'T HOLD US DOWN	Arts & Crafts	17	FATMAN SLOOP FEAT. THE PRODUKTYN CLAN BE FAITHFUL	Arts & Crafts	18	RITMO DYNAMICO CALINDA	Arts & Crafts	19	SKIN FAITHFULNESS	Arts & Crafts	20	PAUL VAN DYKE FEAT. VEGA 4 TIME OF OUR LIVES	Arts & Crafts

Rank	Artist	Label																																																									
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40																																								
NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW																																								
21	WAX OUT WEST MOUTHAP---KA	Arts & Crafts	22	DIRT DEVILS MUSIC IS LIFE	Arts & Crafts	23	IAN VAN DAM, I CAN'T LET YOU GO	Arts & Crafts	24	RACHEL STEVENS SHEET DREAMS W/ L.A. EX	Arts & Crafts	25	CHICANE LOOKING DOWN	Arts & Crafts	26	SOULJAZZ FEAT. KENNY THOMAS YOU CAN'T HIDE... (MIXES)	Arts & Crafts	27	MAAMA RAZZI SHOW ME LOVE	Arts & Crafts	28	EMMA MAYBE	Arts & Crafts	29	EMMA WARREN WANTS U BACK	Arts & Crafts	30	DAVID GUETTA JUST A LITTLE MORE LOVE	Arts & Crafts	31	WESLEY CLARKE I TLL BE OKAY	Arts & Crafts	32	TRIST & FLETH GOOD GOOD LOVING	Arts & Crafts	33	SUGARBABES HOLE IN THE HEAD	Arts & Crafts	34	PLASTIC BOY FEAT. ROZALLA LIVE ANOTHER LIFE	Arts & Crafts	35	LOVEBUG WHO'S THE DADDY	Arts & Crafts	36	TOMMY VEE FEAT. DEEMPRESS YOU MAKE ME WANNA	Arts & Crafts	37	TERRI WALKER DRAWING BOARD	Arts & Crafts	38	FLIP & FILL IRISH BLUE	Arts & Crafts	39	FLIP & FILL IRISH BLUE	Arts & Crafts	40	DESSERT BEYOND THE SUN	Arts & Crafts



Milk & Sugar hit top spot

By Alan Jones

Some 34 years after the Fifth Dimension's tasteful melding of Aquarius and Let's Sunshine In - two songs from the controversial musical Hair - the latter song is a hot property all over again. It has been inspirational in three dance discs which have been hit in Ibiza and beyond this summer, providing the basic ingredients for a naughty, unrecorded booty which blends the original vocal and comes by way of **Milk & Sugar**. The Steeps' version came out here on Nebula last week with limited promotion but still managed to make the Top 200, while the Milk & Sugar disc - which, to its credit, builds a fresh new song with additional verses around the familiar chorus - is set to be released on the 1-Oh/DeLa label and seems likely to be a much bigger success, as it currently sits on the Radio One Artist, and is also hugely popular in clubs, improving 12/3 on the Commercial Pop Chart while zapping 4-1 on the Upfront Chart.

Milk & Sugar's Upfront Chart success spearheads an assault on the upper reaches of the chart by the DeLa label, which is also responsible for the new number two disc - **Tomorrow's Brainwashed** - as well as **Angel City's** excellent **Love Me Right**, which explodes 25-4, only the 18-3 leap of the **Dub Pistols' Problem 15** prevents DeLa from dominating the top three.

On the Commercial Pop Chart, the more frantic style of **Flip & Fill** wins them another number one in the form of the oddily-titled **Irish Blue**, which narrowly outperforms **Melanie C's** *Yeh Yeh*, these two finishing some way ahead of the rest of the field.

The Urban Chart was at its liveliest in months last week, welcoming three debuts to the Top 10 - and those three records have built on strong starts to emerge as this week's top three. **Rangers' China** and **50 Cent's** *Impeach the President* are the most successful, but they can't match the surge of **Baby Boy**, which combines the talents of previous Urban chart-toppers **Boyz n the Bay** and **Sean Paul** is one apparently irresistible package. **Baby Boy** is 24% ahead, and looks set to stay on top for some time. Although his role on the record is secondary to **Boyz n the Bay's** Sean Paul continues to be the Urban chart's most ubiquitous talent, also appearing at #13 (500), #20 (with Bu Carrell) and #27 (with Beanie Man).

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	MILK & SUGAR LET THE SUNSHINE IN	Arts & Crafts
2	TOMORROW BEBORN WASHED	Arts & Crafts
3	DUB PISTOLS FEAT. TERRY HALL PROBLEM IS	Arts & Crafts
4	ANGEL CITY FEAT. LARA MCGILLEN LOVE ME RIGHT	Arts & Crafts
5	ANNIE LENNON X THOMAS & BEAUTIFUL THINGS	Arts & Crafts



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COMMERCIAL POP TOP 30

Rank	Artist	Label
1	FLIP & FILL IRISH BLUE	Arts & Crafts
2	MELANIE C YEH YEH	Arts & Crafts
3	MILK & SUGAR LET THE SUNSHINE IN	Arts & Crafts
4	TOMORROW BEBORN WASHED	Arts & Crafts

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 04.10.03

SINGLES

1	BLACK EYED PEAS WHERE IS THE LOVE?	Atlantic
2	THE DARKNESS I BELIEVE IN A THING...	Island/Decca
3	RACHEL STEVENS SWEET DREAMS MY LA EX	Mercury
4	DIDD WHITE FLAG	Decca
5	ELVIS PRESLEY RUBBERNECKIN'	RCA
6	JAMIELIA SUPERSTAR	Parlophone
7	BIG BROVAZ BABY BOY	Epic
8	EVANESCENCE GOING UNDER	Wind Up/Epic
9	DELTA GOODREM INNOCENT EYES	Epic
10	NICKELBACK SOMEDAY	Roadrunner
11	WESTLIFE HEY WHATEVER	S
12	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Arca
13	ELTON JOHN ARE YOU READY FOR LOVE?	Soulion/Island
14	UD PROJECT SUMMER JAM	Free 2 America
15	SO SOLID CREW BROKEN SILENCE	Independent
16	METALLICA FRANTIC	Virgin
17	LOUISE PANDORA'S KISS/DON'T GIVE UP	Polite
18	ULTRABEAT PRETTY GREEN EYES	All About The World
19	CHRISTINA AGUILERA/L'IL KIM CANT HOLD US.	RCA
20	JURGEN VRIES FEAT. SHENA WILDERNESS	Excision
21	CLEA DOWNLOAD IT	BMG

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BROADCASTING LIVE WEEKDAYS FROM 4.30PM

ALBUMS

1	MUSE ABSOLUTION	Island/Decca
2	THE DARKNESS PERMISSION TO LAND	Island/Decca
3	STING SACRED LOVE	Atlantic
4	R KELLY THE R IN R & B - GREATEST HITS VOL. 1	Jive
5	NICKELBACK THE LONG ROAD	Roadrunner
6	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
7	LUMP BIZKIT RESULTS MAY VARY	Intercept/Pygmy
8	HAYLEY WIESTENRA PURE	Decca
9	THE CHEMICAL BROTHERS SINGLES 93-03	Travis/Dual/Virgin
10	STARSAILOR SILENCE IS EASY	Bill
11	GARETH GATES GO YOUR OWN WAY	S
12	SEAN PAUL DUTTY ROCK	Atlantic
13	DELTA GOODREM INNOCENT EYES	Epic
14	DAMIEL BEDINGFIELD GOTTA GET THRU THIS	Polygram
15	BLACK EYED PEAS ELEPHUNK	Atlantic
16	SEAL IV	Mercury
17	DAVID BOWIE REALITY	Cherry
18	DMX GRAND CHAMP	Cherry
19	BEYONCE DANGEROUSLY IN LOVE	Orion/Interscope
20	CHRISTINA AGUILERA STRIPPED	Columbia
21	NORAH JONES COME AWAY WITH ME	A&J

21	11 CLEA DOWNLOAD IT	Diston
22	JUSTIN TIMBERLAKE SENORITA	Pop
23	GARETH GATES SUNSHINE	Jan
24	FEEDER FIND THE COLOUR	Rock
25	NELLY/P DIDDY/MURPHY LEE SHAKE YA TAIL...	Bad Pop/R&B
26	THE YEAR YEAH YEARS MAPS	Dance Pop/R&B
27	SEAN PAUL LIKE GLUE	Reggaeton
28	LIMP BIZKIT EAT YOU ALIVE	Alternative/R&B
29	MARY J BLIGE/METHOD MAN LOVE @ JST SIGHT	Contemporary/R&B
30	LUMIDEE NEVER LEAVE YOU (UH OOOH UH OOOH)	Urban
31	MUSE TIME IS RUNNING OUT	Top 40/Mod. Alt/Eat West
32	LEMAR DANCE (WITH U)	Sony Music
33	KELLY CLARKSON MISS INDEPENDENT	S
34	CHEMICAL BROTHERS/FLAMING LIPS THE GOLDEN PATH	High
35	RISHI RICH PROJECT/JAY SEAN DANCE WITH YOU... REMIXES	WEA
36	LINKIN PARK NUMB	RCR
37	FOO FIGHTERS HAVE IT ALL	BMG
38	ABS FEAT. NODENSHA MISS PERFECT	Universal
39	BUSTED CREEPY WITH THE LIGHT ON	Universal
40	BEYONCÉ CRAZY IN LOVE	Columbia



THE DARKNESS: SINGLE HITS THE MARK SECOND TIME ROUND

22	EVANESCENCE FALLEN	Performance
23	DIDO NO ANGEL	Contemporary
24	UNKLE NEVER NEVER LAND	Hip Hop/Urban
25	DAVID BOWIE BEST OF BOWIE	DMG
26	BIG BROVAV NU FLOW	Eric
27	ELTON JOHN THE GREATEST HITS 1970-2002	Mercury
28	THE THRILLS SO MUCH FOR THE CITY	Virgin
29	JUSTIN TIMBERLAKE JUSTIFIED	J&R
30	JAMES TAYLOR YOU'VE GOT A FRIEND...	Warner Bros.
31	THE VERVE URBAN HYMNS	Mutiny
32	BUSTED BUSTED	Universal
33	GEORGE BENSON THE VERY BEST OF...	WEA
34	THE WHITE STRIPES ELEPHANT	XL
35	EVA GASSIDY AMERICAN TUNE	Big Street/Red
36	50 CENT GET RICH OR DIE TRYIN'	Interscope/R&B
37	STACIE ORRICO STACIE ORRICO	Virgin
38	LINKIN PARK METEORA	Warner Bros.
39	ATHLETE VEHICLES & ANIMALS	Parlophone
40	DIZEEZEE RASCAL BOY IN DA CORNER	XL



MUSE: NUMBER ONE ALBUM CONVINCINGLY OUTSELLS RIVALS

COMPILATIONS

1	CLUBNIXX SUMMER 2003	Various/Out
2	POWER BALLADS	Sony Music
3	HOT CITY NIGHTS	EMI/Versatile
4	NOW THAT'S WHAT I CALL MUSIC! 55	Universal/TV
5	MORO PRESENTS URBAN BEATS 2003	BMG/EMI/R&B
6	NEW WOMAN - THE NEW COLLECTION 2003	Sony/Universal TV
7	KISS PRESENTS R&B COLLABORATIONS	Arca
8	THE NEPTUNES PRESENTS CLOVES	Tosca/WEA
9	THE VERY BEST OF PURE DANCEHALL	Mercury
10	BEST OF CAFE DEL MAR	Virgin/EMI
11	BITTERSWEET LOVESONGS	Melody Of Soul
12	THE CHILLOUT SESSION - IBIZA SUNSETS	BMG/R&B/TV/OUTY
13	SKIBER ROCK	Various/Dance
14	SWING CLASSICS	Sony Music
15	LET'S GROOVE AGAIN	Various/Dance
16	RIDE DA RIDDIMS	Universal TV
17	CLUBLAND III	UM/UMTV
18	THE ANNUAL SUMMER 2003	Melody Of Soul
19	KISS STORY URBAN CLASSICS	Universal TV
20	BOMBAY MIX	Tosca/WEA/BMG

FORTHCOMING

KEY ALBUMS RELEASES	NOV 3	ATOMIC KITTER: THE (Universal)
BLUE GUILTY (Innocent)	OCT 20	THE BRULEES LET IT BE: NAKED (Parlophone)
BEYONCÉ SEAN PAUL BABY BOY (Columbia)	OCT 6	BLUE GUILTY (Innocent)
BLUE GUILTY (Innocent)	OCT 20	BUSTER: THE (Universal)
BUSTED: CRASHED THE WEDDING (Universal)	NOV 17	DIDO: LIFE FOR ME! (Columbia)
FAKE ACADEMY WINNER: THE (Polygram)	NOV 17	ROMAN REACTING: THE (Polygram)
GARLS ALLOUD: THE (Polygram)	NOV 17	THE VERY BEST OF THE (Polygram)
LIBERTY: THE (Polygram)	OCT 20	LINKIN PARK METEORA (Warner Bros.)
KYLE MINORUE: SLOW (Parlophone)	NOV 3	ELVIS PRESLEY: 2ND TO NONE (RCA)
PINK TROUBLE (Arca)	OCT 27	REAL IN TIME - BEST OF 1988-2003 (Warner Bros.)
BRITNEY SPEARS: ME AGAINST THE MUSIC (Jive)	NOV 3	BRITNEY SPEARS: THE (Jive)
SUGARBEARS: HOLE IN THE HEAD (Jive)	OCT 13	TEARS: CASHIER, WASH YOU! (Mercury)
THE DARKNESS: SINGLE HITS THE MARK (Mercury)	OCT 20	THE DARKNESS: SINGLE HITS THE MARK (Mercury)
TEARFULS OF GEFERDE: THE (Mercury)	NOV 3	WESTLIFE: THE (Mercury)
HOLLY VALANCE: STATE OF MIND (Jive)	OCT 27	ROBBIE WILLIAMS: LIVE AT Knebworth (Capitol)
ROBBIE WILLIAMS: SEXED UP (Capitol)	NOV 3	

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Week 39

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

KEY RELEASES

ALBUMS

THIS WEEK
Dido Life For Rent (Chrysalis)
Robbie Williams Live At Knebworth (Chrysalis)
OCTOBER 6
Belle & Sebastian Dear Catastrophe Waitress (Rough Trade)
Aethra Franklin Do Damn Happy (Arista)
Elvis Presley 20 To None (RCA)
OCTOBER 13
The Electric Soft Parade The American Adventure (DB)
S Club 8 Sundown (39/Polydor)
Travis 12 Memories (Independent)
OCTOBER 20
Basement Jaxx Kish Kash (XL)
The Strokes Room On Fire (Rough Trade)
Texas Careful What You Wish For (Mercury)
OCTOBER 27
Sophie-Ellis Bextor Shoot From The Hip (Polydor)
REM In Time - The Best Of RCM 1988-2003 (Warner Bros)
Sugababes Ito (Island)
NOVEMBER 3
Blue Guitly (Innocent)
Fame Academy Winner Ito (Polydor)
Liberty X Ito (V2)

SINGLES

THIS WEEK
Eva Cassidy You Take My Breath Away (Six Street/Hot)
S Club 8 Sundown (Polydor)
Travis Re-Offender (Independent)
OCTOBER 6
Beyond Baby Boy (Columbia)
Fast Food Rockers Say Cheese (Better The Devil)
The Strokes 1251 (Rough Trade)
OCTOBER 13
50 Cent PIMP! (Interscope/Polydor)
Craig David World Famous With Love (Widisk)
Sugababes Hole In The Head (Island)
OCTOBER 20
Daniel Bedingfield Friday (Polydor)
Blue Guitly (Innocent)
Liberty X Jumpin' (V2)
OCTOBER 27
Pink Trouble (LaFace/Arista)
David Sneddon Baby Get Higher (Mercury)
Holly Valance State Of Mind (London)
NOVEMBER 3
Kylie Minogue Slow (Parlophone)
Robbie Williams Sexed Up (Chrysalis)

The Market

Big debuts power artist album sales

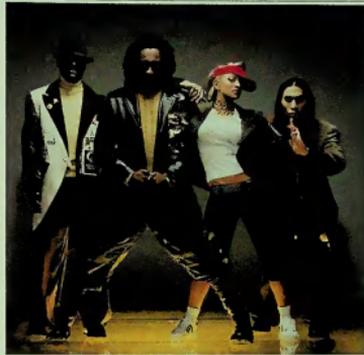
Alan Jones

With six debuts in the Top 10 and 16 debuts in the Top 75 - the most since 24 November 2001 and 30 November 2002 respectively - and massive clearance sales commencing in Virgin, HMV and Woolworths, artist album sales exploded by nearly 40% last week to 2,354,688. That is their fourth highest tally of the year, although it is nearly 104,000 less than in the comparative week last year, which saw an even bigger surge.

The compilation sector was much quieter, with only the Moby album selling enough to make a Top 40 debut. Consequently, despite sales clearances, compilation sales overall were up just 5%, while compilations' share of the overall album market dipped to 17.3%, their lowest share in any of the 198 chart weeks thus far in the 21st Century, beating the 17.6% share they registered 50 weeks ago.

The recent resurgence of interest in rock reached a new peak with six of the top seven artist albums from the genre. Only R. Kelly's Inequity titled The R In R&B - Greatest Hits - Volume 1, which debuts at number four, prevents rock from enjoying a clean sweep of the top six.

Surprisingly, there is no room in the Top 10 for Gareth Gates, whose second album Go Your



Black Eyed Peas: holding on to number one singles spot for a fourth straight week

Own Way opens at number 11. Gates' debut set What My Heart Wants To Say debuted at number two last October with first-week sales of nearly 108,000 but Go Your Own Way sold less than a quarter as many - 24,500 - last week. It failed to crack the Top 10 despite low pricing (£9.99) almost everywhere and the fact it was being marketed as a double album - though punters expecting this to mean it contains 160 minutes of music or thereabouts would be disappointed to find it actually contains less than 70 minutes of music, enough for ICF to have been comfortably contained on a single disc.

At number 52 on Wednesday's sales flashes, the audio version of Harry Potter And The Order Of The Phoenix migrated rapidly

downstream, ending up with a number 141 debut. That is primarily because the set - a whopping 22-CD or 24-cassette boxed edition with nearly 28 hours of narration by Stephen Fry - sold almost exclusively through Amazon, whose many pre-orders were added to the OCC database as soon as the set (list price £78) was released.

Finally, Black Eyed Peas' Where Is The Love sold more than 70,000 copies for the fourth week in a row, and remains at number one on the singles chart. Cumulative sales of 334,000 place it fourth for the year to date. It is the sixth single this year to enjoy a four-week engagement at the top, though the last single to stay longer was Cher's Believe, way back in 1998.

FAST CHART

SINGLES

NUMBER ONE
BLACK EYED PEAS
WHERE IS THE LOVE? Interco
Sales are down just 12% week-on-week as Black Eyed Peas complete a fourth week at number one.
HIGHEST NEW ENTRY
THE DARKNESS
I BELIEVE IN A THING CALLED LOVE
Must Destroy/Atlantic
They're growing on us... their debut hit Growing On Me reached number 11 in June. I Believe... checks in at number two.

ARTIST ALBUMS

NUMBER ONE
MUSE
ABSOLUTION Taste/East West
This widely-acclaimed album sold more copies last week alone - 71,597 - than their live 8-sides set Hallababoo has managed in a year.
NUMBER THREE
STING
SACRED LOVE A&M
When there were 19 new entries to the albums chart on 19 November 1994 - the highest tally in the past 10 years - Sting led the way, debuting at number two with Fields Of Gold. This time, with 16 debuts, he has to settle for a number three debut.

COMPILATIONS
NUMBER ONE
COLUMBIUM SUMMER 2003 AAT/UMTV
This scores a second week on top despite an 18% decline. Sales of less than 22,000 place it 12th on the overall album chart.

RADIO AIRPLAY
NUMBER ONE
DIDO
WHITE FLAG Cheeky
With her new album set to sell more copies this year than any in any week so far this year, Dido's single continues to top the radio airplay chart.

SCOTTISH ALBUMS
NUMBER ONE
THE DARKNESS
PERMISSION TO LAND Must Destroy
While Muse hold a 19% lead over The Darkness in the UK as a whole, Scottish record-buyers still prefer the latter's Permission To Land set by a 12% margin.

MARKET INDICATORS

SINGLES

Sales versus last week: +29%
Year to date versus last year: +34.5%

Market shares
Polydor 24.2%
RCA/Arista 19.9%
East West 11.6%
Sony Music 11.3%
Parlophone 4.4%

ALBUMS

Sales versus last week: +39.9%
Year to date versus last year: +10.2%

Market shares
East West 24.2%
Polydor 12.2%
RCA/Arista 9.8%
Sony Music 9.1%
Virgin 7.8%

COMPILATIONS

Sales versus last week: +4.2%
Year to date versus last year: +0.3%

Market shares
Universal TV 34.6%
EMI Virgin 12.5%
Sony Music 15.1%
RCA/Arista 8.5%
Ministry Of Sound 5.3%

THE BIG NUMBER: 17.3%

Compilations' share of the albums market last week - their lowest in the 21st Century.

RADIO AIRPLAY

Market shares
RCA/Arista 23.0%
Polydor 14.4%
Sony Music 6.8%
East West 5.8%
Parlophone 5.7%

UK SHARE

Origin of singles sales
(Top 75 UK: 65.3%)
US: 33.3% Others: 1.3%
Origin of albums sales
(Top 75 UK: 62.5%)
US: 31.3% Others: 0.2%

Five reasons to visit musicweek.com right now:

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Key releases - all the big records for the next seven weeks

Team Behind The Hits - who's working those big releases

Key radio playlists - available as soon as they're published

Daily news - reported as it happens

TV Airplay Chart

Wk	Wk Ago	Label	Wk Ago	Wk Ago
1	1	BLACK EYED PEAS WHERE IS THE LOVE?	POLYGRAM	595
2	2	DIDO WHITE FLAG	CHERRYVALE	506
3	7	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	MUST DESTROY/ARCTIC	408
4	4	BEYONCE FEAT. SEAN PAUL BABY BOY	COLMBIA	405
5	5	RACHEL STEVENS SWEET DREAMS MY LA EX	PIVOT/SON	354
6	36	SUGABABES HOLE IN THE HEAD	ISLAND	350
7	10	BLUE GUILTY	IMPACT	309
8	3	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	295
9	6	MUSE TIME IS RUNNING OUT	WINDUP/WEAST WEST	242
10	23	JAMELIA SUPERSTAR	PUBLICAFFAIR	222
11	15	LIBERTY X JUMPIN'	V2	204
12	11	ELTON JOHN ARE YOU READY FOR LOVE?	SOUTHERN/RED	187
13	10	50 CENT P.I.M.P.	INTERSCOPE	185
14	17	BIG BROVAZ BABY BOY	EPIC	177
15	12	THE WHITE STRIPES I JUST DON'T KNOW WHAT TO DO...	XL	176
16	8	LINKIN PARK NUMB	VISTA	169
17	10	REM BAD DAY	YOUNISCOPE	164
18	34	ULTRABEAT PRETTY GREEN EYES	ALL AROUND THE WORLD	144
19	28	JUSTIN TIMBERLAKE SENORITA	JIVE	122
20	36	ELVIS PRESLEY RUBBERNECKIN'	BMG	118
21	29	SEAN PAUL LIKE GLUE	VIRGIL/ATL	114
22	29	DELTA GOODREM INNOCENT EYES	COLMBIA	114
23	9	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN	RCA	112
24	23	CLEA DOWNLOAD IT	IMPACT	112
25	13	EVANESCENCE GOING UNDER	WINDUP/IMPACT	112
26	29	NICKELBACK SOMEDAY	ROADSHOW	106
27	29	PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN	ARISTA	100
28	10	KELLY CLARKSON MISS INDEPENDENT	S	100
29	44	OBIE TRICE GOT SOME TEETH	INTERSCOPE/SONY	98
30	24	WESTLIFE HAY WHATEVER	S	89
31	19	GARETH GATES SUNSHINE	S	87
32	35	TRAVIS RE-OFFENDER	JIVE/REBEL	84
33	12	S CLUB 8 SUNDOWN	POLYGRAM	83
34	12	STACIE ORRICO (THERE'S GOTTA BE) MORE TO LIFE	IMPACT/IMPACT	82
35	247	HOLLY VALANCE STATE OF MIND	IMPACT	82
36	82	B2K UH HUH	EPIC	77
37	100	MILK & SUGAR LET THE SUNSHINE IN	MINISTRY OF SOUND	74
38	56	LOUISE PANDORA'S KISS	POSTAL	73
39	4	BENNY BENASSI PRESENTS THE BIZ SATISFACTION	MINISTRY OF SOUND	70
40	15	TEXAS CARNIVAL GIRL	IMPACT	70

■ Highest Top 40 Airplay ■ Radio/Top 40 Airplay
 ■ Music Control UK Charted from its inception from 2000 to Sat 21 Sep 2003. The TV airplay chart is based on the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, The Box, SugaBabe, K106, K107, K108, K109, K110, K111, K112, K113, K114, K115, K116, K117, K118, K119, K120, K121, K122, K123, K124, K125, K126, K127, K128, K129, K130, K131, K132, K133, K134, K135, K136, K137, K138, K139, K140, K141, K142, K143, K144, K145, K146, K147, K148, K149, K150, K151, K152, K153, K154, K155, K156, K157, K158, K159, K160, K161, K162, K163, K164, K165, K166, K167, K168, K169, K170, K171, K172, K173, K174, K175, K176, K177, K178, K179, K180, K181, K182, K183, K184, K185, K186, K187, K188, K189, K190, K191, K192, K193, K194, K195, K196, K197, K198, K199, K200, K201, K202, K203, K204, K205, K206, K207, K208, K209, K210, K211, K212, K213, K214, K215, K216, K217, K218, K219, K220, K221, K222, K223, K224, K225, K226, K227, K228, K229, K230, K231, K232, K233, K234, K235, K236, K237, K238, K239, K240, K241, K242, K243, K244, K245, K246, K247, K248, K249, K250, 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K1785, K1786, K1787, K1788, K1789, K1790, K1791, K1792, K1793, K1794, K1795, K1796, K1797, K1798, K1799, K1800, K1801, K1802, K1803, K1804, K1805, K1806, K1807, K1808, K1809, K1810, K1811, K1812, K1813, K1814, K1815, K1816, K1817, K1818, K1819, K1820, K1821, K1822, K1823, K1824, K1825, K1826, K1827, K1828, K1829, K1830, K1831, K1832, K1833, K1834, K1835, K1836, K1837, K1838, K1839, K1840, K1841, K1842, K1843, K1844, K1845, K1846, K1847, K1848, K1849, K1850, K1851, K1852, K1853, K1854, K1855, K1856, K1857, K1858, K1859, K1860, K1861, K1862, K1863, K1864, K1865, K1866, K1867, K1868, K1869, K1870, K1871, K1872, K1873, K1874, K1875, K1876, K1877, K1878, K1879, K1880, K1881, K1882, K1883, K1884, K1885, K1886, K1887, K1888, K1889, K1890, K1891,

irplay Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
26	20	13	JAIMESON	COMPLETE	JARNOB	781	23	2701
27	36	13	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS	1330	-28	26.66
27	27	12	LUMIDEE	NEVER LEAVE YOU (UH-OOH)	BAR ENTERTAIN	770	-18	24.73
29	43	2	50 CENT	PIMP	INTERSCOPE/ROYAL	526	16	23.73
30	28	7	SEAN PAUL	LIKE GLUE	VEWALITY	559	-6	23.66
31	41	3	ROOM 5 FEAT. OLIVER CHEATHAM	MAKE LUV	ROGUE	609	5	23.48
32	31	3	BEYONCE FEAT. SEAN PAUL	BABY BOY	COLUMBIA	520	7	23.46
33	71	1	PINK	TROUBLE	ARISTA	608	63	22.26
34	20	9	MILK & SUGAR	LET THE SUNSHINE IN	MINISTRY OF SOUND	475	0	21.67
35	23	7	STARSAILOR	SILENCE IS EASY	FINN	350	-4	21.54
36	57	1	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	RESONANCE	339	78	20.46
37	34	26	JUSTIN TIMBERLAKE	ROCK YOUR BODY	ARISTA	590	-9	18.51
38	39	25	JAVINE	REAL THINGS	INNOVATE	600	-10	18.21
39	130	1	LIBERTY X	JUMPIN'	VEE	751	120	18.10
40	21	5	STING	SEND YOUR LOVE	ARABIA/LOVE	506	-30	17.82
41	104	3	DAMIAN RICE	CANNONBALL	BRITANNIA	665	41	17.53
42	104	1	KEVIN LYTTLE	TURN ME ON	ATLANTIC	294	86	16.91
43	98	1	THE STROKES	1251	ROGUE	115	12	16.80
44	10	1	AMY STUDY	UNDER THE THUMB	POWERS	723	87	16.64
45	49	2	FEEDER	FIND THE COLOUR	LOVE	358	39	16.25
46	107	1	BLUE GUILTY		THUNDER	853	215	15.82
47	10	7	LEE-CABRERA FEAT. ALEX CARTANA	SHAKE IT (MOVE...)	THUNDER	236	-25	15.44
48	72	1	FOO FIGHTERS	HAVE IT ALL	ISLAND	144	-1	15.28
49	73	1	MORJAC	STARS	RECORDS	266	-1	15.18
50	36	8	THE THRILLS	SANTA CRUZ (YOU'RE NOT THAT FAR)	WOLFE	72	-164	13.58

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	BLACK EYED PEAS	WHERE IS THE LOVE?	WOLFE	927	128	1987
2	2	1	DIDD	WHITE FLAG GREENGRASS		249	268	1054
3	3	1	ELTON JOHN	ARE YOU READY FOR LOVE?	WOLFE	944	245	4157
4	4	1	KEITH STEVENS	SWEET DREAMS MY LAX	WOLFE	201	251	4003
5	5	1	BLU CANTRILL	FEAT. SEAN PAUL BREATHE	ARISTA	105	250	2568
6	6	1	LEMAR	DANCE WITH U	SONY	718	175	3453
7	7	1	JUSTIN TIMBERLAKE	SENIORITA	JIVE	1027	164	1755
8	8	1	BEYONCE	CRAZY IN LOVE	COLUMBIA	156	185	4597
9	9	1	CHRISTINA AGUILERA	FEAT. L'KIM CANY HOLD US DOWN	ARCA	176	176	3757
10	10	1	JAMIELLA	SUPERSTAR	ARABIA/LOVE	306	212	3549
11	11	1	KELLY CLARKSON	MISS INDEPENDENT	S	801	190	2597
12	12	1	WEST LIFE	HEY WHATEVER	S	1487	157	2487
13	13	1	GARETH GATES	SUNSHINE	S	1025	141	2160
14	14	1	RIG BROVAVZ	BABY BOY	EPIC	349	157	2617
15	15	1	ULTRABEST	PRETTY GREEN EYES ALL AROUND THE WORLD		1488	173	2078
16	16	1	SUGABABES	HOLE IN THE HEAD	BLVD	794	145	2493
17	17	1	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	CHRYSALIS	844	125	2670
18	18	1	STEREOPHONICS	YAYE TOMORROW	V2	103	182	2966
19	19	1	NICKELBACK	SOMEDAY	WOLFE	1027	154	2641
20	24	1	TRAVIS	RE-GENERATOR	INDEPENDENT	393	187	2185
21	25	1	TEXAS	CARNIVAL GIRL	WOLFE	78	172	2375
22	29	1	DELTA GOODREM	INNOCENT EYES	LOLITA	678	86	1708
23	23	1	BLUE GUILTY	WANDER		26	103	1326
24	30	1	THE DARKNESS	I BELIEVE IN A THING... MOST DISSENT	ATLANTIC	675	83	1828
25	25	1	CRISTO DAVID	WORLD FILLED WITH LOVE	WOLFE	33	106	1848
26	26	1	BRAD ST	SLEEPING WITH THE LIGHT ON	UNIVERSAL	163	127	3274
27	28	1	GIRLS ALIVE	LIFE GOT GOLD	WOLFE	137	78	1854
28	28	1	LUMIDEE	NEVER LEAVE YOU (UH-OOH)	BAR ENTERTAIN	696	93	1924
29	29	1	JAMIELLA	SUPERSTAR	ARABIA/LOVE	306	212	3549
30	30	1	LIBERTY X	JUMPIN'	VEE	130	78	1975

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	TRAVIS	RE-GENERATOR	INDEPENDENT	393	187	2185
2	2	1	TEXAS	CARNIVAL GIRL	WOLFE	78	172	2375
3	3	1	SUGABABES	HOLE IN THE HEAD	BLVD	794	145	2493
4	4	1	CRISTO DAVID	WORLD FILLED WITH LOVE	WOLFE	33	106	1848
5	5	1	50 CENT	PIMP	INTERSCOPE	526	16	23.73
6	6	1	BEYONCE FEAT. SEAN PAUL	BABY BOY	COLUMBIA	520	7	23.46
7	7	1	PINK	TROUBLE	ARISTA	608	63	22.26
8	8	1	MILK & SUGAR	LET THE SUNSHINE IN	MINISTRY OF SOUND	475	0	21.67
9	9	1	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	RESONANCE	339	78	20.46
10	10	1	LIBERTY X	JUMPIN'	VEE	751	120	18.10
11	11	1	DAMIAN RICE	CANNONBALL	BRITANNIA	665	41	17.53
12	12	1	KEVIN LYTTLE	TURN ME ON	ATLANTIC	294	86	16.91
13	13	1	THE STROKES	1251	ROGUE	115	12	16.80
14	14	1	AMY STUDY	UNDER THE THUMB	POWERS	723	87	16.64
15	15	1	MORJAC	STARS	RECORDS	266	-1	15.18
16	16	1	THE THRILLS	SANTA CRUZ (YOU'RE NOT THAT FAR)	WOLFE	72	-164	13.58



1. Diddy
Black Eyed Peas
Where Is The Love?
This has been the most-played record on UK radio for each of the past two weeks but Diddy has had the larger audience on both occasions and, therefore, is number one.
After 10 weeks of growth, however, White

Flag is in decline, dipping from 293 plays and an audience of 103,058 to 106,665 plays and 100,335.
13. Texas
After slowing to a crawl last week, when it inched up 50-29, Texas' Carnival Girl is partying on, scoring to 13 with eight plays from Radio 1.



36. Sophie Ellis-Bextor
From four Top 20 sales and airplay hits, Sophie Ellis-Bextor's debut solo album Read My Lips was one of the surprise hits of 2001/2, eventually selling 765,000 copies. Mixed Up World is the first single from her second album Shoot From The Hip.

new entries to the Top 50. None can match the whopping 80-39 leap of Craig David's World Filled With Love. It is the fifth single from his year-old album Sucker. But Your Averaging, and easily the fastest growing. Watch out for the excellent video recorded in South America.
19 plays from Radio Two and 293 plays from top supporter, Boat 106. It's first single from Careful What You Wish For, and shows the band has lost none of the radio appeal which brought it three number one airplay hits from their last album, The Husk, released some four years ago. 19. Craig David It is the latest week of the year by far on the chart, with 11

"Sweat The Remixes" RMD Dance vs C+C Music Factory feat. Freedom Williams
The all time classic revisited.
Picked up by the pioneering house DJ's and being hammered in Ibiza incl. Pete Tong and Danny Tenaglia.
Vinyl/BOP02, Vinyl/BOP033, Vinyl/BOP034, CD-BOPCD031, 2 TRACK MiniSingle to follow.

MEGAPOP RECORDS
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Full distribution via Independent Distributors

SINGLE OF THE WEEK

Kevin Lyttle
Turn Me On

Atlantic AT0167CD

Lyttle's regga-pop style is already on course to make the leap from the clubs into the charts, hot on the heels of labelmates Sean Paul and Wayne Wonder. This three-year-old song's carnival vibes swing in the right places. With Radio One, Galaxy, MTV Base and The Box among its biggest supporters to date — and support broadening to make it one of this week's fastest radio airplay climbers — a high chart entry looks secure.

ALSO OUT THIS WEEK
SINGLES
Bibi Chikich & The Bili Medleys — Just 15
(Transcopic/Henry's Allie Kat — Crown
Lady/Posibest)

Noderba — Get It While It's Hot
(Artist/Target — Brainwashed [Data]
ALBUMS
Marsh Carey —
Rinôçéruse
(Polydot/Shelby
Egno — Eclipsy

Crisis (EMD/Life
Vibert — Viroph
Warda Varius —
Party Monster OST
(TVT)

Records released 13.10.03



Singles

50 Cent
PIMP (Interscope/Polydor 9812333)

The third single from 50 Cent's debut album *Get Rich Or Die Tryin'* features rap courtesy of Lloyd Banks and Young Buck of G-Unit. With its sparse yet funky rhythms and steel-drum backdrop, PIMP has been on Radio One's A-list for the past three weeks and will be boosted by the rapper's Mobos hat-trick.

Agulhaz
Brighter Than Sunshine (B-Unique
BUN072CD5)

This precursor to Matt Hales' second album *Still Life* is another stylish slice of indie-rock that benefits from Jackee Lee fromyman Garret Lee on co-production duties. This won't match the VW-endorsing Top 10 success of *Strange & Beautiful*, but should reach the chart thanks to a Cl-listing at Radio One.

Bonobo
Flutter (Minga Tune ZEN003147)

Fluttering by with an Indian-sounding etar hook, this is a whimsical yet infectious release from Brighton's Simon Green. Backed by a Four Tet mix and a Conkero video, it is lifted from his album *Dial M For Monkey*.

Craig David
The World Filled With Love
(Wildstar 24678010721CD)

This fifth single from David's platinum album *Slicker Than The Average* is less urban-sounding than his previous singles, and sees him moving into ever more mainstream circles. Radio One has Cl-listed this single, which should help it reach the Top Five.

Electric Six
Dance Commander (XL XLS170CD)

Expectations will be high after this Detroit band's two recent Top Five hits, but this sounds rather contrived compared with its predecessors. Nevertheless, its mix of guitar and techno touches will appeal to the dancefloor, and the track has just been Cl-listed at Radio One.

Sophie Ellis-Bextor
Missed Up World (Polydor 9812109)

Co-written with Gregg Alexander and Matt Rowe, this track is not a great departure from Ellis-Bextor's debut material. The dated bassline and cheery horn sample reminds one of 1985, but once she starts singing it fast forwards into the present. It is B-listed at Radio One.

Emma
Maybe (19/Universal 9812785)

Nelson's adventurous second single for 19 is co-written with Yak Bondy, and is very Sixties French pop in its production and feel. Cl-listed at Radio Two, it has a memorably infectious chorus, which should see Banton back in the Top Five.

Matt Goss
I'm Coming With Ya
(Empic/Concept 00N49)

The ex-Bros star comes closer to his George Michael aspirations with this gospel/reggae-tinged effort. The song is strong enough to compete at a high level, but it is uncertain whether the public will see him as anything other than the preacher in ripped jeans from the Eighties.

Michelle Lawson
I Just Wanna Say (Fontana
9811848)

This is a stylish debut single from a name to watch. Lawson is spotted after winning Trevor Nelson's urban talent search, but judging from this strong debut, she is far removed from the TV audition norm.

REM
Bad Day (Warner W6240CD)

A fun promo and more upbeat demeanor marks this out as a track with the potential to be the most crossover-oriented REM track since *Out of Time*, more than 10 years ago. That promo is ensuring some TV spins, while *Radio One* is also coming on board.

Mark Ronson feat. Nate Dogg & Chivvace
Ooh Wee (EastWest/Elektra
E7490CD)

New York party DJ Ronson steps into the spotlight, aided by Nate Dogg and Wu Tang man Ghostface. With the bassline from

Don't Look Any Further and the percussion from Konk's legendary Konk Party augmented by a string hook, this catchy R&B cut is the bomb. Radio One has backed it with an A-listing, while Galaxy and MTV Base are also on board.

Sugababes
Hole In The Head (Island CD036)

This possibly Sugababes' poppiest single to date and, while it is certainly catchy and radio-friendly (it is A-listed at Radio One), it lacks that dark and twisted edge which made some of their other singles so special. It is a star for the girls' third album, which is released on October 27.

Albums

Butterfly Boucher
Flutterby (A&M 984775)

This is a strong collection of songs, imaginatively executed by this emerging talent, who is managed by Network. Brimming with seductive melodies, Boucher's sound has a huge potential audience, if it can manage to find its way past adventurous programmers.

Sheryl Crow
The Very Best Of (A&M/Polydor
CA90404)

Ever since she assaulted the charts with the huge hit single *I Wanna Do*, Sheryl Crow has amassed a healthy fanbase. Those with a passing interest in her good-time sound will be drawn to this collection.

The Distillers
Coral Fang (Reprise 936248202)

Fast emerging as one of acts to watch on the US underground punk rock scene, The Distillers are also being currently tipped by the *NME*. Descriptions of them as a harder Breeders, or a more animated Hole, are perhaps explained by the fact that the album was produced by Gil Norton (Pixies, Foo Fighters).

Deft Patrols
Six Million Ways To Live (Distinctive
DISNCD08)

Sometime Massive Attack

collaborator Horace Andy adds his reggae expertise on this album, which also draws on hip hop, ska and dance. Currently pricking up ears at radio is the track *Problem*, is, which features Terry Hall on vocals.

Funeral For A Friend
Casually Dressed And Deep In
Conversation (East West
82564609472)

This Welsh band started the year unsigned and on *Music Week's* Welsh Talent CD, and haven't looked back since. Currently forging their own unique path with a post-hardcore sound, this is one of the most significant debuts of the year. The band's two recent singles are present, including *Juneau*, which dented the Top 20 earlier in the year.

Electric Soft Parade
The American Adventure (BMG
82876563692)

Moving on from the Britpop influences of their Mercury-nominated debut, ESP's second album covers considerable ground: winning melodies meet punchy rock on songs such as the single *Things I've Done Before*, the title track is a Beach Boys-influenced epic, and much more is squeezed into a breezy, impressively varied 34 minutes.

Liz Phair
Liz Phair (EMI 5939992)

Longtime Liz Phair fans are aghast at her desire to enlist The Matrix and make a pop album, but then everything she has done since *Exile On Guyville* has been a kicking anyway, so why not? It is actually pretty good, and musically it is not such a departure. The Matrix get to show Avril Lavigne who really wrote the hits, and Phair gets an outside chance of a pop hit.

Carina Round
The Disconnection (Disconnected
DEHSCDD01)

With Dave Stewart helping to fund this album and now a US deal before singer-songwriter Round is brought to the attention of the UK public, this album should serve to do exactly that. Rooking out like Led Zeppelin and singing jazz with the style

ALBUM OF THE WEEK

Travis
12 Memories

Independentie IS0M40CD
Travis are back after nearly imploding following the accident suffered by drummer Neil Primrose, with a more stripped-down album, which they have produced themselves and which sounds all the better for it. Much more straightforward than the all-conquering *The Man Who and Invisible Band* albums, the best cuts are the sleek rock of *Peace The Fuck Out*, the dreamy first single *On-Offender* and the waltzing pop of *How Many Hearts*.

and charisma of Billie Holiday, it is a truly stunning record that highlights her wealth of talent.

S Club 8
Sundown (19/Polydor 9865703)

The remaining leg of the S Club franchise's second album is, predictably, a step away from the pure pop of their debut and towards a more mature soulful club sound. Their bandwagon is still rolling, and a repeat of the original's 350,000-selling debut should be expected.

Stellastar*
Stellastar* (RCA 82876567742).

The Paulsaul: Peter Murphy's vocals in with the sounds of Joy Division, The Pixies, The Cure and early U2, and it is another group excited about the Eighties. This isn't highly-sexuated nostalgia, either. Stellastar* must have been practising since 1982.

The Blue Room (BBC WMS6703)

Based around Radio One's show of the same name, this double CD features idiosyncratic mixes from Chris Coco and Rob da Bank. Featuring acts as varied as The Orb, The Flaming Lips and Ladytron, it blends indie, leftfield and dance sounds with ease.

Various
Germaniana (Polydor 9865823)

With a glittering line-up of prime posters covering well-loved songs from Grease, this album is set for stardom. Aided by Gareth Gates' cover of *Grease Is The Word* and *Waffle's* version of *Good Vibrations*, it will get a new generation dancing to the disco classics once again.

Various
Love Music Hate Racism (LMHR
LMHRCD1)

Put together by the Anti Nazi League and featuring a brace of exclusive tracks from the likes of Sugababes, Billy Bragg, Basement Jaxx and Die & Skitz, this is a vibrant celebration of the UK's diverse and multicultural music scene. The album's proceeds will go to the LMHR network.

This week's reviewers: David Bant, Phil Binks, Sarah Harris, David Knight, Owen Lawrence, James Roberts, Nicola Side, Nick Tecco, Simon Ward and Adam Woods

Singles Chart

As used by
Top Of The Pops
and Radio One
Chart compiled from actual
sales data reported by retailers
across a sample of more than
4,000 UK shops.
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9 Delta Goodrem
Despite a
necessarily low-
key campaign as
she battles
against cancer,
Aussie soap star
Delta Goodrem
remains her third
straight Top 10 hit
as the title track of
her album
Immacent Eyes
enters at nine.
The album stays
16-13 this
week with a 43.6%
increase in sales.



24 Feeder
Find The Colour is
the fourth single
from Feeder's
platinum album
Comfort In
Sorrow, and the
most successful
debuting at
number 24.
Despite the fact
the single has
been getting
plenty of airplay,
the album
plummets 90-148
this week - but
that's because
stock is severely
depleted ahead of
the album's re-
launch this week
with a bonus DVD.

42 Athlete
After nabbing a
Top 40 hit with El
Salvador and a
Mercury Music
Prize nomination
for their number
19 album Vehicles
& Animals, it has
all gone a bit flat
for Athlete. Their
latest single 'You
Got The Style'
checks at 42, just
as its predecessor
'Weasted' did an
June.

INDEPENDENT SINGLES

Pos	Artist	Title	Label
1	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury (Nonesuch) (751742)
2	10 PROJECT	SUMMER JAM	East 21st (Mercury) (751742)
3	ELTON JOHN	ARE YOU READY FOR LOVE?	Sirius (Mercury) (751742)
4	FEEDER	FIND THE COLOUR	Capitol (Epic) (751742)
5	TIM DELUXE	LESS TALK MORE ACTION	Indefinite (Epic) (751742)
6	JAMESON COMPLETE		Indefinite (Epic) (751742)
7	JUNIOR JACK & SAMBA		Indefinite (Epic) (751742)
8	ATEED	COME TO ME	Mercury (Epic) (751742)
9	SHACK	BYRDS TURN TO STONE	North Country (Epic) (751742)
10	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	XL (Epic) (751742)
11	INFRARED VS GIL FELIX	CAPIOTERA	Indefinite (Epic) (751742)
12	DILLINJA	FAST CAR	Mercury (Epic) (751742)
13	DIZEEE RASCAL	FIX UP LOOK SHARP	XL (Epic) (751742)
14	EZ ROLLERS	CROWD ROCKER	Indefinite (Epic) (751742)
15	3	INTERLUDE OBSTACLE 1	Mercury (Epic) (751742)
16	ZOOT	WOMAN GREY DAY	Mercury (Epic) (751742)
17	MILLION DAN DOGG N BLEEZE		Capitol (Epic) (751742)
18	3 WAY	APPRECIATION/PRICE OF FAME	Capitol (Epic) (751742)
19	FREELAND	WE WANT YOUR SOUL	Mercury (Epic) (751742)
20	FRANK FERDINAND	DIRTY OF PLEASURE	Mercury (Epic) (751742)

DANCE SINGLES

Pos	Artist	Title	Label
1	JUNIOR JACK & SAMBA		Capitol (Epic) (751742)
2	INFRARED VS GIL FELIX	CAPIOTERA	Indefinite (Epic) (751742)
3	TIM DELUXE	LESS TALK MORE ACTION	Indefinite (Epic) (751742)
4	JURGEN VRIES	FEAT. SHENA WILDERNESS	Mercury (Epic) (751742)
5	THE CANTON BROTHERS	FEAT. THE FLAMING LIPS	THE GOLDEN PATH
6	ELVIS PRESLEY	RUBBERBOPKIN	Mercury (Epic) (751742)
7	DUTCH FEAT. CRYSTAL WATERS	MY TIME	Indefinite (Epic) (751742)
8	SELENITZ	FEAT. MICHAEL SMITH	MANILA
9	DILLINJA	FAST CAR	Mercury (Epic) (751742)
10	10 PROJECT	SUMMER JAM	East 21st (Mercury) (751742)
11	WARRIOR X		Indefinite (Epic) (751742)
12	EZ ROLLERS	CROWD ROCKER	Indefinite (Epic) (751742)
13	THE ROLLING STONES	SYMPATHY FOR THE DEVIL	Mercury (Epic) (751742)
14	KONTAKT	SHOW ME A SIGN	Mercury (Epic) (751742)
15	DRUNKEN MUNKY E		All Around The World (Mercury) (751742)
16	ZINC	COPPER	P Records (Epic) (751742)
17	DERRICK L CARTER	SQUAREDANCING IN A ROUNDHOUSE	All Around The World (Mercury) (751742)
18	ULTRAVIOLET	FEAT. TERRY GREEN	EYES
19	PAUL VAN DYK	THE TIME OF OUR LIVES	Novak (Mercury) (751742)
20	PAUL OAKENFOLD	HYPOTHETISE	East West (Mercury) (751742)

R&B SINGLES

Pos	Artist	Title	Label
1	BLACK EYED PEAS	WHERE IS THE LOVE?	All Around The World (Mercury) (751742)
2	JAMIELLA SUPERSTAR		Parlophone (Epic) (751742)
3	RIG ROHWAZ	GABY BOY	Epic (Epic) (751742)
4	SO SOLO	CREW BROKEN SILENCE	Indefinite (Epic) (751742)
5	BLU	CANTRELL FEAT. SEAN PAUL	BREATHE
6	CRISTINA AGUILERA	FEAT. LIL KUM	CANT GET UP DOWN
7	JUSTIN TIMBERLAKE	SENKIRITA	Mercury (Epic) (751742)
8	MARY J. BLIGE	FEAT. METHOD MAN	LOVE @ 1ST SIGN
9	NELLY	DIDDY/DIRTY	FEAT. SHAY & TAYLOR HEATHER
10	SEAN PAUL	LIFE IS GLUE	Mercury (Epic) (751742)
11	RISHI RICHI PROJECT	FEAT. JAY	SEAN DANCE WITH YOU (MACHETA TERE NAAL)
12	LUMINER	NEVER LEAVE YOU (UH OOH UH OOH)	Universal (Epic) (751742)
13	LEONAR DUAKE	WITH U	Sirius (Mercury) (751742)
14	PHARRELL WILLIAMS	FEAT. JAY-Z	FRONTIN'
15	OUTKAST	Ghetto Musick	Mercury (Epic) (751742)
16	MIA	MY LOVE IS LIKE JIG	Mercury (Epic) (751742)
17	DIZEEE RASCAL	FIX UP LOOK SHARP	All Around The World (Mercury) (751742)
18	MILLION DAN DOGG N BLEEZE		Capitol (Epic) (751742)
19	FABULOUS	CANT LET YOU GO	Mercury (Epic) (751742)
20	SNOOP DOGG	BEAUTIFUL	Capitol (Epic) (751742)

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Pos	Artist	Title	Label
39	BUSTED	SLEEPING WITH THE LIGHT ON	Universal (MCA) (60327-02)
40	BEYONCÉ	CRASH IN LOVE	Mercury (Epic) (751742)
41	DRUNKEN MUNKY E		Mercury (Epic) (751742)
42	ATHLETE	YOU GOT THE STYLE	Parlophone (Epic) (751742)
43	GIRLS	ALoud LIFE GOT COOL	Mercury (Epic) (751742)
44	KONTAKT	SHOW ME A SIGN	Mercury (Epic) (751742)
45	TIM DELUXE	LESS TALK MORE ACTION	Indefinite (Epic) (751742)
46	JAMESON COMPLETE		Indefinite (Epic) (751742)
47	STARSAILOR	SILENCE IS EASY	VOX (Epic) (751742)
48	LISA SCOTT-LEE	TOO FAR GONE	Epic (Epic) (751742)
49	PHARRELL WILLIAMS	FEAT. JAY-Z	FRONTIN'
50	THE ROLLING STONES	SYMPATHY FOR THE DEVIL	Mercury (Epic) (751742)
51	JUNIOR JACK & SAMBA		Capitol (Epic) (751742)
52	DANIEL BEDINGFIELD	NEVER GONNA LEAVE YOU	Mercury (Epic) (751742)
53	THE WHITE STRIPES	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	XL (Epic) (751742)
54	STACIE ORRICO	TUCK	Mercury (Epic) (751742)
55	OUTKAST	GETTIN' MUsICK	Mercury (Epic) (751742)
56	ATEED	COME TO ME	Mercury (Epic) (751742)
57	IRON MAIDEN	WILDEST DREAMS	Epic (Epic) (751742)
58	MARK OWEN	FOUR MINUTE WARNING	Universal (MCA) (60327-02)
59	LENE MARLIN	YOU WEREN'T THERE	Mercury (Epic) (751742)
60	STING	SEND YOUR LOVE	Mercury (Epic) (751742)
61	SHANIA TWAIN	THANK YOU BABY!	Mercury (Epic) (751742)
62	PLACEBO	SPECIAL NEEDS	Mercury (Epic) (751742)
63	SHACK	BYRDS TURN TO STONE	North Country (Mercury) (751742)
64	WARRIOR X		Mercury (Epic) (751742)
65	DUTCH FEAT. CRYSTAL WATERS	MY TIME	Mercury (Epic) (751742)
66	KTM & DJ CHUCKY	PRESENTS ANNIA FLY ON THE WINGS OF LOVE	Mercury (Epic) (751742)
67	INFRARED VS GIL FELIX	CAPIOTERA	Indefinite (Epic) (751742)
68	THE DEFTONES	HEXAGRAM	Mercury (Epic) (751742)
69	SEAL	GET IT TOGETHER	Mercury (Epic) (751742)
70	SELENITZ	FEAT. MICHAEL SMITH	MANILA
71	LEE CABRERA/ALEX CARTANA	SHAKE IT (MOVE A LITTLE CLOSER)	Mercury (Epic) (751742)
72	RANCIID	FALL BACK DOWN	Mercury (Epic) (751742)
73	EVANESCENCE	BRING ME TO LIFE	Epic (Epic) (751742)
74	DILLINJA	FAST CAR	Mercury (Epic) (751742)
75	BENNY BENASSI	PRESENTS THE BIZ SATISFACTION	Mercury (Epic) (751742)

39	39	39	39	39	39	39	39	39	39
40	40	40	40	40	40	40	40	40	40
41	41	41	41	41	41	41	41	41	41
42	42	42	42	42	42	42	42	42	42
43	43	43	43	43	43	43	43	43	43
44	44	44	44	44	44	44	44	44	44
45	45	45	45	45	45	45	45	45	45
46	46	46	46	46	46	46	46	46	46
47	47	47	47	47	47	47	47	47	47
48	48	48	48	48	48	48	48	48	48
49	49	49	49	49	49	49	49	49	49
50	50	50	50	50	50	50	50	50	50
51	51	51	51	51	51	51	51	51	51
52	52	52	52	52	52	52	52	52	52
53	53	53	53	53	53	53	53	53	53
54	54	54	54	54	54	54	54	54	54
55	55	55	55	55	55	55	55	55	55
56	56	56	56	56	56	56	56	56	56
57	57	57	57	57	57	57	57	57	57
58	58	58	58	58	58	58	58	58	58
59	59	59	59	59	59	59	59	59	59
60	60	60	60	60	60	60	60	60	60
61	61	61	61	61	61	61	61	61	61
62	62	62	62	62	62	62	62	62	62
63	63	63	63	63	63	63	63	63	63
64	64	64	64	64	64	64	64	64	64
65	65	65	65	65	65	65	65	65	65
66	66	66	66	66	66	66	66	66	66
67	67	67	67	67	67	67	67	67	67
68	68	68	68	68	68	68	68	68	68
69	69	69	69	69	69	69	69	69	69
70	70	70	70	70	70	70	70	70	70
71	71	71	71	71	71	71	71	71	71
72	72	72	72	72	72	72	72	72	72
73	73	73	73	73	73	73	73	73	73
74	74	74	74	74	74	74	74	74	74
75	75	75	75	75	75	75	75	75	75

The Official Singles Chart is produced in cooperation with the IFPI UK and BPI. Based on a sample of more than 4,000 record shops across the UK. Week commencing 29 July 2011.

Albums

04.10.03
Top 75

UK trio Muse register their first chart-topping album in a week of strong new releases, with Sting, R Kelly and Nickelback making Top Five debuts

TOP 20 MUSIC DVD

Pos	Artist Title	Label
1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone
2	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Video Collectors/ITC
3	PINK FLOYD CALIBURN: THE MAKING OF THE DARK SIDE OF THE MOON	Capra/Warner
4	THE CHEMICAL BROTHERS SINGLES 93-03	Virgin
5	DAVID BOWIE BEST OF BOVIE	EMI
6	METALLICA CUNNING STUNTS	Shanachie/Parlophone
7	LED ZEPPELIN LIVE ZEPPELIN	Warner Music Group
8	AUDIOSLAVE AUDIOSLAVE	Capra/ITC
9	KISS ALIVE IV	Sire/Parlophone
10	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers
11	VARIOUS FAME ACADAMY - LIVE	Universal
12	IRON MAIDEN VISIONS OF THE BEAST	EMI
13	DESTINY'S CHILD MUSIC WORLD MUSIC PRESENTS DESTINY'S CHILD	Columbia
14	ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI
15	QUEEN GREATEST VIDEO HITS - 1	Parlophone
16	CHER THE FAREWELL TOUR	BMG/Universal
17	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysalis
18	VARIOUS HIP-HOP HONEYS	Motown/Interscope
19	THE WHO THIRTY YEARS OF MAXIMUM R&B LIVE	Shanachie/Parlophone
20	THE BEATLES THE BEATLES ANTHOLOGY - BOX SET	EMI

TOP 10 JAZZ & BLUES ALBUMS

Pos	Artist Title	Label
1	NORAH JONES COME AWAY WITH ME	Parlophone
2	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	BMG
3	STACEY KENT THE BOY NEXT DOOR	Careful
4	PETER MALICK GROUP NEW YORK CITY	Capra
5	ESB-JOHN SVENSSON TRIO SEVEN DAYS OF FALLING	Act
6	ST GERMAIN TOURIST	Blue Note
7	VARIOUS THE BEST SMOOTH JAZZ EVER	Virgin
8	MILES DAVIS KIND OF BLUE	Columbia
9	VARIOUS ARTISTS NOTHING BUT THE BLUES	Palmer
10	VARIOUS ARTISTS JAZZ CAFE	Impresso

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist Title	Label
1	JUSTIN TIMBERLAKE JUSTIFIED	Jive
2	NORAH JONES COME AWAY WITH ME	Parlophone
3	CHRISTINA AGUILERA STRIPPED	RCA
4	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
5	AVRIL LAVIGNE LET GO	Arctic
6	BUSTED BUSTED	Universal
7	RED HOT CHILI PEPPERS BY THE WAY	Walters
8	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone
9	50 CENT GET RICH OR DIE TRYIN'	Interscope
10	BEYONCE DANGEROUSLY IN LOVE	Columbia
11	WHITE STRIPES ELEPHANT	XL
12	EVANESCENCE FALLEN	Wind-up
13	ROBBIE WILLIAMS ESCAPOLOGY	EMI
14	THE DARKNESS PERMISSION TO LAND	BMG
15	STEREOPHONICS YOU GOTTA GO DOWN - TO COME BACK	Capra
16	SEAN PAUL DUTTY ROCK	VP
17	LINKIN PARK METEORA	Warner
18	EMINEM THE EMINEM SHOW	Interscope
19	KELLY ROWLAND SIMPLY DEEP	Columbia
20	SIMPLY RED ILM	Sanjose

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1. Muse
Hailed by the *NME* as the "UK rock record of the year" and judged "incorruptible" by *Kerrang!*, Muse's new album *Absolution* debuts at number one this week after selling nearly 71,000 copies. It is the rock trio's first chart-topper and easily their biggest first-week sales, booting the 45,500 start made by their last new album *Origin of Symmetry* which debuted at three in 2001.



4. R Kelly
Popping an R&B filling to the rock sandwich that dominates the top seven this week, R Kelly's hits-and-anime package *The R in R&B - Greatest Hits Vol. 1* enters the chart at four after selling more than 44,000 copies. Kelly's previous highest chart placing came five months ago, when *Cinco* (Columbia) reached 10.

The Official UK

Pos	Artist Title	Label
1	MUSE ABSOLUTION	Capra
2	THE DARKNESS PERMISSION TO LAND	Mercury
3	STING SACRED LOVE	ASL
4	R KELLY THE R IN R & B - GREATEST HITS VOL. 1	Jive
5	NICKELBACK THE LONG ROAD	Roadrunner
6	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
7	LIMP BIZKIT RESULTS MAY VARY	Interscope
8	HAYLEY WESTENRA PURE	Decca
9	THE CHEMICAL BROTHERS SINGLES 93-03	Virgin
10	STARSAILOR SILENCE IS EASY	EMI
11	GARETH GATES GO YOUR OWN WAY	Sire
12	SEAN PAUL DUTTY ROCK	Atlantic
13	DELTA GOODREM INNOCENT EYES	Capra
14	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone
15	BLACK EYED PEAS ELEPHUNK	BMG
16	SEAL IV	Warner
17	DAVID BOWIE REALITY	Columbia
18	DMX GRAND CHAMP	Eurodisc
19	BEYONCE DANGEROUSLY IN LOVE	Capra
20	CHRISTINA AGUILERA STRIPPED	RCA
21	NORAH JONES COME AWAY WITH ME	Parlophone
22	EVANESCENCE FALLEN	Capra
23	DIDO NO ANGEL	Chrysalis
24	UNKLE NEVER, NEVER, LAND	Mercury
25	DAVID BOWIE BEST OF BOWIE	Mercury
26	BIG BROVAV NU FLOW	EMI
27	ELTON JOHN THE GREATEST HITS 1970-2002	Mercury
28	THE THRILLS SO MUCH FOR THE CITY	Virgin
29	JUSTIN TIMBERLAKE JUSTIFIED	Jive
30	JAMES TAYLOR YOU'VE GOT A FRIEND - THE BEST OF	Warner
31	THE VERVE URBAN HYMNS	Capra
32	BUSTED BUSTED	Capra
33	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	Mercury
34	THE WHITE STRIPES ELEPHANT	Capra
35	EVA CASSIDY AMERICAN TUNE	Capra
36	50 CENT GET RICH OR DIE TRYIN'	Mercury
37	STACIE ORRICO STACIE ORRICO	Capra
38	LINKIN PARK METEORA	Warner

40	THE CORONERS 40	Capra
41	THE CORONERS 40	Capra
42	THE CORONERS 40	Capra
43	THE CORONERS 40	Capra
44	THE CORONERS 40	Capra
45	THE CORONERS 40	Capra
46	THE CORONERS 40	Capra
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100	THE CORONERS 40	Capra

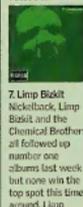
Albums Chart

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	PERFORMER
39	34	16	ATHELETE	VEHICLES & ANIMALS	Performer: 561212 (3)
40	25	30	DIZZEE	RASCAL BOY IN DA CORNER	RE: 561213 (4)
41	35	3	IRON MAIDEN	DANCE OF DEATH	RE: 561302 (3)
42	30	12	KINGS OF LEON	YOUTH AND YOUNG MANHOOD	Wardle: 561307 (3)
43	2	7	JET	GET BORN	Edwards: 559802 (2) (2)
44	24	2	THE HUMAN LEAGUE	THE VERY BEST OF	Edwards: 559802 (2) (2)
45	NEW	NEW	BETH ORTON	PASS IN TIME - THE DEFINITIVE COLLECTION	Wardle: 561292 (3)
46	39	2	AMICI FOREVER	THE OPERA BAND	Wardle: 561292 (3)
47	NEW	NEW	MARC BOLAN & T REX	THE ESSENTIAL COLLECTION	Wardle: 561292 (3)
48	38	17	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Edwards: 559802 (2) (2)
49	6	6	DAMIAN RICE	0	Edwards: 559802 (2) (2)
50	NEW	NEW	PLACEBO	SLEEPING WITH GHOSTS	Edwards: 559802 (2) (2)
51	NEW	NEW	GARETH GATES	WHAT MY HEART WANTS TO SAY	Edwards: 559802 (2) (2)
52	NEW	NEW	EMMYLOU HARRIS	STUMBLE INTO GRACE	Edwards: 559802 (2) (2)
53	29	44	ROBBIE WILLIAMS	ESCAPOLOGY	Edwards: 559802 (2) (2)
54	NEW	NEW	PERRY COMO	THE ESSENTIAL	Edwards: 559802 (2) (2)
55	33	9	BLU CANTRELL	BITTERSWEET	Edwards: 559802 (2) (2)
56	40	5	THE CURE	GREATEST HITS	Edwards: 559802 (2) (2)
57	NEW	NEW	ANNIE LENNOX	BARE	Edwards: 559802 (2) (2)
58	NEW	NEW	NERD IN SEARCH OF	0	Edwards: 559802 (2) (2)
59	NEW	NEW	JOHNNY CASH	MAN IN BLACK - THE VERY BEST OF	Edwards: 559802 (2) (2)
60	48	4	RED	HOT CHILI PEPPERS BY THE WAY	Edwards: 559802 (2) (2)
61	35	29	THE ROLLING STONES	FORTY LICKS	Edwards: 559802 (2) (2)
62	36	44	SHANIA TWAIN	UP!	Edwards: 559802 (2) (2)
63	NEW	NEW	NWA	STRAIGHT OUTTA COMPTON	Edwards: 559802 (2) (2)
64	NEW	NEW	SNOOP DOGG	PAID TA COST TO BE THA BOSS	Edwards: 559802 (2) (2)
65	NEW	NEW	THE MAVERICKS	THE MAVERICKS	Edwards: 559802 (2) (2)
66	NEW	NEW	STARSAILOR	LOVE IS HERE	Edwards: 559802 (2) (2)
67	46	37	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	Edwards: 559802 (2) (2)
68	NEW	NEW	CILLA BLACK	BEGINNINGS - GREATEST HITS AND NEW SONGS	Edwards: 559802 (2) (2)
69	NEW	NEW	THE FLAMING LIPS	YOSHIMI BATTLES THE PINK ROBOTS	Edwards: 559802 (2) (2)
70	43	9	THE CORAL MAGIC	AND MEDICINE	Edwards: 559802 (2) (2)
71	42	5	MARY J BLIGE	LOVE & LIFE	Edwards: 559802 (2) (2)
72	NEW	NEW	DR DRE	2001	Edwards: 559802 (2) (2)
73	52	4	LUDOVICO EINAUDI	ECHOES - THE COLLECTION	Edwards: 559802 (2) (2)
74	49	13	LUTHER VANDROSS	DANCE WITH MY FATHER	Edwards: 559802 (2) (2)
75	NEW	NEW	DEXY'S MIDNIGHT RUNNERS	LET'S MAKE THIS PRECIOUS	Edwards: 559802 (2) (2)

Chart compiled from actual sales last Sunday to Saturday across a period of more than 4,000 UK shops.



5. Nickelback
Exactly two years after Silver Side Up's modest debut at 135 with first-week sales of 17,950, Nickelback's follow-up *The Long Road* debuts with a great deal more force at five, after attracting nearly 38,500 buyers. After its modest start, Silver Side Up went on to top the chart, and has sales to date of 910,000.



7. Limp Bizkit
Nickelback, Limp Bizkit and the Chemical Brothers all followed up number one albums last week but none to top the chart, with only one album around. Limp Bizkit fare better than the Chemical Brothers but worse than Nickelback, settling for a number seven debut with Results May Vary, the follow-up to Charismatic Starfish, which debuted at two in 2000, before topping the chart 14 weeks later.



68. Cilla Black
Ten years to the week since her last chart album *Therapy: The Years*, Liverpool songstress and poppy pensioner Cilla Black returns with *Beginnings*, a greatest hits and new songs CD. It includes several new songs, including a new version of John Lennon's *Imagine*, featuring Cilla Black.

TOP 20 COMPILATIONS

WEEKS ON CHART	LAST WEEK	ARTIST	TITLE
1	1	VARIOUS	CLUBNITZ SUMMER 2003
2	3	VARIOUS	POWER BALLADS
3	2	VARIOUS	HOT CITY NIGHTS
4	6	VARIOUS	NOW THAT'S WHAT I CALL MUSIC 55
5	0	VARIOUS	MORO PRESENTS URBAN BEATS 2003
6	4	VARIOUS	NEW WOMAN - THE NEW COLLECTION 2003
7	5	VARIOUS	KISS PRESENTS R&B COLLABORATIONS
8	7	VARIOUS	THE NEPTUNES PRESENTS CLONES
9	8	VARIOUS	THE VERY BEST OF PURE DANCEHALL
10	9	VARIOUS	BEST OF CAPE DEL MAR
11	10	VARIOUS	BITTERSWEET LOVESONGS
12	11	VARIOUS	THE CHITLOU SESSION - IBIZA SUNSETS
13	14	VARIOUS	SKOER ROCK
14	13	VARIOUS	LET'S GROOVE CLASSICS
15	12	VARIOUS	LET'S GROOVE AGAIN
16	19	VARIOUS	RIDE DA RIDDONS
17	16	VARIOUS	CLUBLAND III
18	20	VARIOUS	THE ANNUAL SUMMER 2003
19	18	VARIOUS	KISSATORY ULTRA CLASSICS
20	18	VARIOUS	BOMBAY MIX

TOP 20 INDIE ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST	TITLE
1	1	THE DARKNESS	PERMISSION TO LAND
2	2	DIZZEE	RASCAL BOY IN DA CORNER
3	3	THE WHITE STRIPES	ELEPHANT
4	2	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK
5	5	EVA CASASSY	AMERICAN TUNE
6	8	ROYKSOPP	MELLOY MAY
7	0	ALICE COOPER	THE EYES OF ALICE COOPER
8	0	THE MAVERICKS	THE MAVERICKS
9	0	STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM
10	5	EVA CASASSY	SONGBOOK
11	6	SO GENTLE	GUESS WHO'S BACK
12	0	AL GREEN	THE VERY BEST OF AL GREEN
13	0	THE SMALL FACES	OGDONS' NUT GONE FLAKE
14	0	CARA DILLON	SWEET LIBERTY
15	0	FERRI	CONFORT IN SOUND
16	6	WARREN ZEVON	THE WIND
17	12	THE LIBERTINES	UP TO THE MOUNTAIN
18	0	THE STROKES	IS THIS IT
19	0	FUN LOVIN' CRIMINALS	WELCOME TO KOPPPYS
20	17	ELECTRIC SIX FIVE	0

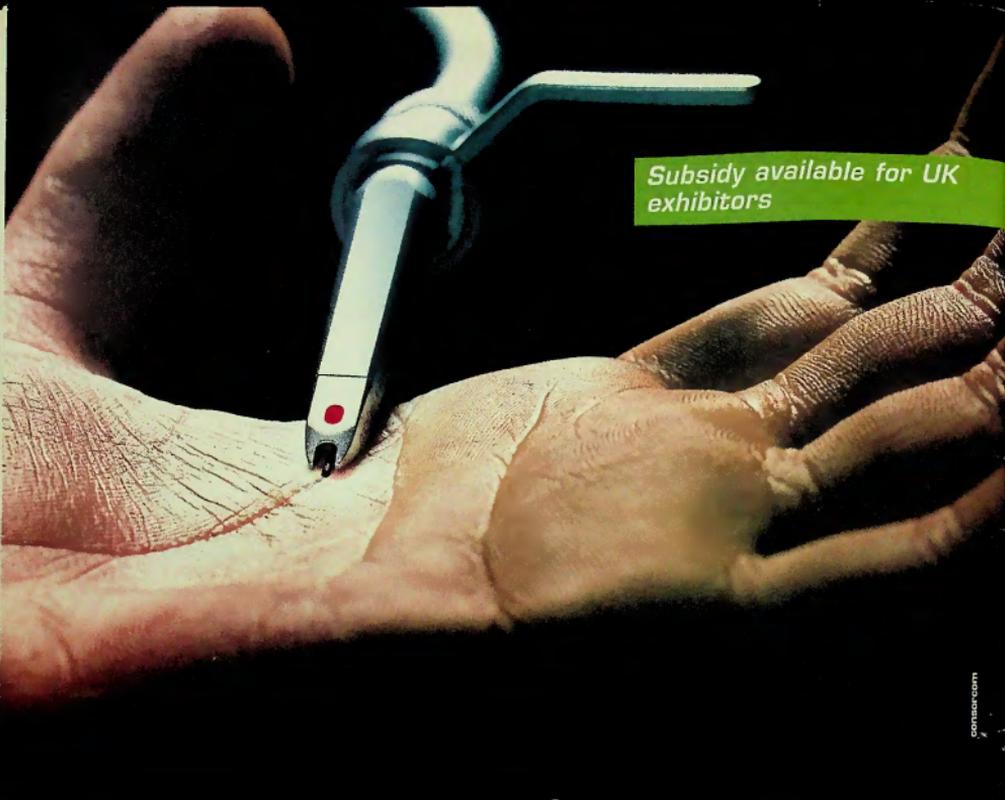
TOP 10 ROCK ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST	TITLE
1	0	MUSE	RESOLUTION
2	1	THE DARKNESS	PERMISSION TO LAND
3	0	LIMP BIZKIT	RESULTS MAY VARY
4	4	EVA CASASSY	FALLEN
5	6	LINCOLN PARK	METEORA
6	0	FOO FIGHTERS	THE COLOUR AND THE SHAPE
7	0	RED	HOT CHILI PEPPERS BY THE WAY
8	0	IRON MAIDEN	DANCE OF DEATH
9	0	IRON GREATEST HITS 1 & 2	0
10	2	A PERFECT CIRCLE	THIRTEENTH STEP

TOP 10 DANCE ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST	TITLE
1	0	UNKLE	NEVER, NEVER, LAND
2	0	THE CHEMICAL BROTHERS	SINGLES 93-03
3	0	MASSIVE ATTACK	100TH WINDOW
4	0	PRINCE & THE NEW POWER GENERATION	THE LOVE SHOW
5	5	VARIOUS	BEST OF CAPE DEL MAR
6	3	VARIOUS	DISCO KANDI ODDS
7	2	PEACHES	FATHERJUCKER
8	6	VARIOUS	VERVE REMIXED 2
9	0	VARIOUS	CALIFORNIA SUMMER 2003
10	0	LFO	SHERIFF

WEEKS ON CHART: 1-100; 101-200; 201-300; 301-400; 401-500; 501-600; 601-700; 701-800; 801-900; 901-1000; 1001-1100; 1101-1200; 1201-1300; 1301-1400; 1401-1500; 1501-1600; 1601-1700; 1701-1800; 1801-1900; 1901-2000; 2001-2100; 2101-2200; 2201-2300; 2301-2400; 2401-2500; 2501-2600; 2601-2700; 2701-2800; 2801-2900; 2901-3000; 3001-3100; 3101-3200; 3201-3300; 3301-3400; 3401-3500; 3501-3600; 3601-3700; 3701-3800; 3801-3900; 3901-4000; 4001-4100; 4101-4200; 4201-4300; 4301-4400; 4401-4500; 4501-4600; 4601-4700; 4701-4800; 4801-4900; 4901-5000; 5001-5100; 5101-5200; 5201-5300; 5301-5400; 5401-5500; 5501-5600; 5601-5700; 5701-5800; 5801-5900; 5901-6000; 6001-6100; 6101-6200; 6201-6300; 6301-6400; 6401-6500; 6501-6600; 6601-6700; 6701-6800; 6801-6900; 6901-7000; 7001-7100; 7101-7200; 7201-7300; 7301-7400; 7401-7500; 7501-7600; 7601-7700; 7701-7800; 7801-7900; 7901-8000; 8001-8100; 8101-8200; 8201-8300; 8301-8400; 8401-8500; 8501-8600; 8601-8700; 8701-8800; 8801-8900; 8901-9000; 9001-9100; 9101-9200; 9201-9300; 9301-9400; 9401-9500; 9501-9600; 9601-9700; 9701-9800; 9801-9900; 9901-10000.



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